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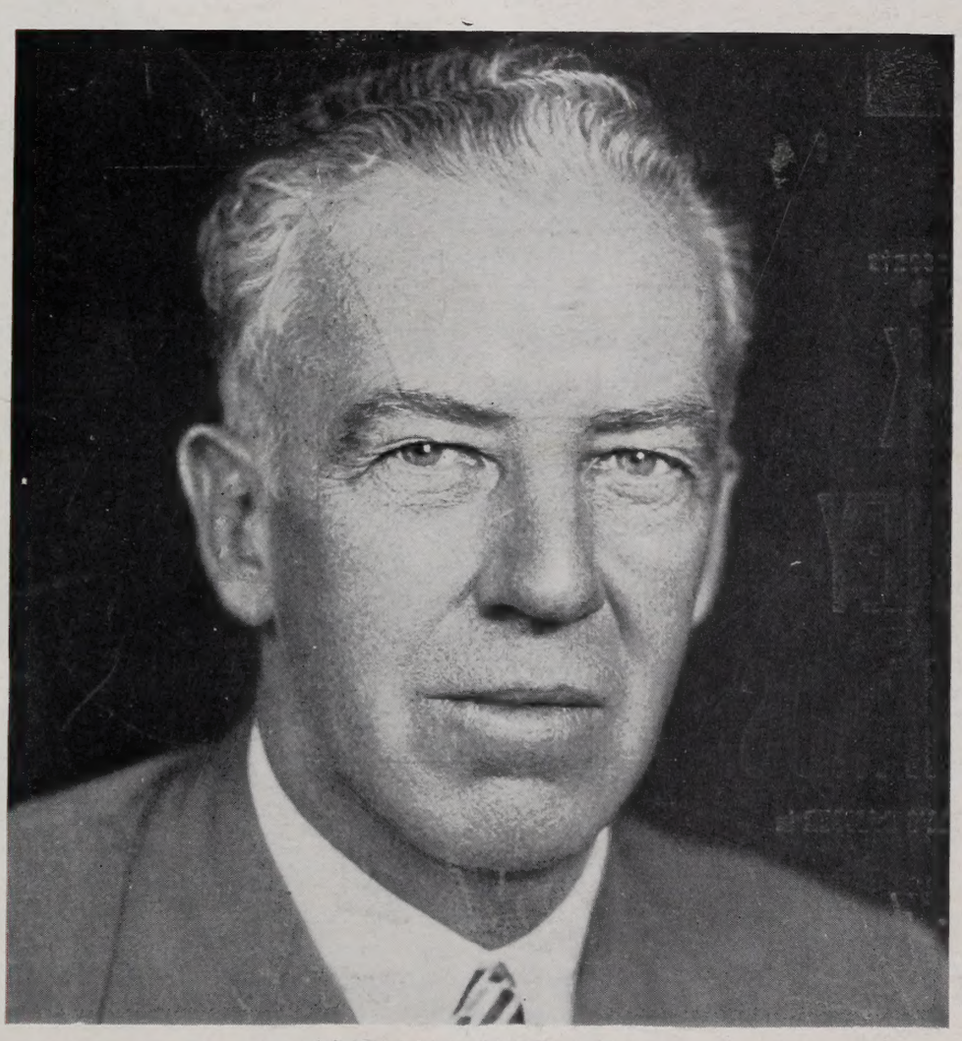
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Film BULLETIN

JANUARY 5, 1948



ANDY W. SMITH, Jr.

Sanity and Sound Sense Prevail

Pages 3 and 6

UNFAIR TO AMERICA

LESSON FROM 'FATHER'

EDITORIALS, Page 3

BROIDY TALKS SENSE

STUDIO SIZE-UPS, Page 7

"Taut, tense melodrama of impending murder. Great entertainment for all types of audiences!"
—Showmen's Trade Review

"'Love From a Stranger' develops into one of the most terrifying thrillers you ever sat through. The suspense of the last part of the picture is almost more than you can stand!"
—N. Y. Daily Mirror



"If you're looking for chills and thrills see 'Love from a Stranger!'" —Hedda Hopper

"Sylvia Sidney always excellent...John Hodiak fine as the menace, building to his killer role skillfully from a quiet, self-effacing type to the maniac!"
—Daily Variety



Eagle Lion Films presents

JOHN HODIAK
SYLVIA SIDNEY
ANN RICHARDS

who found... THERE'S DANGER in

LOVE FROM A STRANGER

With

JOHN HOWARD ISOBEL ELSOM

ERNEST COSSART • PHILIP TONGE • ANITA SHARP-BOLSTER • FREDERIC WORLOCK

Screenplay by Philip MacDonald • From a play by Frank Vosper • Based on a Story by Agatha Christie

DIRECTED BY
RICHARD WHORF

PRODUCED BY
JAMES J. GELLER



EDITORIAL

Vol. 16, No. 1 January 5, 1948
Page Three

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THINK IT OVER

The Failure

The men who try to do something and fail are infinitely better than those who try to do nothing and succeed.

—Lloyd Jones.

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Film BULLETIN

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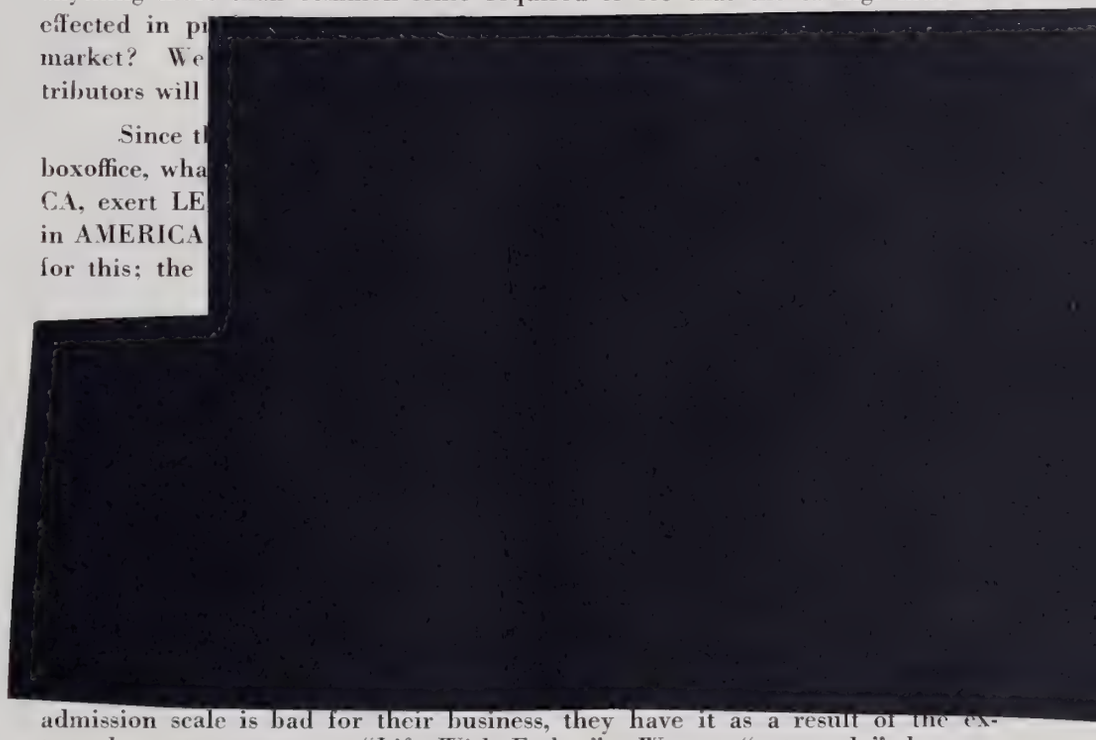
UNFAIR TO AMERICA

Heads will roll in high production and distribution ranks this year. In Hollywood, some of the industry's most powerful figures must face an accounting for a year's poor product (have they outlived their usefulness for successful studio management?), while in distribution circles, certain top executives have become panic-stricken because easy money is less plentiful and are adopting short-sighted and foolish policies that are bound to boomerang.

With boxoffice returns in this country levelling off to a *strong* normalcy following the binge years of the war and post-war periods, these policy-makers have set a course for their companies that can only result in creating a depression psychology in the still-abundantly profitable American market. Grasping at the loss of British revenue as a cause for economy, these bright men of our industry decide upon an effect that is wholly foreign to that cause. Because there will be less money from England, they lay off AMERICAN salesmen, fire AMERICAN publicity and exploitation men, cut their AMERICAN advertising budgets!

No one denies that the British tax makes economies necessary, but is anything more than common sense required to see that the savings must be effected in pr
market? We
tributors will

Since t
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for this; the



admission scale is bad for their business, they have it as a result of the extremely spotty grosses on "Life With Father". We say "extremely", because the boxoffice returns has rolled from one extreme to the other in engagements to date.

From what FILM BULLETIN has been able to learn via its exhibitor readers, the average subsequent-run house that hiked its admission scale to $1.25 from a normal 35-cents to 50-cents top took a licking, and a bad one. In some better-class sub-runs, where the patronage is of the higher-income variety, grosses were good, but these situations were in the minority.

Perhaps even more vital than the boxoffice statistics on "Life With Father" is the adverse public reaction the $1.25 ticket prices leaves behind when the engagement is over. We have heard a number of reports that patrons

(Continued on Next Page)

(Continued from Preceding Page)

expressed their unfriendly attitude in no uncertain language. And, mark you, these reports came from theatres which had successful engagements, as well as from those in which "Father" flopped.

Warner Bros.' general sales manager, Ben Kalmenson, told FILM BULLETIN last week that he is now taking a realistic view of the situation and has instructed his sales staff not to press for deals on the picture where, in their judgment, the advanced price policy might boomerang. Warners, he said, look forward to selling these accounts before long on the regular, no-advance deals.

That raises a moot point, too.

Isn't much of the public's appetite for a picture dissipated by a long lapse between such advanced-price runs and the time it becomes available for the great mass of moviegoers to see?

Isn't that delay tantamount to squandering the expensive pre-release publicity-exploitation campaign and the first-run ads — even the value of word-of-mouth, when it is favorable?

A "Gone With the Wind" comes along only once in a decade or so. Let no producer or sales executive delude himself with fallacious reasoning that a pretty good picture can be sold in the same way. It cannot. And untold harm is done the whole industry, particularly the rank and file exhibitors, when such advanced price deals are forced upon theatres and upon the public.

[redacted]

adverse criticism of their conduct, their policies, or their pictures. They seem to expect carte blanche to pursue any folly that pleases them, no matter how harmful, wasteful, or idiotic, without note being made of it in the trade press. Some of the moguls imagine that a $5000 per week salary (plus $1000 for expenses) endows them with a cloak of infallibility.

The motion picture industry must gird itself to undergo some changes in its *modus operandi* in '48. You can bet your next to last dollar (save just one in case we're wrong) that the U. S. Supreme Court will toss out the New York Statutory Court's decree in the monopoly case and order a new set of rules written for future operations of the Big Five.

We believe the odds are about 6 to 2 that complete, or almost complete, divestiture will be ordered by the Supreme Court. If and when that happens, look for the major studios to buckle down to the job of turning out first-rate product, because the competition will only then become keen and the premium will really be on quality.

Every once in a while we encounter the sad spectacle of an important executive who believes his duty requires him to retaliate against a trade paper for an unfavorable review or a critical editorial. Like as not, he is one of those chaps who spouts pretty words about freedom of speech and the press at testimonial banquets.

When one of the reviewers is barred from a company's preview screenings because he feels called upon to say a particular picture stinks, we always manage to see the pictures and review them despite the inconvenience. And we assume that the thin-skinned movie executive who can't take it functions under the nervous strain of a sense of inferiority, so we pity him a little.

This year should finally bring about some degree of stability in the affairs of turbulent United Artists. We predict that Miss Mary Pickford and/or Mr. Charles Chaplin will come to realize that their exclusive ownership is dragging this company down to the brink of disaster and they will dispose of their interests.

Under new and progressive ownership, and if Enterprise can be retained as a nucleus, UA might well start its climb back to the heights during '48.

We believe in the greatness of the motion picture. We believe in the fine capabilities of many of the industry's leaders. We also are sure that some of them are — forgive us the expression — fatheads.

In 1948, even more, the need for conscientious criticism is vital to our industry, if it is not to stagnate and die. We pledge ourselves anew to point our finger fearlessly at both right and wrong. Any less determination to serve our readers honestly would make this just so much waste paper.

IS IT 'INDISCREET'?

friend, P. S. "Pete" Harrison, ever alert
or's interest, warns the industry in the
issue of his "Reports" of dire effects re-
he release of the new Universal-Inter-
e, "The Senator Was Indiscreet", both in
d abroad, because it "depicts our politi-
tten to the core." He advises exhibitors
efully the possibility of repercussions
before they buy the film and urged
it, rather than cause "great harm" to
l to the country.

the opinion that "it will be a calamity
picture were to be released in the United States, particularly at this time when the industry is fighting hard to prevent Federal censorship," Harrison says the picture will give Congressman J. Parnell Thomas an opportunity to "accuse Hollywood of having deliberately produced it to discredit the Senate and the President of the United States."

He warns exhibitors that it may hamper their efforts to obtain cooperation from their legislators in fighting monopolistic practices and adverse legislation.

In the present, sensitive international situation, Harrison feels that "The Senator Was Indiscreet" will do untold damage to our nation's standing in foreign lands. It will "undo all the good work that has been done by Secretary of State Marshall, and will discredit us even among our friends abroad," he says.

Big Exchanges May Be Taboo In Future

SHORT SUBJECTS

Taking a gander into the crystal ball, this seer predicts the gradual and general discarding of big buildings to house film exchanges. The exchange of the future will consist of limited office space quartering branch executives, salesmen, bookers, bookkeepers and clerical staff. The factors lending credence to this vaticination are twofold: the centralization of advertising accessory departments in National Screen Service and the inevitable development of the centralized physical distribution system recently set up on a nation-wide scale by National Film Service, Inc.

The storage and handling of advertising material and the storage, inspection and shipping of films require the greatest bulk of space in an exchange. With these facets of exchange operations eliminated, huge economies can be effected by the distributors through the disposition of their real estate in some 30 exchange centers.

National Screen Service already has demonstrated its ability to handle the ad accessories of all the distributors. The newer National Film Service, composed of experienced film carriers, has given the industry a taste of efficient film handling on a national scale in the seven or eight months since it was organized. Depots are established in 31 centers, including a number of newly constructed buildings, and this outfit is growing fast. The enterprising David O. Selznick was the first to recognize the efficacy of a central distribution outlet and NFS recently signed a contract with Selznick Releasing Organization to continue handling its physical distribution for an additional three years. Eagle-Lion, RKO, Republic, Monogram and Film Classics are now availing themselves of this service in various sections of the country. One day, we'll see all the majors using it, or we miss our guess.

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POLLS AND PREEMS...CARE, the food and clothing distrib for Europe's needy, will get a sizeable chunk of change when Republic's biggie, "The Flame," makes its world debut in Frisco, Jan. 5. All proceeds from the premiere, according to sales chief Jimmy Grainger, go to purchase CARE packages and attendees at the gala affair include Gen. Mark Clark, state and municipal luminaries and reps of each of the 14 countries served...20th-Fox is mighty proud of the fact that six of its '47 features were named among the "Twenty Best" by CBS airwaver Bill Leonard on his "This Is New York" program...National Board of Review's selection for the best picture of 1947 was Charles Chaplin's "Monsieur Verdoux" ...Paramount's "Albuquerque" will have its world premiere in, of all places, Albuquerque, N. M. on Feb. 2. A sizeable junket of screen stars and journalists will participate and then will attend openings in Houston, San Antonio, Dallas and Fort Worth on the 4th, 5th, 6th and 7th, respectively.



GRAINGER

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AIR AGE: Airlines Terminal Theatres, Inc., first to install and operate motion picture theatres at major airports was formed in Detroit recently, with Paul Broder as president and Charles E. Skinner as treas. and gen. mgr. The houses will be of the "intimate" type, showing news and short subjects, plus a direct press teletype news service. A unique feature, developed by Skinner, will be a small screen alongside the regular one to relay arrivals, departures, personal messages, etc. First of the ATT houses will bow this month at the Willow Run Air Terminal... Fred Mindlin, former National Screen Service special trailer mgr. for Chicago, has formed his own trailer outfit in the Windy City and expects to swing into action by the 15th...Seymour Eichman, Astor Pictures ad manager, tied the marital knot Dec. 27. The bride is the former Esther Cohen of Miami and Palm Springs.

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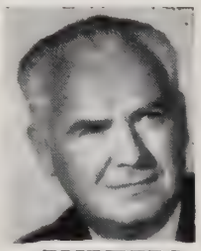
ODDS AND ENDS...Those millions of tons of snow that fell on New York the day after Xmas had all home offices and exchanges limping along on short staffs for several days following. Many suburbanites couldn't dig their way out for three or four days...Selznick Releasing Organization's sales meeting, scheduled for Jan. 8-10 in Los Angeles was postponed to the end of the month due to the sudden demise of Mark Hellinger, who had just joined SRO with big things in view...Universal-International becomes the first major to create a special subject for television. The five-minute short is being used on major networks to plug "The Senator Was Indiscreet"...Richard F. Walsh, IATSE president, scotched rumors that he was plugging any candidates in the NYC projectionists local election.

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U-I HITCHES TO A STAR...Universal-International has launched its Constellation Sales Drive with the slogan, "U-I Soaring to New Heights," according to William A. Scully, v.p. and gen. sales mgr. To run until May 1, 1948, the new drive will have cash prizes as awards to district and branch managers, salesmen, bookers. The campaign also marks Scully's tenth anniversary with Universal. The line-up for the campaign will include "The Senator Was Indiscreet," "A Double Life." "A Woman's Vengeance," the late Mark Hellinger's "The Naked City" and several others. Details of the drive were set at a series of confabs attended by Scully, E. T. Gomersall, A. J. O'Keefe, F. J. A. McCarthy, C. J. Feldman, John J. O'Connor, E. L. McEvoy, James J. Jordan and Maurice A. Bergman ..Meanwhile, Scully announced the winners of the "Nate Blumberg-J. Arthur Rank Good Business Sales Drive." Manie M. Gottlieb, Chicago area supervisor, copped first money for district managers. Second place went to the Dave Miller district (Albany), while third prize was taken by the Barney Rose (San Francisco) district. Leroy J. Miller's Minneapolis office won top honors in the branch field. Abe Swerdlow led the twelve winning salesmen in the Western division.

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UP AND ABOUT...Nate J. Blumberg, U-I president, gets the chairmanship of the Public Relations Committee of the MPAA board of directors. Other members of the committee include Jack Cohn, Columbia; Austin C. Keough, Paramount; Sam Schneider, WB, and J. R. Vogel, Loew's. Charles Schlaifer, 20th-Fox ad-publicity director, is chairman of the adv'g-publicity directors committee, and Ken Clark becomes nat'l director of information. The committee's program will plug the constructive activities and accomplishments of the entire industry—production, distribution and exhibition...Irving Helfont has been upped to home office assistant to Burtus Bishop, M-G-M midwestern sales manager... Two Eagle-Lion execs resigned last fortnight, A. W. Schwalberg, sales chief, disclosed. They are Ralph McCoy, southeastern district manager, and Milton J. Yeiman, manager of foreign branch operations...Morton Van Praag has resigned his post as All-American News sales manager.



BLUMBERG

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FILM JOTTINGS: First releases from 20th-Fox for the new year are "Captain from Castile" and "The Tender Years," sales topper Andy W. Smith, Jr., reveals. News that the former pic, originally scheduled for roadshowing, would be sold at regular admissions, gave exhibs a chance to volunteer kudos to the distributor...Winner of the semi-annual M-G-M Noval Award is Esther Forbers' "The Running of the Tide." The novelist is assured a minimum of 150 G's, with a possibility of $250,000 contingent upon sales, plus an extra $25,000 if the books cops the Pulitzer Prize..."Fighting Mustang," Astor's first Sunset Carson Western, gets its release this month, with five more scheduled for the go sign fortnightly, says prexy Bob Savini.

THE FRONT PAGE

ANDY W. SMITH, JR.
General Sales Manager, 20th Century-Fox

Following a brief career as a newspaper reporter, Andy Smith entered movie business just a few weeks after the fatal shot at Sarajevo in 1914 had reverberated through the world and set off World War I, making him one of the real veterans of our industry.

His first job was at Pathe and he later served with Hodkinson, First National and Warner Bros.-First National. In 1935, he was named vice-president of Vitagraph, a position he left one year later to join United Artists as general sales manager. He resigned from UA late in 1938 and a year later joined RKO Radio as Eastern division manager, shortly thereafter, being appointed sales manager for that company.

Smith came to 20th Century-Fox as Eastern division sales manager in 1942 and was upped to general sales manager in May, 1947.

His boyish smile and diffident demeanor are belied by an industrious determination to perform any job he faces. He has a faculty for cutting red tape and getting to the core of a problem. Seemingly ill at ease in a Lincolnesque manner on the rostrum, he is nevertheless an effective public speaker.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Ben Kalmenson, Warner Bros. sales topper, advises that "Life With Father" deals at advanced admissions are not being pressed in situations where results are not promising. The picture will be released at popular prices later.



Harold S. Dunn has been promoted to Eagle Lion's newly created position of assistant general sales manager by A. W. Schwalberg, E-L v.p. and general sales chief.



At the testimonial dinner in Chicago tendered to Jack Kirsch, president of Allied, at which Spyros P. Skouras, 20th Century-Fox president, was the principal speaker, are, in the usual order: Ed Donovan, Skouras, A. Van Nomikos, Kirsch, Howard Lubliner and Sol Lockwood.

'CASTILE' AT REGULAR PRICES; POLICY LAUDED

Mounting resistance from exhibitors and the public to the advanced admissions policy probably played a large role in the recent announcement by Andy W. Smith, Jr., 20th Century-Fox general sales manager, that "Captain from Castile" would be released at regular admission prices.

Smith's statement stirred a promptly favorable reaction in exhibitor circles. It was termed "a very distinct contribution to the welfare of the industry" by Edward Lachman, Allied Theatre Owners of N. J. president. Lachman in a letter to 20th-Fox president, Spyros P. Skouras, added that by the action, 20th is "helping directly the independent exhibitor, who is suffering at this time from a dearth of quality pictures."

Smith had previously advised the trade that "Captain from Castile" was earmarked for general distribution at advanced admissions. Although Lachman made no comment on the 50-50 percentage terms stipulated for the picture, it was expected that this would meet with strenuous opposition by exhibitors.

Lachman cited the small town exhibitor's dependence on the good will of his community and claimed that the inde "has suffered greatly in the past year because of experimentation with his established box-office scale." He said that the "Castile" policy was important not only for "providing good, wholesome entertainment at fair and normal prices, but also re-establishes the principle that a theatre's scale is not to be trifled with because it is a contributory factor to the habit of going to the movies."

The Allied leader also lauded the company's "Gentleman's Agreement," which has likewise been scheduled for regular admission scales after deliberation on whether to require advanced admissions.

* * *

HIGH COURT HEARINGS POSTPONED, BRIEFS FILED

With the Supreme Court hearings on the Government's anti-trust suit against the majors pushed back to February 9, instead of the January 12 date originally scheduled, additional time to file briefs was granted special attorney general Robert L. Wright and his staff by the high court. The Government briefs are to be submitted by January 19, it was ruled by the high tribunal. The postponement was asked by the Government because of illness of Wright and several members of his staff.

Meanwhile, the brief as amicus curiae submitted by A. F. Myers, Allied general counsel, on behalf of the Conference of Independent Exhibitors Association was accepted by the Supreme Court, as was that of the Society of Independent Motion Picture Producers. The court accepted the briefs over the objections of the majors.

Columbia filed its brief as one of the defendants. At the same time, the Confederacy of Southern Assns. sought leave to intervene in the suit on the basis that it represents 2,000 exhibitors who will be affected by the decree, especially by the competitive bidding provision.

The Motion Picture Theatre Owners of America, which retained its identity despite its merger last year with American Theatres Assn. to form Theatre Owners of America in order to be permitted to file a brief as amicus curiae, took that action last week through Herman M. Levy, general counsel. ATA will seek leave to intervene under its former status.

The MPTOA motion for permission to file an amicus curiae brief stressed its denouncement of the competitive bidding provisions of the Statutory Court decree and asked for Federal Court authorization of industry arbitration or its equivalent. The brief contended that auction selling would lead to increased film rentals and, consequently, to higher admissions. Elimination by injunction of the alleged unlawful practices of the defendants, rather than divestiture of their theatre interests, was sought by MPTOA as relief. It was also pointed out by Levy that competitive bidding would permit a financially powerful exhibitor to eliminate competition by overbidding and operating temporarily at a loss, or by overbuying and backlogging product.

* * *

BLUMBERG DENIES ENTERPRISE DEAL

Reports that Universal-International would become the distribution outlet for Enterprise Productions were denied by Nate Blumberg, president of U-I.

Blumberg stated that no conversations of any kind had been held with Enterprise officials and that no conferences on the situation were anticipated. He disclaimed any interest in the matter of Enterprise distribution.

The first three Enterprise films, "Ramrod," "The Other Love" and "Body and Soul," have been released by United Artists. However, rumors that Enterprise has been looking for another outlet for its future product, including "Arch of Triumph," have been rampant recently. It was such reports that were partially responsible for UA prexy Grad Sears' blast at industry "jackals" and his subsequent warning to Enterprise that any attempt to withhold "Arch" from its contract with UA would lead to court action.

* * *

'GENTLEMAN'S AGREEMENT' VOTED BEST

The Twentieth Century-Fox picture, "Gentleman's Agreement," was selected by the New York Film Critics as the best picture shown in the New York area during 1947. The Hollywood film won out over the British J. Arthur Rank film, "Great Ex-

(Continued on Page 17)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Program Cut Here

AN IMMEDIATE RESULT of prexy Harry Cohn's earlier statement that the emphasis for '48 will be on big pictures (see Film Bulletin, Dec. 28) is the slicing of the production schedule from 44 to 36 pictures. The eight films dropped are from the group of pictures which cost around $150,000 to make. Cohn pointed out that with production costs what they are, these cheap pictures would no longer be cheap, so they are being dropped. At the moment, the studio is reported planning a substitution of one or two pictures in the high-budget bracket to take up the slack left by the cut in programmers.

Also in accordance with the chief executive's proclamation, Columbia is turning its full effort to lining up as many big names as possible from the freelance ranks for future films here. These people will be brought in on one-picture deals, to bolster boxoffice power of Columbia films. Dorothy Lamour starts next week in "Let's Fall In Love." Others scheduled to come are Paulette Goddard, Robert Young, Rosalind Russell, Randolph Scott, Preston Foster, and Lucille Ball. The studio is also dickering with Susan Peters, Cornel Wilde and Franchot Tone for future pictures.

GODDARD SET FOR "LUCASTA"

Paulette Goddard is definitely set for the title role in Philip Yordan's "Anna Lucasta," according to Yordan. The actress is in Europe at the moment but the picture has an April 1 starting date tentatively pencilled in. This is one of the big ones already discussed in Columbia's revised program. Harry Cohn will personally supervise production on this with playwright Yordan working directly under him.

Gene Autry is set for five Cinecolor productions here for the 1948 schedule. Autry, who works under his own unit called Autry Productions, will start shooting on his first film, "Hideaway," after he returns from his current personal appearance tour. He will make three more before he breaks for the summer interval in which he does his Madison Square Garden rodeo stint. The fifth will be shot after the rodeo is over.

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EAGLE-LION

More Money Here

THIS OUTFIT IS really all pepped up as the result of the recently completed $11,000,000 loan. The money (actually an additional $7,000,000 added to a renewed loan of $4,000,000) came from Serge Semenenko's First National Bank of Boston and is earmarked for the most part, for the 1948 production schedule. According to President Arthur L. Krim, the company is planning an increase in the number of high-budget pictures on the schedule and the additional funds were required for this purpose.

The Semenenko-Young combine has been fighting for weeks to get through the door of United Artists, but so far there has been no success. It may be that the executives have decided to concentrate on the Eagle-Lion growth, pour more money into it, and forget about UA, for the time being, at least.

Meanwhile, E-L is readying plans for early starts on a number of films. Only film in work is Ben Stoloff's "The Cobra Strikes," with Sheila Ryan, Leslie Brooks and Richard Fraser.

PRC, while still an autonomous group, recedes more and more into the background as Eagle-Lion expands its program. This unit may disappear altogether, or will finally come to be tre permanent unit for the programmers which will be needed to fill out E-L's schedule of releases.

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M-G-M

Production Upped

NOW THAT THE dust of reorganization in the top M-G-M ranks has settled (although we feel it did not go deep enough to correct the weaknesses shown during the past year), this studio is gearing itself for an increased 1948 work schedule. E. J. Mannix announced last week that 22 story properties have already been scheduled into production with at least four more set to go in to complete the 1948 program.

At least seven of the films programmed will be done in color, which is an indication that Metro does not plan too drastic an economy in its usual production pattern.

In reporting on Metro's production plans, E. J. Mannix stated that the entire schedule will be handled by 14 producers with the triumvirate of Mayer-Mannix-Thau supervising directly.

The possibility of a series of "moderate" budget films has not been definitely ruled out, as yet. Discussions are now in progress on the advisability of this program. With the number of lesser known people (not big enough to carry a first-line picture on a marquee) still on the Metro list, many of the executives feel this program would be a means of using and building its talent roster. Since other studios are getting back to programmers, it is likely that Metro will, too.

There is a report current that 17 old MGM pictures are slated for reissue. So far, however, the only one definitely scheduled for a second try is "Ninotchka" (Greta Garbo-Melvyn Douglas). Apparently, someone in the organization interpreted this as some sort of an answer to the un-American Committee's probe.

ONLY TWO GOING

The new year started with only two pictures in work here. "Easter Parade" (Fred Astaire-Judy Garland) enters its second month of production. "Date With Judy" is a new starter, with Wallace Berry, Elizabeth Taylor, Jane Powell, Carmen Miranda, Xavier Cugat and Robert Stack combining in a typical Pasternak comedy set to music. Big one just getting underway is the Technicolor production of the "Three Musketeers," starring Gene Kelly, Lana Turner, June Allyson and Van Heflin.

S. Sylvan Simon, formerly under contract at this studio, will be back on this lot to guide the next Red Skelton picture for Producer Paul Jones. This will be Jones' first since he came to Metro from Paramount. Skelton worked with Simon at Columbia on the recently completed "Fuller Brush Man" and asked for him in the director's spot on "A Southern Yankee." No effort is being spared to make this picture a good one, since Skelton has not been happy with his material from Metro nor has Metro (or, incidentally, exhibitors) been happy with the boxoffice results on Skelton films. The comic has a large following with the family trade, but it has not be capitalized.

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MONOGRAM

Broidy Talks Sense

STEVE BROIDY, PRESIDENT of Allied Artists and Monogram, tossed a challenge to all takers both within production ranks and among exhibitors when he decried the negative approach in the current situation of the slipping boxoffice.

Two of Broidy's suggestions make good sense. First, the industry must re-evaluate itself and with complete honesty cut from production schedules pictures that won't sell. Broidy's point: it's no good to make a picture you know is tough to sell and then attempt to force it onto the public. The public is in no mood for such forcing. He also urged an increase in advertising and exploitation despite lagging sales. Here, Mr. Broidy has hit on one of the prime rules of advertising, which all too few movie executives understand.

The Monogram chief pointed out that the over-publicized economy wave and revenue loss will soon condition the American public to thinking that they will be getting less entertainment for their movie dollar and thus will only act as a further blow to the boxoffice.

Broidy put great stress on the point that the exhibitor must be pre-sold on the importance of the picture in advance of his buying. He urged that trade advertising be increased because only an exhibitor who is convinced he has a money-maker can sell it, in his turn, as such.

He also urged greater participation by the exhibitor in the advertising program. As it stands now, he stated, the distributor is putting up the bulk of the money in cooperative advertising programs with theatres. It is the Broidy opinion that such a program tends to lessen the exhibitors interest in his results and

STUDIO SIZE-UPS

create again that "negative attitude" which Broidy feels is the current illness of the industry.

PRODUCTION STAFF UP

Indicative of the trend for expansion here is the fact that the producer roster for Monogram-Allied Artists hit a high of 26 during 1947. This list includes producers who have already turned in their assignments as well as those currently in preparation. Prexy Broidy points to this expanded list as the major factor in the diversified program turned out by the two companies this year. He stated further that the 1948-49 program, which will carry even greater variety in quality and quantity, will be well covered by the newy reorganized production department.

HEAVY BACKLOG, TOO

Another straw in the wind of Monogram's future prospects is the backog which with this company closed 1947. Rated as the biggest in its history, the list includes five films from Allied Artists not yet released: "Song of My Heart," "Panhandle," "The Hunted," "Smart Woman" and "The Tenderfoot." The Monogram list of unreleased films totals ten, including several from the Monogram series groups of the Teen-Agers, the Bowery Boys, and the westerns, Johnny Mack Brown and Jimmy Wakely.

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PARAMOUNT

Balaban's Good News

PRESIDENT BARNEY BALABAN'S recent letter to Paramount stockholders painted a bright picture that was in rather striking contrast to the actions of this outfit in recent months Balaban greatly minimized the loss of the British market in his company's case, stating that only ten percent of Paramount's revenue comes from this market. He promised that Paramount's 1948 program is so geared as to more than offset this loss with a domestic increase.

In the light of Mr. Balaban's glossy report, one wonders about Paramount's recent cuts in small-fry personnel and vast curtailment in advertising. How will the domestic gross be increased during this year with less salesmen to peddle Paramount pictures (territories have been doubled for some of the retained salesmen) and with less exploitation and publicity?

At a time when the movie industry is enjoying its worst public relations since the Fatty Arbuckle scandal, at a time when the boxoffice trend is downward for the first time in a decade, some film moguls think this is the moment to expend less effort to sell their product. Amazing, isn't it!

SCHEDULE SET HERE

Studio chief Henry Ginsberg announced last week that Paramount will make only 20 pictures during 1948, all of them carrying top-budget figures. Bolstering the Paramount program will be the initialers from Frank Capra, George Stevens and William Wyler, of Liberty Films. Leo McCarey will also add his contribution under the recent contract he signed with the company.

Nine of the scheduled films are set for early starts with Mitchell Leisen's "Abigail, Dear Heart" leading the parade. This one stars Claude Rains, MacDonald Carey and Wanda Hendrix. Richard Maibaum is the producer. Danny Dare has "It's Always Spring," with Veronica Lake, Mary Hatcher, Mona Freeman, Billy De Wolfe, ready to go. John Farrow will direct "The Great Gatsby," with Alan Ladd starred, Maibaum, again producing. Hal Wallis will soon roll "Sorry, Wrong Number," starring Barbara Stanwyck and Burt Lancaster, with Anatole Litvak directing. Bob Hope will star in Damon Runyon's "Sorrowful Jones." Charles Brackett has "Tatlock Millions" teaming Wanda Hendrix (watch this girl hit big in '48) and John Lund. "Diamond In The Haystack" reunites Crosby and Barry Fitzgerald.

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REPUBLIC

Fifty Scheduled Here

THIS STUDIO STARTS the new year with a minimum 50 pictures pencilled into its production schedule. Vice-President Allan Wilson, in charge of production, reported last week on the work status at Republic. Twelve producers are in preparation on 25 pictures, about half of which will carry the high-budget tag at this studio.

Meanwhile, Herbert J. Yates reported to his board of directors in New York on the detailed results of cutting costs. The board approved the Yates program of economy and accepted his prediction that the year ahead would show an increase in profits by reason of the cost-cutting and by reason of some of the planned production which Yates feels will tab higher boxoffice returns.

With board approval on renewal of the production deal with Charles Feldman set, "Moonrise," starring Dane Clark, Gail Russell and Ethel Barrymore, started last week. As on the prior Feldman deal ("The Red Pony" starring Myrna Loy and Robert Mitchum), Republic collects a distribution fee plus a share in the profits while Feldman does all his own financing. "Moonrise" is tagged for a budget of about $900,000. Marshall Grant, who originally planned to produce this one with John Garfield, is still in the production picture and Frank Borzage is directing.

Others on the immediate production list include: two from Producer Edmund Grainger ("Wake of the Red Witch" and "Airborne"); Allan Dwan will do "Woman of Destiny" and "The Miracle of Charlie Dakin," John Auer will do "Mr. Mighty," "Untamed" and "Another Dawn." John Wayne will produce and star in "Eagles In Exile." Joseph Kane will have "Last of the Westerners" and "The Missourians."

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RKO

Idling In January

ALTHOUGH THE STUDIO is at this moment virtually at a standstill, the months ahead will be packed with approved production plans. Dore Schary will guide the program and emphasis will fall on low-budget and experimental films and independent production.

RKO was among the first of the major studios to see the value of taking in independent producers to bolster their own fare. They ended this year with 15 independent films on their schedule and the coming year will see equally as many spotted in.

The inactive status will continue until January 26. Only one film is in production, "The Window" (Barbara Hale-Arthur Kennedy) and it is being shot in New York.

John Ford and Merian Cooper have set one of their Arko Productions into work. This one is tagged "Mr. Joseph of Africa" (Ben Johnson-Robert Armstrong).

☆

SELZNICK

"Duel" Take Soars

ONE YEAR FROM the day of its first-run release, "Duel In The Sun," has tabbed a gross take of $17,221,000 with almost 1,000 first-run playing dates still to be filled. Out of this fabulous figure, the foreign market contributed only $925,000, with $500,000 of that coming from England.

With "Duel" bidding fair to equal the records set by Selznick's "Gone With The Wind," it will be interesting to see how well the master-showman does with "The Paradine Case" previewed in Los Angeles (to make the Academy deadline) last week. Unquestionably, this is a better picture than "Duel," certainly by way of performance and story.

SEVEN SCREEN PLAYS READY

With "The Paradine Case" launched auspiciously, "Portrait For Jenny" in the can, and "Duel In The Sun" taking care of itself, Producer Selznick is turning his attention to his 1948 production schedule for which he holds seven completed screen plays. Not all of these will be made, of course. First to go will probably be the Selznick version of "Romeo and Juliet." Louis Jourdan and Valli, the newcomers that Selznick projected into prominence with "The Paradine Case," will be co-starred in "Rupert of Hentzau" which should provide perfect casting for the pair. Jennifer Jones is definitely set for "Tender Is The Night" with Selznick using the vehicle to launch another of his newcomers, Christian Kelleen, a Swedish import. Dorothy McGuire is set for "A Doll's House."

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20th CENTURY-FOX

Production Big Here

WITH HOLLYWOOD ENTERING the new year at a three-year production low (25 pictures in work), it is interesting to note that this studio heads the production activity with five films rolling. 20th hit its low peak early in the fall, when vast sums were tied up in un-released pictures like "Forever Amber," "Captain From Castile" and "Gentleman's Agreement." With these three out and doing solid business, Darryl Zanuck has turned his mind back to production. While only a small portion of the people laid off in the mass shearing last October have been rehired, the studio

STUDIO SIZE-UPS

is still at a rate of activity it has not had since about the middle of last year.

Of the five films going, two are new starters. "The Street With No Name" (Mark Stevens-Barbara Lawrence) is a Sam Engel production with William Keighley directing. This one, based on stories from the FBI files, is being shot in New York. "The Chair For Martin Rome" (Victor Mature-Richard Conti) has Robert Siodmak directing for Sol Siegel. Here the studio has prepared a script guaranteed to promote the Mature personality as it was projected in "Kiss of Death."

"That Lady In Ermine," formerly called "This Is The Moment" (Betty Grable-Douglas Fairbanks, Jr.), "Walls of Jericho" (Linda Darnell-Cornel Wilde) and "The Iron Curtain" (Dana Andrews-Gene Tierney) continue in production. This last one has been pushed ahead two months on the release schedule because of the timeliness of the story content. It is the story of the ex-Russian agent who renounced the Communist party and is now living in Canada under the protection of that government.

Sol Wurtzel has closed down his production unit until March 1. The producer, having just wound up "Arthur Takes Over," will recess until then while he works on five scripts which are completed and ready for production treatment. Wurtzel's first, when he resumes, will be "Tucson," followed by "Ticket To Nowhere."

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UNITED ARTISTS

UA Gets "Arch"

DESPITE THE EFFORTS of Enterprise executives to take "Arch Of Triumph" elsewhere for distribution, the deal is finally settled and UA will handle the distribution. Earlier Enterprise had insisted that the film was not ready for release, but it is now admitted that the picture is finished and will be released in February. One reason, apparently, for the change of heart by Enterprise is that in order to stay clear of "Joan," the Ingrid Bergman starrer just completed by Sierra Pictures and scheduled for September release, "Arch of Triumph" cannot be held up any later than February.

The threatened suit against James Cagney for taking his "Time of Your Life" to Warner Brothers for distribution is on. Warner Brothers is also included in the suit. This suit, as well as the one against the Cagney company singly and the one against Enterprise for "Arch of Triumph" (apparently now settled) were brought because the company must have these films as well as "Red River" to release in order to stay in business after March. It is expected that the suits will be settled before they reach court proceedings.

Mary Pickford's Triangle Production, "Sleep My Love" (Claudette Colbert-Robert Cummings) may cause a battle for UA, too, in spite of the fact that Miss Pickford wants UA to have her picture. It seems that Jack Cohn, Columbia executive, and father of Miss Pickford's co-producer, Ralph Cohn, would like to see the film a Columbia release. Since he has a financial interest in the production, he may have some influence there. But so far this one still belongs to UA.

Miss Pickford has turned her mind to future production plans and this time they seem fairly definite. She and her husband, Buddy Rogers, and Ralph Cohn (Triangle Productions) have set up a corporation with Hoagy Carmichael called Stardust Road Pictures Corporation. The picture to be made is the life story of Carmichael called "Stardust Road." No production plans are set yet.

PRODUCTION STARTS

Despite the continuous battle here and the months of activity, it looks as though UA may soon have pictures in production. United California Pictures will start "Let's Live A Little" starring Hedy Lamarr and Robert Cummings some time this month. Cummings is co-owner of UCP with Eugene Frenke and Philip Yordan.

Sam Bischoff is also slated to start production in "Pitfall" with Dick Powell starred. Edward Golden's "Texas, Heaven and Brooklyn" is also pencilled for a January start although no casting has been set yet.

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UNIVERSAL-INTERNATIONAL

Busy Year Ahead

INVENTORY AT THIS STUDIO lists 17 producing units in work as we head into 1948. Most of these are either winding up or have completed pictures, but a number have pictures in preproduction stages ready to go within the next month or six weeks. Among these are Joseph Sistrom's "Saxon Charm," which will have star casting; "You Gotta Stay Happy," Rampart's next for Joan Fontaine, "Mr. Peabody and The Mermaid" with William Powell and Ann Blythe, "The Judge's Wife" and "The Life of Riley." Douglas Fairbanks is preparing "The O'Flynn." John Beck is working on "The Countess of Monte Cristo" with Sonja Henie set to star. Burt Lancaster will produce and star in "Kiss The Blood Off My Hands" and "One Touch of Venus" is rumored near starting date. This last one is on and off so frequently no one seems to know just what will happen; but at this writing it is scheduled by John Beck and Lester Cowan for early production.

This promised production activity seems almost incredible in the face of the close cropping of staff that has been carried out through the entire studio here. It is rumored that some re-hiring will be done when some of this looked-for production actually gets under way.

AID FOR EXHIBITORS DROPPED

One of those incomprehensible facets of film executive reasoning, the policy of co-operative advertising with exhibitors is no more as far as U-I is concerned. If this trend takes hold, it will mean that exhibitors will be left to their own devices to sell the product they are buying from the studios. If this should come to pass, it is one more example of Hollywood's shortsightedness. It may well be that some curtailment of the program was needed, but surely there is some happy medium which would be a little less drastic and less harmful to all concerned.

The money spent on advertising in first-run campaigns undoubtedly helps exhibitors directly and indirectly. But let us not forget that a large portion of the benefit still redounds to the boys who own the picture.

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WARNER BROS.

10 Day Shooting Schedules!

ALFRED HITCHCOCK'S ten-day shooting schedule for "The Rope," which goes into production here shortly, is a precedent-making project in the new "economy wave" program. If this one works out, the studio will adopt the policy insofar as possible on all of its production. If Hitchcock, long known for his hyper-devotion to detail, camera angles, etc., can do the trick, others will have to follow his pattern.

First step in the program is a period of pre-production rehearsals. Three weeks will be given to such rehearsing before a camera turns. Scripts are being tailored to fit this new schedule —with only the necessary plot development sequences being filmed. Implication will be used instead of example where that use can eliminate the building of an expensive set for a brief scene. Warner executives insist that this method will be used only up to the point where full production quality can be maintained. The cutting of shooting time and other corner-trimming devices will not, they insist, lessen the value of a picture. No, but it will surely cut the costs of pictures if intelligently and assiduously practiced.

Jerry Wald, now in production with "Key Largo" (Bogart-Bacall-Barrymore) experimented briefly in this new move with one week of pre-shooting rehearsals and a script worked over before shooting started so that not one loose end remained.

This is the department where the bulk of money can be saved, not the secretarial and messenger staffs, and it's good to see a studio at least trying.

EIGHTEEN SET HERE

Eighteen films for the 1948-49 schedule have already been set here by Jack L. Warner, studio chief, and a possible seven more will be added. Six independent productions are already set for release and if present plans go through, several more will be added to the schedule. Among those already set to go in addition to the pair each from Michael Curtiz, United States Pictures, and the Hitchcock-Bernstein unit, are "One Sunday Afternoon," "John Loves Mary" and "Until Proven Guilty." Warners will have the Danny Kaye picture this year, also, and if the Cagney move hold, "Time of Your Life" will be an important Warner release, also.

FLYNN SIGNS NEW DEAL

Topped only by the contract this studio has with Humphrey Bogart is the new deal just signed with Errol Flynn. According to the terms of the deal, the actor gets $225,000 for one picture a year for 15 years. All films are to be made in Technicolor, the actor is guaranteed that no one film will run over 14 weeks in the making (if it does the actor gets a bonus) and the studio carries insurance against accidents which might prevent Flynn from fulfilling his commitment. This is really a dream contract and must mean that the Flynn draw at the boxoffice is still at its peak. Although, why don't they use him in those colorful action stories that brought him his popularity?

PRODUCTION & RELEASE RECORD

JANUARY 5, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (36)	In Production (2)
Westerns	Completed (11)	In Production (0)
Serials	Completed (2)	In Production (0)
1946-47 Features	Completed (32)	In Production (0)
Westerns	Completed (14)	In Production (0)
Serials	Completed (4)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Gallant Blade (C)	Parks-Chapman	12-8			
Loves of Carmen, The	Hayworth-Ford	11-24			

COMPLETED — 1947-48

Adventures in Silverado	Bishop-Henry	11-10			
Best Man Wins	Buchanan-Lee	12-22			
Black Arrow, The	Hayward-Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie in the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Night Out	Singleton-Lake	9-29			
Brick Bradford	Richmond-Johnson	10-27	12-18		
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble (66)	Baxter-Cheirel	8-4	11-27		
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Eternal Melody, The	Kiepura-Eggerth	11-10			
Fuller Brush Man, The	Skelton-Blair	10-27			
Glamour Girl	Krupa-Reed	9-1	1-16		
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26	1-48		
Details under title: Double Take					
It Had To Be You (98)	Rogers-Wilde	5-26	12-47		
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The	Hayworth-Welles	10-14			
Last Days of Boot Hill, The	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Little Spanish Town, A	Autry-Marlon	8-18			
Lone Wolf in London, The (68)	Mohr-Saunders	5-26	11-13		
Lulu Belle	Lamour-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou	Lowery-Barton	9-15	1-23		
Mating of Millie, The	Ford-Keyes	7-7			
My Dog Rusty	Donaldson-Doran	11-24			
Phantom Valley	Starrett-Burnette	8-4			
Port Said	Bishop-Henry	12-22			
Prince of Thieves (72)	Hall-Morison	5-12	1-48		
Relentless	Young-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of The Whistler, The	Duane-Aubert	10-27			
Rose of Santa Rosa	Hot Shots	9-1	12-25		
Sign of the Ram, The	Peters-Knox	8-4			
Six Gun Law	Starrett-Saunders	7-7			
Sea Hound, The (Serial)	Crabbe-Blake	5-26	1-9		
Song of Idaho	Vincent-Grant	10-27			
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Swordsman, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Grainger (Serial)	Stevens-Stewart	8-4			
To the Ends of the Earth	Powell-Mayita	12-9			
Trapped by Boston Blackie	Morris-Lane	12-22			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora	Starrett-Burnette	9-29			
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The	Jergens-Dunne	9-29			
Wreck of The Hesperus, The	Parker-White	9-15			

— 1946-47 —

Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Bulldog Drummond at Bay (70)	Randell-Louise	12-23	5-15	820	
Bulldog Drummond Strikes Back (65)	Randell-Henry	9-4		821	
Corpse Came C.O.D., The (87)	Brent-Blondell	1-6	5-31	840	
For the Love of Rusty (69)	Donaldson-Powers	12-23	5-1	812	
Framed (82)	Ford-Carter	9-30	4-47	834	3-17
Details under title: They Walk Alone					
Fuller Brush Man	Skelton-Blair				
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47	836	3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	7-15	838	6-23
Details under title: Twin Sombreros					
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Keeper of The Bees (68)	Henry-Duane	3-17	7-10	802	
King of Wild Horses (79)	Foster-Patrick	12-9	3-27	809	3-31
Last of The Redman (Color) (77)	Hall-Ankers	9-16	8-47	837	
Law of The Canyon	Starrett-Burnette	10-28	4-24	867	
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19	815	
Details under title: Broadway Baby					
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29	817	
Details under title: Crime Doctor's Vacation					
Pacific Adventure (95)	Randell-Steinbeck		7-47	835	
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29	868	
Riders of The Lone Star (55)	Starrett-Hunter	12-23	8-14	870	
Smoky River Serenade (67)	Campbell-Terry	4-28	8-21	851	
Son of Rusty, The (69)	Donaldson-Powers	4-14	8-7	813	
Secret of The Whistler (63)	Dix-Brooks	7-22	11-7	818	11-25
Sport of Kings (68)	Henry-Campbell	2-17	6-26	811	
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25	7-3	8 9	
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26	853	
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
When a Girl's Beautiful	Jergens-Platt	6-23	9-25	827	

EAGLE-LION

1947-48 Features	Completed (25)	In Production (1)
Westerns	Completed (5)	In Production (0)
1946-47 Features	Completed (22)	In Production (0)
Westerns	Completed (12)	In Production (0)

NEW PRODUCTIONS

THE COBRA STRIKES

Mystery—Started December 19

Cast: Sheila Ryan, Leslie Brooks, Richard Fraser.

Director: Charles Riesner Executive Producer: Ben Stoloff

Story: New hypodermic instrument seized by evil men who use it for destruction until captured.

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Casanova	deCordova-Nash	5-12	12-27		
Black Hills	Dean-Ates	5-12	9-27	851	
Blonde Savage (61)	Sherwood-Ericson	7-7	11-22	807	10-13
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20	803	9-24
Check Your Guns (55)	Dean-Gates	7-7	1-24	853	12-3
Close-up	Baxter-Gilmore	12-22			
Corkscrew Alley	O'Keefe-Trevor	11-24			
Enchanted Valley (C)	Curtis-Gwynne	9-1	1-31		
Gentleman After Dark (76)	Donlevy-Hopkins	Reissue	11-8	735	
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven (71)	Erwin-Farrell	8-4	1-17	810	
It's Murder	Switzer-Whalen	5-12			
Linda Be Good (67)	Hubbard-Knox	7-21	1-3	808	10-27
Love From A Stranger	Sidney-Hodiak	3-17	11-15	806	12-3
Man from Texas	Craig-Barr	5-26	10-18		
Details under title: A Texas Story					
Man in the Iron Mask (110)	Hayward-Bennett	Reissue	11-8	735	
Mickey (C)	Butler-Goodwin	11-10			
Noose Hangs High, The	Abbott-Costello	11-24			
Northwest Stampede	Leslie-Craig	7-21	1-17		
Details under title: Wild Conquest					
Open Secret	Ireland-Randolph	9-1	1-24		
Out of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10			
Prelude to Night	Scott-Lynn	9-1	2-7		
Rampage	Mitchell-Long	12 22			
Return of Rin-Tin-Tin, The (V) (65)	Rin-Tin-Tin-Woods	9-16	10-25	804	12-8
Return of the Lash (59)	LaRue-St. John				12-8
Shadow Valley (58)	Dean-Ates	11-29		852	12-22
Smugglers, The	Redgrave-Kent	Foreign	1-31	811	
T-Men (91)	O'Keefe	7-21	1-10	809	12-22
Tomorrow You Die	Ireland-Ryan	5-12			
Tornado Range	Dean-Holt	9-1			
Whispering City (92)	Lukas-Dantine	11-15		805	11-24

— 1946-47

Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Bedelia (85)	Lockwood-Hunter	Foreign	2-1	101	2-3
Big Fix (63)	Brown-Ryan		4-19	702	5-12
Border Feud (55)	LaRue-Marlen	12-23	3-18	702	9-26
Born To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Caravan (80)	Granger-Kent	Foreign	8 2	106	9-15
Cheyenne Takes Over	LaRue-St. John	8-4	10-25	757	
Details under title: The El Lobo Mystery					
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24	733	
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Gas House Kids In Hollywood (63)	Switzer-Bartlett		8-23	712	9-15
Gashouse Kids Go West (63)	Switzer-Williams	4-14	7-12	711	7-21
Ghost Town Renegades (57)	LaRue-St. John	4-28	7-26	754	8-18
Gun Law	LaRue-St. John	7-21	10-18	756	
Heartaches (71)	Ryan-Norris	3-3	6-28	704	7-7
Details under title: Silent Voice					
International Lady	Brent-Massey	Reissue	5-24	734	
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-25	102	1-20
Killer at Large (64)	Shaw-Lowery	3-3	5-31	717	6-23
Details under title: Gangway for Murder					
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731	
Last of the Mohicans (94)	Scott-Barnes	Reissue	3-22	731	
Law of the Lash (53)	LaRue-St. John		2-28	751	3-17
Lost Honeymoon (71)	Tone-Richards	10-28	3-29	104	3-17
Details under title: Atlas the Bride					
Philo Vance's Gamble (62)	Curtis-Austin	11-25	4-13	707	5-26
Philo Vance Returns (64)	Wright-Austin	10-14	6-14	708	4-28
Philo Vance's Secret Mission (64)	Curtis-Ryan		8-30	709	9-15
Pioneer Justice (56)	LaRue-St. John	4-14	6-28	753	7-7
Railroaded (72)	Ireland-Ryan		8-30	710	10-13

Range Beyond the Blue (53)	Dean-Ates	6-15	745	3-31		
Red Stallion (C) (51)	Paige-Nash	10-14	8-16	107	8-4	
Repeat Performance (93)	Leslie-Hayward	1-6	5-30	105	6-9	
South of Pago Pago (84)	Hall-McLaglen	Reissue	6-21	736		
Step Child (70)	Austin-Joyce	2-3	6-7	703	6-23	
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5	715	4-28	
Details under title: The Corpse Came Calling						
Too Many Winners (60)	Beaumont-Marshall	2-17	5-24	716	6-9	
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	742	12-23	
Untamed Fury (58)	Pendleton-Whipper	3-22	SP72	3-17		
West To Glory (61)	Dean-Ates	4-13	746	5-12		
Wild Country (C) (59)	Dean-Ates	1-17	744	2-3		

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John	4-26	766		
Frontier Fighters (39)	Crabbe-St. John	4-26	761		
Panhandle Trail (—)	Crabbe-St. John	4-26	765		
Raiders of Red Gap (38)	Crabbe-St. John	4-26	763		
Shootin' Irons (40)	Newhill-O'Brien	4-26	764		
Thundergap Outlaws (39)	Newhill-O'Brien	4-26	762		

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (28)	In Production (2)
1946-47 Features	Completed (25)	In Production (0)

NEW PRODUCTIONS

A DATE WITH JUDY

Comedy—Started December 12

Cast: Wallace Beery, Jane Powell, Elizabeth Taylor, Carmen Miranda, Xavier Cugat, Robert Stack.

Director: Richard Thorpe Producer: Joe Pasternak

Story: Teen-age girls and their problems based on the radio serial.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Easter Parade	Astaire-Garland	12-8			
—— 1947-48 ——					
Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept.	803	2-17
B. F's Daughter	Stanwyck-Heflin	9-29			
Big City, The	O'Brien-Murphy	10-27			
Cass Timberlane (119)	Tracy-Turner	5-12	Jan.		11-10
Bride Goes Wild, The	Johnson-Allyson	7-7			
Details under title: Virtuous					
Desire Me (91)	Garson-Hart	4-1	Oct.		9-29
Details under title: A Woman of My Own					
Good News (T) (95)		3-31	Dec.		12-22
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7	Feb.		
Homecoming	Gable-Turner	9-15			
If Winter Comes	Pidgeon-Kerr	6-9	Jan.		
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec.		10-27
Luxury Liner (T)	Brent-Gifford	9-1			
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Master of Lassie	Gwenn-Leigh	9-29			
Details under title: Hills of Home					
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct.	805	7-21
Ninotchka (112)	Garbo-Douglas	Reprint	Dec.		
On An Island With You	Williams-Lawford	6-23			
Pirate, The (T)	Garland-Kelly	3-3			
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct.	804	8-4
Song of The Thin Man (86)	Powell-Loy	2-3	Sept.	801	8-4
Summer Holiday	Rooney-DeHaven	7-8			
State Of The Union	Tracy-Hepburn	10-13			
Tenth Avenue Angel	O'Brien-Murphy	4-1	Feb.		
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov.		10-13
Three Daring Daughters (T)	MacDonald-Iturbi	11-25			
Details under title: The Birds and the Bees					
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept.	802	8-4
Details under title: Ballerina					
—— 1946-47 ——					
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar.		3-3
Cynthia (98)	Taylor-Murphy	11-25	July	726	5-25
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June	724	4-14
Details under title: Cynthia's Secret					
Fiesta (T) (104)	Williams-Carroll	12-24	July	727	6-23
High Barbaree (91)	Johnson-Allyson	5-27	May	721	3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept.	701	8-5
Hucksters, The (115)	Gable-Kerr	1-20	Aug.	728	6-23
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr.	718	3-3
Little Mr. Jim (92)	Jenkins-Gilford	10-29	Apr.	719	6-10
Living In a Big Way (104)	Kelly-McDonald	8-6	June	725	6-9
Details under title: To Kiss and To Keep					
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug.	729	7-7
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr.	720	2-17
Undercover Maisie (90)	Sothern-Nelson	11-11	May	722	3-17
Yearling, The (T) (128)	Peck-Jarman	8-20	May	717	12-9
REPRINTS					
Boom Town (120)	Gable-Tracy		Feb.		
Great Waltz (T) (103)	Rainer-Gravet		July	723	
Philadelphia Story, The (110)	Hepburn-Stewart-Grant				
Rage In Heaven (82)	Bergman-Montgomery		Oct.	705	9-2
Women, The (133)	Shearer-Crawford		Oct.		

MONOGRAM

1947-48 Features	Completed (12)	In Production (1)
Westerns	Completed (2)	In Production (0)
1946-47 Features	Completed (24)	In Production (0)
Westerns	Completed (16)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Tenderfoot, The	Albert-Storm	12-8			
COMPLETED —— 1947-48 ——					
Angels' Alley	Gorcey-Gray	11-24			
Released originally under title: When Str	Mitchum-Hunter	Reissue	12-27	4706	
Betrayed (66)	angers Marry				
Death On The Downbeat	Stewart-Preisser	12-8			
Docks of New Orleans	Winters-Young	11-24			
Fighting Mad	Errol-Kirkwood	9-15	1-31	4709	
Details under title: A Palooka Named Joe					
High Tide (72)	Tracy-Castle	3-31	10-11	4701	10-13
Jiggs and Maggie In Society	Yule-Riano	9-29	1-10	4704	
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703	9-15
Overland Trails	Brown-Belmont	11-24	2-7	4751	
Perilous Waters	Castle-Long	9-1	1-24	4 0	
Rocky	McDowall-Barrier	8-18	3-14	4705	
Smart Politics	Preisser-Stewart	9-15	1-3	627	
Song of The Drifter	Wakely-Coles	11-10	1-17	686	
—— 1946-47 ——					
Chinese Ring, The (67)	Winter-Currie	9-1	12-6	626	12-22
Code of the Saddle (53)	Brown-Hatton		6-28	677	
Dillinger (72)	Tierney-Jeffries	Reissue	7-5	3803	
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Flashing Guns (59)	Brown-Hatton	6-23	9-20	673	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Gun Talk (58)	Brown-McIntyre	9-1	12-20	674	
Details under title: Man from Powder River					
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
Kilroy Was Here (68)	Cooper-Coogan	3-31	7-19	622	
King of The Bandits (66)	Roland-Greene	6-9	11-8	624	
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton		5-24	672	
Mutiny in the Big House (83)	Bickford MacLane	Reissue	7-5	3803	
Newshounds (68)	Gorcey-Hall	3-31	9-13	622	
Details under title: Scareheads					
Prairie Express (55)	Brown-Hatton	8-4	10-25	678	
Details under title: Dusty Trail					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Ridin' Down the Trail (53)	Wakely-Taylor	7-7	10-4	685	
Details under title: Song of the Saddle					
Robin Hood of Monterey (55)	Roland-Brent	5-12	9-6	623	
Sarge Goes To College (64)	Stewart-Preisser		5-17	618	5-12
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White		4-5	684	4-28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellita-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Thunderbolt (T) (44)	Documentary		7-26	666	
Trailing Danger (58)	Brown-Hatton		3-15	676	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-DeMille	12-23	2-16	2	7-21
Gangster, The (86)	Sullivan-Bellita	2-17	11-22	3	11-10
Hunted, The	Bellita-Foster	4-14		6	
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19		1	2-17
Panhandle	Cameron Downs	2-28	3-7		
Smart Woman	Bennett-Ahlerne	10-27		7	
Song of My Heart (89)	Sundstrom-Long	2-3	1-31	4	11-24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features	Completed (27)	In Production (2)
1946-47 Features	Completed (24)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Arthur-Lund 12-22	Foreign Affair, A				
Sealed Verdict	Milland-Marly	12-8			
—— 1947-48 ——					
COMPLETED					
Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8-18
Albuquerque (C)	Scott-Britton	3-3	1-30		
Big Clock, The	Milland-O'Sullivan	3-17			
Big Town After Dark (70)	Reed-Brooks	5-26	12-12	4706	11-24
Big Town Scandal	Reed-Brooks	6-23			
Caged Fury	Denning-Ryan	9-29			
Connecticut Yankee, A (T)	Crosby-Fleming	11-10			
Dream Girl	Hutton-Carey	5-12			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Golden Earrings (95)	Milland-Dietrich	8-19	10-31	4703	9-1
Hazard	Goddard-Carey	11-10			
I Walk Alone (99)	Lancaster-Scott	12-23	1-16	4708	12-22
Details under title: Deadlock					
Mr. Reckless	Eythe-Britton	11-10			
Details under title: Hard To Kill					
My Own True Love	Douglas-Calvert	7-7			
Now and Forever	Ladd-Reed	9-29			
Details under title: The Long Gray Line					
Night Has A Thousand Eyes	Robinson-Russell	7-7			
Paleface, The (T)	Hope-Russell	8-18			
Road To Rio (100)	Crosby-Hope	1-6	12-25	4707	11-24
Saigon	Ladd-Lake	12-9			
Sainted Sisters	Lake-Caulfield-Fitzgerald	10-27			
So Evil My Love	Milland-Todd	5-26			
Speed To Spare	Arlen-Rogers	10-27			
Unconquered (T) (146)	Cooper-Goddard	8-19		4705	9-29
Waterfront At Midnight	Gargan-Hughes	12-8			
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-18
—— 1946-47 ——					
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8 6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	12-10	2 21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers	6-20		4623	3-3

Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-9
Desert Fury (T) (95)	Scott-Hatlak	9-2	8-15	4617	8-4
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Fear in The Night (72)	Kelly-York	4-29	4-18	4621	3-3
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24	8-22	4625	3-3
Ladies' Man (91)	Bracken-Welles	11-26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	4601	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T) (96)	Hutton-Lund	3-18	7-4	4615	6-23
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	5-13
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22	4601	9-2
Variety Girl (93)	Hatcher-Kelly	11-11	8-29	4618	7-21
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28
Details under title: The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamour-Milland	9-1	R5-3620		
Plainsman, The (113)	Cooper-Arthur	9-1	R5-3624		

REPUBLIC

1947-48 Features	Completed (13)	In Production (2)
Westerns	Completed (5)	In Production (0)
Serials	Completed (2)	In Production (0)
1946-47 Features	Completed (23)	In Production (0)
Westerns	Completed (18)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

UNTITLED

Melodrama—Started December 26

Cast: William Wright, Janet Martin, William Henry, James Cardwell, Stephanie Bachelor, Thurston Hall, Wally Vernon.

Director: George Blair — Producer: Stephen Auer

Story: Expose of crookedness in professional football.

MOONRISE

Drama—Started December 29

Cast: Dane Clark, Gail Russell, Ethel Barrymore, Allyn Joslyn, Lillian Gish, Rex Ingram.

Director: Frank Borzage — Producer: Charles Haas (Charles K. Feldman Group-Marshall Grant Prod.)

Story: A boy, persecuted by townspeople for his father's crime, turns to bitterness and crime himself.

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Bandits of Dark Canyon	Lane Waller		12-15	752	
Bill and Coo (Tr.)	Burton's Birds				
Bold Frontiersman	Lane-Waller		12-22		
Details under title: Cimarron Trails					
California Firebrand	Hale-Booth		10-13		
Campus Honeymoon	Crane-Wilde		10-13		
Dangers of The Canadian Mounted	Bannon-Belmont		10-27	792	
G-Men Never Forget (Serial)	Moore-Ames		8-4	9-9	751
Heart of Virginia	Martin-Lowery		12-22		
I, Jane Doe	Hussey-Carroll		11-24		
It's A Grand Old Nag (Tr.)	Cartoon Feature		12-20	761	
Macbeth	Welles-Nolan		7-7		
Madonna of The Desert	Castle-Roberts		11-10		
Main Street Kid, The	Pearce-Martin		9-29	1-1	
Oklahoma Badlands	Lane-Coles		11-24		
Old Los Angeles	Elliott-McLeod		10-13		
Red Pony, The (T)	Loy-Mitchum		6-9		
Slippy McGee	Barry-Evans		9-1	1-15	701
Storm, The	Hunt-Lundigan		9-15		
Details under title: End of the Rainbow					
Thunder In The Forest	Roberts-Douglas		12-8		
Under California Stars (Tr.)	Rogers-Frazee		11-24		
Wild Frontier, The	Lane-Holt		5-12	10-1	751	10-13

1946-47

Affairs of Geraldine (68)	Withers-Lydon		1-21	11-18	603	
Details under title: Lonely Hearts Club						
Along the Oregon Trail (Trucolor) (64)	Hale-Booth			8-30	651	9-15
Angel and the Badman, The (100)	Wayne-Russell		4-29	2-15	608	2-17
Details under title: Angel and the Outlaw						
Apache Rose (Trucolor) (75)	Rogers-Evans		9-2	2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans		12-23	5-15	642	6-9
Blackmail (67)	Marshall-Mara		1-6	7-24	617	8-18
Details under title: Lightnin' Strikes Twice						
Black Widow, The (Serial)	Edwards-Lindley			6-10	694	
Calendar Girl (86)	Frazee-Marshall		7-8	1-31	607	2-17
Driftwood (90)	Brennan-Warrick		5-26	9-15	621	11-10
Exposed (59)	Mara-Scott		5-12	9-8	623	9-27
Details under title: It's Murder She Says						
Fabulous Suzanne, The (71)	Britton-Vallee			12-15	604	
Fabulous Texan, The (95)	Elliott-Carroll		6-23	11-9	624	11-24
Flame, The (97)	Carroll-Ralston		3-31	11-24	628	
Details under title: The Outcast						
Gay Ranchero, The (Tr.)	Rogers-Frazee		8-4	1-48	644	
Ghost Goes Wild, The (66)	Ellison-Gwynne			3-8	605	4-14
Hit Parade of 1947 (90)	Albert-Moore		9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lane-Blake			4-1	664	
Jungle Girl (Serial)	Gifford-Neal		Release	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dorn		8-20	12-2	601	9-30
Details under title: Concerto						
Jesse James Rides Again (Serial)	Moore-Stirling		1-20	3-21	693	
Magnificent Rogue, The (74)	Roberts-Douglas		7-8	2-15	606	
Marshal of Cripple Creek (58)	Lane-Blake		11-25	8-15	667	9-15
Northwest Outpost (91)	Eddy-Massey		11-25	6-25	615	5-26
Details under: Untitled						
On The Old Spanish Trail (Tr.) (75)	Rogers-Frazee		5-12	10-15	648	10-27
Oregon Trail Scouts (58)	Lane-Blake		9-2	5-15	663	
Pilgrim Lady, The (67)	Lane-Blake		9-2	5-15	665	5-26
Details under title: The Inner Circle						
Pretender, The (69)	Dekker-Craig		3-31	8-16	620	
Details under title: Complex						
Robin Hood of Texas (71)	Autry-Roberts		4-28	7-15	685	9-15
Rustlers of Devil's Canyon (58)	Lane-Blake		10-14	1-1	661	7-21
Saddle Pals (72)	Autry-Roberts		3-17	6-15	684	6-23
Santa Fe Uprising (56)	Lane-Blake		3-18	11-15	661	
Sioux City Sue (69)	Autry-Roberts		6-24	11-21	681	12-9
Son of Zorro (Serial)	Turner-Stewart			1-18	691	
Spoilers of The North (66)	Kelly-Booth		8-9	4-24	612	5-12
Springtime In The Sierras (Tr.) (75)	Rogers-Frazee		3-3	7-15	646	8-4
Stagecoach to Denver (56)	Lane-Blake			12-23	662	
That's My Man (104)	Amecke-McLeod		11-11	6-1	613	4-14
Details under title: Gallant Man						
That's My Gal (Trucolor) (66)	Barry Roberts		8-6	5-15	609	6-23
Trail to San Antone (67)	Autry-Stewart		8-18	1-25	682	2-3
Trespasser, The (71)	Evans-Douglas		2-27	7-3	619	7-21
Details under title: The Finger Woman						
Twilight on the Rio Grande (71)	Autry-Mara		1-20	4-1	683	4-28
Under Colorado Skies (Tr.) (65)	Hale-Booth		7-7	12-15	652	12-22
Vigilantes of Boom Town (56)	Lane-Blake		5-27	2-15	663	2-17
Winter Wonderland (71)	Roberts-Drake		5-13	5-17	614	6-23
Details under title: Snow Cinderella						
Wyoming (84)	Elliott-Ralston		11-25	8-1	618	8-4
Web of Danger (58)	Mara-O'Flynn		10-28	6-10	616	6-23
Yankee Fakir (71)	Fowley-Woodbury		4-1		611	4-28

RKO RADIO

1947-48 Features	Completed (38)	In Production (2)
1946-47 Features	Completed (34)	In Production (0)

NEW PRODUCTIONS

MR. JOSEPH YOUNG OF AFRICA

Drama—Started December 16

Cast: Ben Johnson, Robert Armstrong, Regis Toomey, Terry Moore, Frank McHugh.

Director: Ernest Schoedsack-Merian Cooper

Producers: John Ford and Merian Cooper

Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Window, The	Hale-Kennedy		11-24		

COMPLETED — 1947-48

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy		8-6	801	6-9
Crossfire (86)	Young-Mitchum		3-17	802	7-7
Riffraff (80)	O'Brien-Slezak		6-24	803	6-9
Seven Keys to Baldpate (66)	Terry-White		11-25	804	6-9
Under the Tonto Rim (61)	Holt-Leslie		1-20	805	6-9

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd-Karloff		4-14	809	11-24
Night Song (102)	Andrews-Oberon		4-14	806	11-24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Holt-Leslie		8-4	808	11-24

NOT DESIGNATED

Arizona Ranger, The	Holt-Leslie		11-10		
Berlin Express	Obe on-Ryan		9-1		
Fighting Father Dunne	O'Brien-Dell		3-31		
Good Sam	Cooper-Sheridan		8-18		
Guns of Wrath	Holt-Leslie		12-22		
I Remember Mama	Dunne-Homolka		6-9		
If You Knew Susie	Cantor-Davis		1-20		
Indian Summer	Knox-Sothern				
Joan	Bergman-Ferrer		10-13		
Man About Town	Chevalier-Derrier		Foreign		
Miracle of The Bells, The	MacMurray-Valli		8-4		
Mystery In Mexico	Lundigan-White		10-13		
Pearl, The	Marques-Armendariz	Foreign			
Race Street	Raft-Maxwell		9-1		
Return of the Badman	Scott-White				
Roughshod	Sterling-Grahame		7-7		
Station West	Powell-Greer				
Tall, Dark Stranger	Young-Holden		9-1		
Details under title: Rachel					
Tarzan and the Mermaids	Weissmuller-Joyce		8-4		
Tycoon (T)	Wayne-Day		2-3		2-8
Under Arizona Skies	Holt-Leslie		9-1		
Velvet Touch, The	Russell-Genn		10-13		
War Party	Fonda-Temple		8-18		
Your Red Wagon	O'Donnell-Granger		7-7		

SPECIALS

Bishop's Wife, The (109)	Grant-Young		3-17		11-24
Fugitive, The (104)	Fonda-Del Rio		1-6		11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes		9-16	861	6-9
Magic Town (103)	Stewart-Wyman		11-25	862	6-9
Mourning Becomes Electra (172)	Russell-Redgrave		4-14		11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo		4-29	851	7-21
Song Is Born, A (T)	Kaye-Mayo		8-4		
Details under title: That's Life					

1946-47

BLOCK NO. FOUR

Beat the Band (67)	Langford-Krupa		6-24	718	3-3
Code of The West (57)	Warren-Alden		7-22	720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie		7-8	719	3-3
Farmer's Daughter, The (97)	Young-Cotten		5-27	716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys		8-19	717	3-3

BLOCK NO. FIVE

Banjo (68)	Moffett-White		9-16	725	4-21
Born To Kill (92)	Trevor-Tierney		5-27	722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale		2-4	724	4-28
Details under title: Master Minds					

Honeymoon (74)	Temple-Madison	4-1		721		4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce	10-14		723		3-31
BLOCK NO. SIX						
Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729		5-26
Details under title: Dick Tracy vs. the Claw						
Desperate (73)	Brodie-Long	12-9		728		5-26
Details under title: Flight						
They Won't Believe Me (95)	Young-Hayward	8-19		726		5-26
Thunder Mountain (60)	Holt-Hyer	10-28		730		5-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727		5-26
Details under title: Desirable Woman						
SPECIALS						
Best Years of Our Lives, The (172)	Ley-Marsh	4-29		751		12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781		12-23
Notorious (101)	Bergman-Grant	10-29		761		8-5
Song of the South (T) (94)	Disney Cartoon Feature			791		11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762		1-20
REISSUES						
Bambi (70)	Disney Cartoon Feature	2-1				
Gun Law (60)	O'Brien-Othman	10-3				
Border G-Man (60)	O'Brien-Johnston	11-14				
Lawless Valley (60)	O'Brien-Sutton	1-30				
Painted Desert (60)	O'Brien-Johnston	12-19				

SCREEN GUILD

1947-48 Features	Completed (9)	In Production (0)
1946-47 Features	Completed (24)	In Production (0)

RELEASE CHART

COMPLETED

— 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (63)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle in Harlem (71)	Stepin Fetchit		1-24	X-3	
Road to the Big House (72)	Shelton-Doran		12-27	4706	
Prairie, The (80)	Aubert-Baxter		1-10	4705	
Trail of the Mounties (42)	Hayden-Holt	9-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt		12-13	4707	

— 1946-47 —

Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Bush Pilot (60)	Hudson-LaRue	Foreign	6-7	4516	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Call It Murder (74)	Bogart-Whorf	Reissue	9-13	S-2	
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
My Dog Shep	Neil-Chapman	9-2	12-1	4609	
Prairie, The (72)	Baxter-Aubert	8-18	11-29	4705	
Queen of The Amazon (60)	Morison-Lowery	9-30	1-15	4611	4-23
Racketeers (58)	Foster-Douglas	Reissue	9-13	S-1	
Renegade Girl	Curtis-Savage	9-30	12-25	4612	
Rolling Home	Parker-Hayden		7-8		
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton		5-3	4608	
Sepia Cinderella (69)	Negro Cast		10-18	X-1	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	
HOPALONG CASSIDY REISSUES					
Rustler's Valley (60)	Boyd-Hayden		3-15	HC07	
Texas Trail (59)	Boyd-Hayden		4-12	HC08	
Partners of the Plains (71)	Boyd-Hayden		4-26	HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden		5-10	HC10	
Heart of Arizona (68)	Boyd-Hayden		6-14	HC11	
Bar 20 Justice (65)	Boyd-Hayden		7-19	HC12	
Frontiersman, The	Boyd-Hayden		11-8	HC13	
Sunset Trail	Boyd-Hayden		11-25	HC14	
Pride of the West	Boyd-Hayden		1-3	HC15	

SELZNICK—S.R.O.

Features	Completed (4)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Mr. Blandings Builds His Dream House	Grant-Loy		10-13		

COMPLETED

Duel In the Sun (T) (138)	Jones-Cotten		3-19	4-17	4-14
Intermezzo	Bergman-Howard	Reissue		Oct	
Paradine Case, The	Todd-Peck		12-23		
Portrait of Jenny	Cotten-Jones		3-3		

20th CENTURY-FOX

1947 Features	Completed (51)	In Production (5)

NEW PRODUCTIONS

THE STREET WITH NO NAME

Drama—Started December 15

Cast: Mark Stevens, Barbara Lawrence, Lloyd Nolan, Richard Widmark.

Director: William Keighley — Producer: Samuel G. Engel

Story: From the FBI files on child delinquency.

THE CHAIR FOR MARTIN ROME

Drama—Started December 26

Cast: Victor Mature, Richard Conti.

Director: Robert Siodmak — Producer: Sol Siegel

Story: Two boys grow up in same poor neighborhood; one turns to murder, the other is a policeman. Ultimately the policeman captures his own friend.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Iron Curtain, The	Andrews-Tierney	12-8			
Lady in Ermine, The (T)	Grable-Fairbanks	11-10			
Details under title: This Is the Moment					
Walls of Jericho	Wilde-Darnell	11-10			

— 1947-48 —

Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb	707	2-17
Call Northside 777	Stewart-Walker	10-13			
Captain From Castile (T) (140)	Powers-Peters	12-9	Jan	801	12-8
Carnival in Costa Rica (T) (95)	Haymes-Reim	4-29	Apr	710	3-31
Challenge, The	Conway-Vincent	11-24			
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec	731	12-8
Deep Water	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct	729	9-29
Fury at Furnace Creek	Mature-Gray	9-15			
Details under title: Ballad of Furnace Creek					
Gentleman's Agreement (118)	Peck-McGuire	6-9			11-31
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Give My Regards to Broadway (T)	Guild-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-26
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Late George Apley, The (98)	Colman-Cummins	7-8	Apr	712	2-17
Let's Live Again	Emery-Brooks	11-24			
Margie (T) (94)	Craine-Young	2-18	Nov	646	10-28
Moss Rose (82)	Cummins-Mature		June	717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730	10-13
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr	714	4-14
Sitting Pretty	Young-O'Hara	11-10			
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan	703	1-26
Snake Pit, The	deHavilland-Genn	8-4			
Summer Lightning (T)	Haver-McCallister	3-17			
Tender Years, The (81)	Brown-Hutchinson	9-1	Jan	803	12-8
13 Lead Soldiers	Conway-Wescott	12-22			
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702	1-26
Thunder in the Valley (T) (103)	Garner-McCallister	7-22	Nov		
Rev. under title: Bob, Son of Battle					
You Were Meant for Me	Crain-Dailey	9-15			

REISSUES

Alexander's Ragtime Band (106)	Power-Faye		Mar	709	
Drums Along the Mohawk (103)	Colbert-Fonda		Oct	741	
Grapes of Wrath (128)	Fonda-Darnell		Dec	745	
How Green Was My Valley (118)	Pidgeon-O'Hara		Sept	727	
Les Miserables (105)	March-Laughton		Jan	704	
Mark of Zorro (93)	Power-Darnell		Oct	740	
Stanley and Livingstone (101)	Tracy-Greene		Jan	705	
Swamp Water (90)	Brennan-Huston		Sept	728	
Tobacco Road (84)	Tierney-Andrews		Dec	744	
Western Union (95)	Young-Scott		June	719	

SOL WURTZEL PRODUCTIONS

Arthur Takes Over	Collier-Cowan	12-22			
Backlash (66)	Travis-Rogers	9-30	Mar	711	
Crimson Key (76)	Taylor-Dowling	3-31	July	722	7-7
Dangerous Years, The (62)	Halop-Todd				12-22
Half-Past Midnight	Taylor-Knudsen	11-24			
Invisible Wall, The (73)	Castle-Christine	6-9	Oct	732	10-13
Jewels of Brandenburg (66)	Travis-Cheirel		May	716	4-14
Rose Ape Red (67)	Castle-Knudsen	6-23	Dec	734	11-10
Second Chance (62)	Taylor-Currie		Sept	726	7-21
Strange Journey (65)	Kelly-Massen	5-27	Feb	708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1947-48 Features	Completed (26)	In Production (0)
1946-47 Features	Completed (34)	In Production (0)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

— 1947-48 —

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Arch of Triumph	Bergman-Boyer	7-22	Ent		
Atlantis	Montez-Aument	3-3	Neb		
Body and Soul (104)	Garfield-Palmer	1-20	1147	Ent	8-18
Christmas Eve (90)	Mason-Calvert	Fer		GFD	
Dead Don't Dream	Boyd-Brooks	8-4		BB	
False Paradise	Boyd-Brooks	9-1		BB	
Heaven Only Knows (97)	Cummings-Donlevy	12-23	9-47	Neb	8-4
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD	4-29
Hoopy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue (90)	Raft-Havoc	5-12	12-47	Bis	
Laff Time (C)	Olsen-Jannsen	9-30		Re	
Details under Misc. Independents Chart					
Lured (102)	Sanders-Ball	11-11	7-25	Smg	7-21
Details under title: Personal Column					
Mad Wednesday (80)	Lloyd-Walburn	10-1		Stg	3-3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil	Raft-Blondell	12-9	9-47	Ips	11-10
Miracle Can Happen, A	All-Star	8-5	11-47	Bog-Mw	
Red River	Wayne-Clift			Hks	

Roosevelt Story (80)	Documentary	11-47		U-L		7-7
Silent Conflict	Boyd-Clyde	6-23		B.B.		
Details under title: Dead Don't Dream,						
Silent Conflict	Boyd-Brooks	7-21		BB		
Sinister Journey	Boyd-Brooks	9-1		BB		
Sleep My Love	Colbert-Cummings	6-9		Tri		
So This Is New York	Morgan-Vallee	10-13		Ent		
Stampede	Wayne-O'Sheridan	9-30		Hks		
Details under title: Red River						
Strange Gamble	Boyd-Clyde	9-1		BB		
Time of Your Life, The	Cagney-Bendix	5-26		Cgy		
Vendetta	DeGeorge-Brooks	8-19		Hgs		

—— 1946-47 ——

Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby		12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev		1-21
Details under title: Abilene						
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	519	R-C		5-12
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn		9-30
Carnegie Hall (134)	Hunt-Prince		8-2	LoB-M		3-17
Copacabana (92)	Miranda-Marx	12-9	5-30	Cal		5-26
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Rach		3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg		4-28
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rpe		
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B.B		11 11
Fun On A Week-end (93)	Braeken-Lane	7-8	5-14	Stn		4-14
Details under title: Strange Bedfellows						
Hal Roach Comedy Carnival (112)	Abel-Rafferty	8-29		Ro		9-1
Details under titles: Curley (5-27) and Fabulous Joe (3-3)						
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD		12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.		9-16
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Beg		
Details under title: The Short, Happy Life of Francis Macomber						
Marauders, The	Boyd-Brooks	4-28	10-47	B.B		
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Beg		10-14
Details under title: Mr. Ace and the Queen						
Monsieur Verdoux (120)	Chaplin-Raye	6-24	10-47	Chn		4-28
Details under title: Comedy of Murders						
New Orleans (89)	deCordova-Patrick	9-30	4-18	Lev		5-12
Other Love, The (96)	Stanwyck Niven	10-28	7-11	Ent		4-14
Outlaw, The (114)	Russell-Huston			Hug		4-1
Private Affairs of Bel Ami (112)	Sanders-Lansbury	5-13	3-7	Low		3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent		3-3
Rebecca (130)	Fontaine-Olivier	Release	4-26	Szk		
Red House, The (100)	Rob'son-McCallister	5-13	2-7	Lsr		2-17
Scandal In Paris, A (100)	Sanders-Hasse	10-29	4-19	Psb		8-5
Stork Bites Man (67)	Cooper-Roberts	2-3	6-21	Com		8-18
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg		11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.		12-9
Details under title: Miss Television						
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB		1-20
Details under title: Whispering Walls						

UNIVERSAL-INTERNATIONAL

1947-48 Features — Completed (23) — In Production (2)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Are You With It	O'Connor-San Juan	11-24			
Man-Eaters of Kumaon	Sabu-Page	12-22			

—— 1947-48 ——

All My Sons	Robinson-Christians	10-13				
Another Part of The Forest	March-Blyth	11-10				
Beware of Pity (102)	Palmer-Lieven	Foreign				11-10
Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23				
Details under title: Adventures of Black Bart						
Bush Christmas (70)	Rafferty-Fernside	Foreign				12-8
Casbah	DeCarlo-Martin	10-27				
Captain Boycott (52)	Donat-Granger	Foreign	Jan.			12-8
Double Life, A	Colman-Hasso	6-23				
Details under title: Imagination						
Exile, The (95)	Fairbanks-Montez	5-12	Nov.			10-27
Hungry Hill (92)	Lockwood-Price	Foreign				10-27
Letter From An Unknown Woman	Fontaine-Jourdan	9-15				
Lost Moment, The (89)	Cummings-Hayward	3-31	Dec.			10-27
Details under title: The Lost Love						
Mortal Coil, The	Boyer-Blyth	8-4				
Naked City, The	Fitzgerald-Duff	7-7				
Nicholas Nickleby (94)	Hardwicke-Bond	Foreign				11-24
Pirates of Monterey (T) (77)	Montez-Cameron	5-13	Dec.			11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct.			9-15
River Lady (T)	DeCarlo-Duryea	8-4				
Senator Was Indiscreet, The (81)	Powell-Raines	7-7	Jan.			12-22
Singapore (79)	MacMurray-Gardner	3-17	Sept.	622		8-18
Tap Roots (T)	Heflin-Hayward	6-23				
Tawny Pipit (81)	Miles-John	Foreign				9-15
Up In Central Park	Durbin-Haymes	10-13				
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct.			10-13

—— 1946-47 ——

Black Narcissus (99)	Kerr-Robinson	Foreign	Dec.			7-21
Brief Encounter (85)	Johnson-Howard	Foreign	8-24			10-14
Brute Force (98)	Lancaster-Blyth	3-3	Aug.	620		6-23
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr.	612		3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign				4-28
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar.	2791		
Dracula	Lugosi	Reissue	June	2798		
Egg and I, The (108)	Colbert-MacMurray	12-9		613		3-31
For The Love of Mary	Durbin-Dall	3-17				
Frankenstein	Karloff	Reissue	June	2797		
Frieda (97)	Farrar-Johns	Foreign	Sept.			
Great Expectations (116)	Mills-Hobson	Foreign	July	619		3-31
I Know Where I'M Going (91)	Miller-Livesy	Foreign				5-1
I Stole a Million (78)	Raft-Trevor	Reissue	Apr.	2794		
I'll Be Yours (93)	Durbin-Drake	9-20	Jan.	607		1-20
Ivy (99)	Fontaine-Knowles	12-23	June	616		6-23
Johnny Frenchman (104)	Rossy-Roe	Foreign				12-23
Lady Surrenders, A (108)	Lockwood-Granger	Foreign				6-23
Magic Bow, The (105)	Granger-Calvert	Foreign				7-7
My Heart Goes Crazy (T)	Field-Kendall	Foreign				
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May	2795		
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar	610		2-17
Odd Man Out (118)	Mason-Ryan	Foreign	June	617		3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May	2796		
Slave Girl (80)	DeCarlo-Brent	8-5	Aug	623		7-21
Smash-Up (103)	Hayward-Bowman	6-10	Mar	609		2-17
Details under title: Love Takes a Holiday						
Something In the Wind (89)	Durbin-Dall	3-17	Sept.	621		8-4
Details under title: For the Love of Mary						
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar.	608		2-3
Details under title: Scheherazade						
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar.	611		1-6
Secret Beyond the Door	Bennett-Redgrave					
Swell Guy (87)	Tufts-Blyth	6-24	Jan	606		12-23
Time Out of Mind (88)	Calvert-Hutton	10-28	May	614		3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept.	1065		9-16
This Happy Breed (110)	Newton-Johnson	Foreign		GFD		4-14
Upturned Glass (86)	Mason-Kellino	Foreign	Nov			11-24
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	July	618		
Web, The (87)	O'Brien-Raines	3-17	June	615		6-9
Details under title: Jeopardy						
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar	2792		
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan.	605		12-23
Years Between, The (88)	Redgrave-Hobson	Foreign				3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr.	2793		

WARNER BROTHERS

1947-48 Features — Completed (23) — In Production (2)

NEW PRODUCTIONS

KEY LARGO

Drama—Started December 19

Cast: Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore, Claire Trevor, Thomas Gomez, Dan Seymour, Harry Lewis.

Director: John Huston — Producer: Jerry Wald

Story: Returned veteran scrambles with racketeers at Florida hotel. He meets the widow of his war buddy and restores himself to peace.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Don Juan (T)	Flynn-Lindfors	10-27			

COMPLETED —— 1947-48 ——

Always Together (78)	Reynolds-Hutton	6-23	1-10	713		12-22
Details under title: Love at First Sight						
April Showers	Carson-Sothern	9-15				
Christopher Blake	Smith-Douglas	9-15				
Dark Passage (106)	Bogart-Bacall	11-25	9-27	703		9-15
Deep Valley	Clark-Lupino	10-14	9-1	701		8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708		11-10
Johnny Belinda	Wyman-Ayres	9-15				
Life With Father (T) (118)	Dunne-Powell	4-15		702		9-1
My Girl Tisa (95)	Palmer-Wanamaker	6-9	2-7	715		
Details under title: Ever The Beginning						
My Wild Irish Rose (T) (101)	Morgan-King	10-14	12-27	711		12-22
Night Unto Night	Lindfors-Reagan	9-30				
Romance In High C (T)	Carson-Paige	6-23				
Silver River	Flynn-Sheridan	5-12				
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707		10-27
Details under title: Mary Hagen						
To The Victor	Morgan-Lindfors	8-18				
Treasure of Sierra Madre (126)	Bogart-Huston	3-31	1-24	714		
Two Guys From Texas (T)	Morgan-Carson	3-17				
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706		9-29
Voice of The Turtle	Parker-Reagan	3-3				
Woman In White, The	Parker-Young	10-14				
Wallflower	Reynolds-Hutton	3-3				
Whiplash	Clark-Smith	3-31				
Winter Meeting	Davis-Davis	10-13				

REISSUES

Anthony Adverse (116)	March-DeHavilland	Reissue	12-13	709		
Bad Men of Missouri (71)	Morgan-Wyman	Reissue	10-4	704		
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4	705		
Jezebel (93)	Davis-Fonda	Reissue	12-13	710		
Slight Case of Murder, A (85)	Robinson	Reissue	12-13	712		

—— 1946-47 ——

Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613		1-6
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622		4-28
Cry Wolf (83)	Flynn-Stanwyck	5-27	8-16	625		7-7
Humoresque (125)	Crawford-Garfield	12-24	1-25	612		1-6
Love and Learn (83)	Carson-Vickers	9-16	5-3	620		3-31
Man I Love, The (96)	Lupino-Alda	1-11		611		1-6
Details under title: The Sentence						
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614		2-17
Possessed (108)	Crawford-Heflin	6-24	7-26			6-9
Details under title: The Secret						
Pursued (101)	Wright-Mitchum	8-19	3-8	615		3-3
Stallion Road (97)	Reagan-Smith	4-15	4-12	617		3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616		2-17
Details under title: A Very Rich Man						
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621		4-14
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5			6-9

REISSUES

Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618		
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618		
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608		
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609		

'VOICE OF THE TURTLE' FILM VERSION OF HIT PLAY A SHEER DELIGHT

Rates ● ● ● or better, except in action houses

Warner Bros.
103 minutes
Ronald Reagan, Eleanor Parker, Eve Arden, Wayne Morris, Kent Smith, John Emery, Erskine Sanford, John Holland.
Directed by Irving Rapper.

Here is superlative film entertainment, certain to delight all types of patronage and bring high grosses and goodwill to most theatres; the exception being action houses where comedy does not click. Performances by the popular and proficient cast are flawless, the story adult yet wholesome, the romance poignant and appealing, the humor sparkling. It is difficult to single out any one member of the perfectly-balanced cast for special laurels since each is superlatively good in his or her role. And yet, perfect as are Ronald Reagan and Eleanor Parker in their respective portrayals of the sergeant on furlough and the impressionable, lovefearful ingenue, one must credit Eve Arden with almost stealing the picture by her characterization of the rapacious actress. Irving Rapper has injected dozens of hilarious directorial touches further to enhance the charm of John van Druten's script; in turn, van Druten has embellished his original play — now in its fourth year on Broadway — with several scenes of additional charm. Production quality is of high standard, recording and Sol Polito's photography are superior.

EXPLOITATION: Mention its four record-breaking years on Broadway. Suggested catchline: "As a play, it charmed thousands — as a picture it will delight millions!" For a novel window display, in a flat tank place 19 live miniature turtles on the back of each of which is painted one of the letters in the film's title. In vacant store windows and on telephone poles, fences, etc., place cards bearing individual head-photos of Reagan, Parker and Arden captioned: "WANTED, by Ronald Reagan and Eleanor Parker, one Eve Arden (description) for Attempted Scene Stealing in 'The Voice of the Turtle' at the Gem Theatre Today."

Jobless actress Eleanor Parker, her romance with theatrical producer Kent Smith over, vows henceforth to eschew falling deeply in love. Next day Eleanor's gay actress-friend Eve Arden drops in to await the arrival of Sgt. Ronald Reagan, in town on a week-end furlough. Eve gets a phone call from Lieut. Com. Wayne Morris, just in from the Pacific, accepts his bid for dinner. When Ronald arrives, Eve tells him she must break their date as her "husband" is in town. She departs, leaving Ronald and Eleanor together. They dine at a table d'hote next door. Later Ronald, unable to get hotel accommodations, accepts Eleanor's invitation to sleep on her living room daybed. Ronald wants terribly to see Smith's new show, so Eleanor muffles her pride and calls her former boyfriend for tickets. At the theatre, Ronald and Eleanor run into Eve and Morris. Overlooking her own duplicity, Eve is furious at Eleanor for "stealing" Ronald. In the all-too-few remaining hours of his furlough, Ronald falls in love with Eleanor, despite Eve's efforts to keep him for herself. After several amusing complications, Eleanor retracts her vow anent falling deeply in love. As his furlough ends, Ronald and Eleanor happily toast their future in champagne.

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'IF WINTER COMES' OLD-FASHIONED MELODRAMA HAS NAMES

Rates ● ● ● — on name value

Metro-Goldwyn-Mayer
97 minutes
Walter Pidgeon, Deborah Kerr, Angela Lansbury, Binnie Barnes, Janet Leigh, Dame May Whitty, Rene Ray, Virginia Keilev, Reginald Owen, John Abbott, Rhys Williams, Hugh French, Dennis Hoey, Nicholas Joy.
Directed by Victor Saville.

"If Winter Comes," the A. S. M. Hutchinson story, was a honey of a film melodrama back in the silent days of 1923, but the 1947 version seems like a composite of all the women's magazine stories and radio soap operas that have cloyed the years between. What with such names as Walter Pidgeon, Deborah Kerr and Angela Lansbury, plus a rewrite job that has brought the period up to World War II, the mushy melodramatics will exert a draw on the distaff side that should make for better than average grosses in all situations. Victor Saville's direction is undistinguished and slow-paced, with a few exceptions, and it is only in the time-honored situations of the poor little pregnant girl, daughter of a despotic father; the futile love of two people each married to another; the viciousness of small-town gossip, and such that make this film palatable for the housewife whose other love is the radio serial. The acting, too, is routine, and often overly muggy. Pidgeon will satisfy as the good man who receives the brunt of poisoned tongues and a jealous wife, but Deborah Kerr again fails to live up to the promise she showed in her British efforts. Angela Lansbury is quite disagreeably venomous in the role of the disturbed wife. Best of the principals is Janet Leigh, who manages to convey a poignancy to the role of the wronged lass that shines through its triteness.

EXPLOITATION: The Hutchinson novel, which was a best seller in its day and has remained popular through the years, is a selling point. The Pidgeon-Kerr names are the ones to sell, particularly the pairing of the two for the first time. The various melodramatic themes can be capitalized for stirring catch-lines.

Walter Pidgeon, popular writer in an English village, is placidly married to Angela Lansbury until the return to the town of Deborah Kerr, his former sweetheart who had impulsively married wealthy young Hugh French. Lansbury makes Pidgeon see Kerr to make sure he is cured of his former romance, but the two realize they are still in love. Nevertheless, they agree to be faithful to their respective spouse. When Pidgeon befriends young Janet Leigh, who has been thrown out of her father's house when he learns she is to have a baby, Lansbury implies Pidgeon is the father and divorces him. Despite gossip, Pidgeon keeps the girl in his house until he can find a home for her. The distraught girl commits suicide and a coroner's inquest sees Pidgeon vilified by the townspeople. Kerr comes to his aid as he suffers a heart attack and nurses him through the critical period. With the death of her husband in the war, they are free to marry.

'A WOMAN'S VENGEANCE' PSYCHIATRY DRAMA IS EXPLOITABLE

Rates ● ● ● — generally, if exploited

Universal-International
96 minutes
Charles Boyer, Ann Blyth, Jessica Tandy, Sir Cedric Hardwicke, Mildred Natwick, Cecil Humphreys, Hugh French, Rachel Kempson, Valerie Cardew, Carl Harbord, John Williams, Leland Hodgson.
Directed by Zoltan Korda.

Some daring dialog dealing with a teenager's pre-marital pregnancy and a sex-starved spinster's frustration give "A Woman's Vengeance" strong exploitation angles which alert showmen will capitalize. However, audiences generally will find this character study of a psychiatric murderess too pedestrian and lacking in surprise or suspense for their liking. Where it is sold heavily, grosses will be good, but word-of-mouth will cut into returns. The film, adapted by Aldous Huxley from his story, "The Gioconda Smile," will fare best in metropolitan areas. Charles Boyer is unconvincing as a middle-aged philanderer, and Ann Blyth has little to do as his seduced victim. Best performances are those of Sir Cedric Hardwicke, cast as an understanding physician, and Jessica Tandy, in the role of a vengeful neurotic. What few plot twists Huxley's script contains are telegraphed far in advance, robbing the story of much of its potential suspense. Zoltan Korda's direction is slow-paced; production quality superior photography; excellent sound and recording above par.

EXPLOITATION: Play this film up as a daring, adult picture that does not hesitate to deal in a forthright manner with subjects hitherto considered taboo on the screen. Stress Boyer's appearance in a new type of role, that of a murderer-suspect. Herald the return to the screen of talented Broadway star Jessica Tandy, in one of the finest characterizations of her eminent career.

Wealthy Charles Boyer, incompatible for 18 years with his invalid wife, is overheard heatedly quarreling with her by nurse Mildred Natwick. That evening, during Boyer's absence, his wife dies of a heart attack. Soon afterward, neighboring spinster Jessica Tandy confesses she has loved Boyer for years, expresses a willingness to become the second Mrs. Boyer. To her dismay she learns Boyer has already wed 18-year-old Ann Blyth, made pregnant by him before his wife's death. Supplied by Nurse Mildred with evidence incriminating Boyer, Jessica goes to the police, has them exhume the corpse. The ensuing autopsy reveals the dead woman's heart attack had been brought on by poison purchased by Boyer. Tried and convicted, Boyer is visited in the death cell by Jessica, who taunts him. Suddenly realizing Jessica has killed his wife in order to wed him, he begs the police to seize her. His outburst ignored as a condemned man's ravings, Boyer resigns himself to his fate. Meanwhile, however, understanding Dr. Sir Cedric Hardwicke suspects Jessica's acute insomnia is the result of some secret guilt. At the eleventh hour he tricks her into a confession, phones the prison in time to halt Boyer's execution.

'INTRIGUE' DULL, SLOW-MOVING RAFT VEHICLE

Rates ● ● + where Raft has following; less elsewhere

United Artists
90 minutes
George Raft, June Havoc, Helena Carter, Tom Tully, Marvin Miller, Dan Seymour, Phillip Ahn, Jay C. Flippin, Marc Krah, Charles Lane, Edna Holland, Michael Visaroff, Peter Chong, Maria San Marco.
Directed by Edwin L. Morin.

This is a poor vehicle for George Raft. Weak in story, direction and cast, "Intrigue" will prove disappointing to Raft fans and a very dull hour and a half to others. It will get by in those action houses where the star has a faithful following, but elsewhere it will need strong support. Raft and June Havoc go through their performances like robots. Characterizations are, for the most part, broad to the point of caricatures, due in part to the stereotyped dialog of Barry Trivers and George Slavin, as well as to the listless direction of Edwin L. Marin whose handling of mobs in the climactic scenes is extremely inept. The picture is well mounted, particularly as regards setting, crowds and Miss Havoc's sumptuous wardrobes. Photography, camera effects, recording and music are all good.

EXPLOITATION: Play up the topical black market angle, the popularity of George Raft and the gorgeous gowns worn by June Havoc, currently featured in "Gentleman's Agreement." Enlist the support of press, clergy, city officials, housewives' leagues and others interested in eliminating black markets locally. Catchline: "See George Raft Break Shanghai's Black Market!" Have Inquiring Reporter ask: "How Would You Break Up Black Markets?"

Court-martialed and dishonorably discharged when smuggled dope was found in the bomber he and his crew had flown, George Raft now pilots planeloads of black market goods into Shanghai. Dissatisfied with his pay and refused an increase, he highjacks a truckload of food he has flown in, is made a partner of the gang's chief, June Havoc. Through pretty Red Cross worker, Helena Carter, he learns of the hardship and starvation his black marketeering have brought to helpless women and children. His newspaper pal, Tom Tully, is killed at June's order because his forthcoming expose threatens the gang's operation. Enraged by his friend's murder, Raft opens the gang's warehouse doors to the starving Chinese, forces June to write a confession clearing him and his bomber crew of complicity in the wartime narcotic smuggling. June's accomplice, Marvin Miller, enters as Raft pockets the confession. Raft manages to disarm and overpower Miller, aids the police to round up the gang. At end, he and Helena wed.

'HEADING FOR HEAVEN' SEER-EXPOSE KIDS THE SHEETS OFF SPOOKS

Rates ● ● as supporting dualler for naborhood houses

Eagle Lion
71 minutes
Stuart Erwin, Glenda Farrell, Russ Vincent, Irene Ryan, Milburn Stone, George O'Hanlon, Janice Wilson, Ralph Hodges, Dick Elliot, Charles Williams, Selmer Jackson, Harry Tyler, Ben Welden, Betty West, Jack Del Rio.
Directed by Lewis D. Collins.

Although weak in marquee names, "Heading for Heaven" should prove a satisfactory second feature in naborhood theatres. Full of good clean fun, most of it aimed at spurious seances, this program comedy will prove diverting to all audiences, regardless of age. Stuart Erwin, ably supported by Glenda Farrell and a capable albeit little-known cast, supplies more than his share of laughs. Adapted from a play by Charles Webb and Daniel Brown, Lewis D. Collins and Oscar Mugge's script gives Director Collins ample opportunity to get the most out of many amusing situations. Production quality is fair.

Small town realtor Stuart Erwin's wife Glenda Farrell and daughter Janice Wilson think him lacking in business acumen because he refuses to sell his long-idle subdivision. Determined to use the land as a model-homes project, he turns down offers to convert the property into a golf course, a cemetery and a town dump. He even declines a bid of $125,000 from Charles Williams and Milburn Stone of NTA, eager to use the property for an airport. To protect his own land, Erwin goes into debt and buys the adjoining property. To assure his family's future, he tries to insure his life for $50,000 through his lazy brother-in-law, George O'Hanlon. Following his medical examination, he mistakenly thinks he has but a month to live. Frantic at the thought of leaving his family destitute, he resolves to sell the land at any price. Phoney swami Russell Vincent plots with rival realtor Dick Elliott to trick Erwin. The latter, having gotten drunk and hit the road with some hoboes, is thought to be dead. At a seance, Vincent persuades Glenda to turn over the title deed to Elliot, but Erwin arrives in time to replace his supposed ghost, save the property and show up the swami and his realtor-accomplice as crooks.

'BILL AND COO' CLEVER ALL-BIRD TRUCOLOR NOVELTY

Rates ● ● + as supporting dualler generally

Republic
61 minutes
George Burton's Love Birds, Curly Twiford's Kimmy the Crow, George Burton, Ken Murray, Elizabeth Walters.
Directed by Dean Riesner.

Here is one of the cleverest and most ingenious novelty features ever made—an all-bird comedy. Save for a momentary appearance in the prologue of Producer Ken Murray, George Burton and Elizabeth Walters, the cast is 99 percent feathered, the odd percent furred. Burton's amazingly trained paraqueets—their costumes, props and settings scaled properly to miniature size—will divert even the most hard-boiled of audiences for almost the entire hour of running time. With a modicum of showmanship, "Bill and Coo" ought to register commendable grosses as a dualler in any house in the land. Made with considerable skill, this superlatively entertaining feature contains more imagination and laughs than, say, any cartoon or puppet feature or short seen in years. It is unqualifiedly recommended.

EXPLOITATION: Play up the novelty of this film—a full-length feature with a cast comprising 273 extremely well-trained birds, plus a few animals. In West Coast situations, make mention of the fact the picture is based on an idea from Ken Murray's "Blackouts," a popular revue that has been running for years. Window and counter tieups with pet shops, milliners, furriers, feed stores, music dealers, washing-machine salesrooms and novelty shops are indicated. Let patrons know the entire village of "Chirpendale" was assembled on a table fifteen feet wide and thirty feet long, and contains a hotel, school, theatre, park, garage, church, circus grounds, streetcar, taxis and firehouse.

Taxi-driver Bill, a poor but honest paraqueet, loves Coo, daughter of the rich proprietor of a hotel in the all-bird town of Chirpendale. The town is thrown into a panic when Joe, a malevolent and paraqueet-hating crow, appears and sets fire to the hotel. Bill leads the firefighters to the blazing inn and rescues Coo spectacularly from the top floor. Next day, while all Chirpendale's denizens are regaling themselves at the circus, Joe makes a subsequent sortie on the town. Bill saves the day by tricking the crow into chasing him into a trap. His heroism rewarded with a purse of 500 berries, Bill weds Coo in a public ceremony amidst the cheers of their fellow townsbirds.

'SMART POLITICS' FAIR TEEN-AGERS MUSICAL

Rates ● ● as supporting dualler in family spots

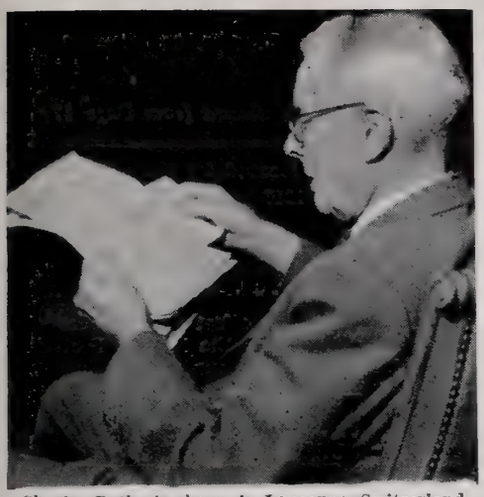
Monogram
65 minutes
Freddie Stewart, June Preisser, Frankie Darro, Warren Mills, Noel Neill, Donald MacBride, Martha Davis, Butch Stone, Don Ripps, Candy Candido, Harry Tyler, George Fields, Dick Paxton, Tommy Mack, Billy Snyder, Cappy Bara Harmonica Boys, Gene Krupa and His Orchestra.
Directed by Will Jason.

Handicapped by indifferent direction and hackneyed writing, the familiar Teen-Agers cast, abetted by several good numbers, manages to make this juvenile musical fair entertainment for adolescents. It will serve best where coupled with a good melodrama. The presence of Gene Krupa and His Orchestra gives this a bit of marquee value.

Of the five songs, best is "Household Blues," sung by Martha Davis. Production quality is poor, photography and recording satisfactory.

EXPLOITATION: Feature Krupa and His Orchestra; Martha Davis' blues singing, and the playing of Cappy Barra's Harmonica Boys. Stress the film's topical angle—how to stamp out juvenile delinquency and at the same time erect a fitting memorial to the war dead.

Fleeing from the police, Frankie Darro and his gang take refuge at a dance and show being held by Freddie Stewart and his fellow under-grads to obtain funds for their junior college's memorial fund for the town's war dead. The cops arrive but Darro and his gang escape detection by appearing on the program as entertainers. Later, Stewart and his committee ask Mayor Donald MacBride to let them have an old warehouse as a youth center. MacBride, however, plans to buy the property secretly for his own profit. Complications ensue, but at the end the Mayor turns over the warehouse to the youngsters in time for them to present their big show.



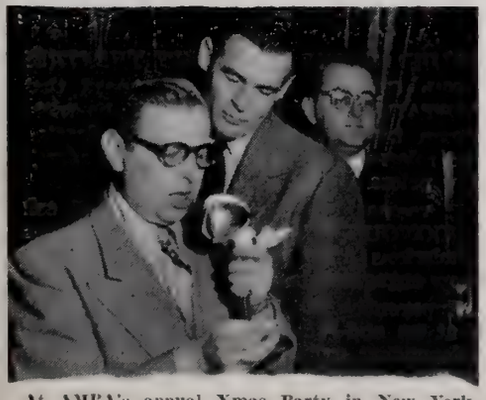
Charles Pathe is shown in Lausanne, Switzerland, reading congratulatory wires on the 50th anniversary of his founding of Pathe Industries.



Joseph H. Seidelman (right), Universal-International v.p. in charge of foreign operations, receives the decoration of Chevalier of the Order of the Legion of Honor of France from French Consul General Ludovic Chancel.



Spyros P. Skouras (left), 20th-Fox prexy, receives the Parents Magazine Medal for "Gentleman's Agreement," outstanding family audience film for January.



At AMPA's annual Xmas Party in New York are emcee Bob Ungerfield, RKO star Robert Ryan and Phil Williams, AMPA vice-president.

NEWS DIGEST

(Continued from Page 6)

pectations," in the balloting conducted by 16 New York newspaper critics at their thirteenth annual conclave last week.

Bests in acting and direction went to William Powell for Warner Bros. "Life With Father" and U-I's "The Senator Was Indiscreet," and to Elia Kazan for "Gentleman's Agreement." Best actress was Deborah Kerr, British actress pacted by M-G-M, for two English-made efforts, U-I's "Black Narcissus," and Eagle-Lion's "The Adventuress." The most outstanding foreign film was the Italian-made "To Live in Peace."

Among those also nominated for consideration for best picture were: "Odd Man Out" (British); "Crossfire" (RKO); "Miracle on 34th Street" (20th-Fox); "The Fugitive" (RKO-Argosy), and "Boomerang" (20th-Fox). "Gentleman's Agreement" won out on the sixth ballot (a simple majority of all those voting is required after the fifth ballot) by two votes over the British film.

Kazan topped the other directors nominated: Edward Dmytryk ("Crossfire"), John Ford ("The Fugitive") and Carol Reed ("Odd Man Out"), winning out on the sixth ballot, eleven to three, for Dmytryk and two for Ford. Powell won out over John Garfield ("Body and Soul"), Gregory Peck ("Gentleman's Agreement" and "The Yearling"), Robert Ryan ("Crossfire") and Bernard Miles ("Great Expectations"). Miss Kerr ran away with the best actress award on the second ballot, beating out Dorothy Maguire, Anne Revere and Celeste Holm (Gentleman's Agreement"), Loretta Young ("Farmer's Daughter"), Martita Hunt ("Great Expectations") and Kathleen Byron ("Black Narcissus").

Presentation of awards will be made Jan. 19 at a reception in New York.

* * *

METRO PROFIT DOWN; INVENTORY UP

M-G-M's net profit for the fiscal year ended Aug. 31, 1947 showed a $7,000,000 decline after provision for taxes and all other expenses, it was revealed last week. The net for 1947 was $11,626,427, compared with $18,691,533 for the preceding year. The first quarter report for the 1948 fiscal year, for the period ended Nov. 20, came to $1,354,761, as against $3,650,967 for the similar period the year before, but considerably higher than the $722,427 net reported for the last quarter of the 1947 fiscal year.

Earnings for the year are equivalent to $2.26 on 5,142,615 shares of common stock outstanding in 1947 against $3.66 per share in 1946. This includes $1,093,736 of Metro's portion of net undistributed income of partially owned companies. Earnings for the first 12 weeks of fiscal 1948 are 26c per share, compared to 72c in the first quarter of 1947.

Assets for the year 1947 increased to $132,171,887 against $127,830,012 in 1946, with total current liabilities showing a proportionate decrease in 1947, with a total of $26,941,991 against $30,844,315. Largely responsible for the increase was the higher picture inventory, set at $81,995,730 as compared with $75,894,364 for 1946.

Gross sales showed a slight drop with $183,948,900 reported for the 1947 fiscal year, compared with $188,476,317. Gross for the first quarter of '48 was estimated at $37,960,000 against $41,460,000 estimated for the preceding year's comparative quarter. Most noticeable increase in expenses was in production where the amortization for the 1947 period came to $64,274,210, whereas total amortization for 1946 was $59,443,388. The company pointed out that recent economies initiated by the company in recent months should be reflected in future profit statements.

* * *

$11,000,000 LOAN SET BY E-L

A new $11,000,000 loan to Eagle-Lion Films to be used as partial financing for the company's domestic program for 1948 has been set with the First National Bank of Boston, it was announced last fortnight by Robert W. Purcell, chairman of the board of Pathe Industries, parent company of Eagle-Lion.

Taking part in the negotiations, in addition to Purcell and Serge Semenenko, senior v.p. of the First National Bank, were Arthur B. Krim, E-L president and Robert S. Benjamin, Pathe Industries board member.

Krim declared that the loan is specifically earmarked to meet the increased number of big-budgeted productions planned by E-L during the year. Eight are completed and four are scheduled to start shortly, in addition to three major J. Arthur Rank British productions set for release during the first three months this year, Krim stated.

At the same time, A. W. Schwalberg, E-L v.p. and general sales manager, announced the appointment of Harold S. Dunn to the newly created position of assistant general sales manager, and of Herman Beiersdorf, former Southwestern district manager, to the post of Western sales manager, succeeding L. E. "Nicky" Goldhammer, resigned.

* * *

COLUMBIA'S TAKE SKIDS

Columbia Pictures Corp. net profit of $370,000 for the 13 weeks ended Sept. 27, 1947, took a noticeable dip from the $965,000 reported for the comparable period in 1946, it was revealed with the issuance of the company's statement of estimated Consolidated earnings.

Operating profit before taxes for the 13 weeks of this year was $630,000, compared with $1,540,000 for the 1946 period. Estimated provision for taxes for the third quarter

(Continued on Page 18)

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LOcust 7-4323

NEWS DIGEST

(Continued from Page 17)

of 1947 was $260,000; for the same period in 1946, $575,000 was allocated for Federal taxes.

Earnings per share of common stock was 46c for the 1947 period; $1.39 for the 13-week period in 1946.

* * *

MPEA ASKS GOV'T AID ON FOREIGN COSTS

Unless they receive assurance of sufficient dollar revenue to offset actual costs of distribution, the major American film companies, as represented by the Motion Picture Export Assn., will be forced to withdraw their films from occupied countries, Irving A. Maas, v.p. and general manager of the MPEA, notified Washington and occupied area autnorities last week.

Maas reported that since, and largely because of, the 75 per cent tax imposed on American film by England, "dollar starvation throughout most of the world is having a paralyzing effect on all businesses, especially ours." He also reported that the MPEA had spent more than $900,000 for distribution of American pictures in Germany and Japan since the beginning of the occupation, but hadn't "taken a penny out. We have reached a point where we can't afford to put more money into the operation." He pointed that while other American industries in foreign countries received Government assistance, "we can't even get out-of-pocket money."

Maas revealed that the problem is being considered by Washington and that Government and Army officials in Japan believed the problem important and favored the MPEA's continued operation. Maas recently returned from an eight-week tour of Japan, Czechoslovakia, the Netherlands and Java.

* * *

NOVEMBER TAX RECEIPTS SHOWS B.O. DROP

Tax collections for November, 1947, reflect a slight drop in box-office grosses below the same month in '46 and a sharp drop below October, 1947, according to the published figures of the Bureau of Internal Revenue.

Total admission tax collections during November, 1947, were $31,091,909, compared with $31,265,451 in November, 1946, a drop of $173,542. In October, 1947, collections came to $37,743,023.

The collections were on admissions paid during October in motion picture theatres, legitimate theatres, sporting events and other general admission events.

Average for the first nine months of '47 was $32,135,928.

EXHIBITORS FORUM

Theatremen's Opinions Culled From Organization Bulletins

ALLIED ITO OF IOWA-NEBRASKA

Recent and opposing statements made by two leading sales managers are of much interest to exhibitors. Andrew W. Smith, Jr. of 20th Century-Fox states that due to increased production costs and loss of most of the foreign market, American exhibitors must pay more for Fox pictures. Mr. Smith goes on to say that the exhibitor must now be satisfied with one-third of the film rental as profit instead of one-half.

Charles M. Reagan of Paramount states that American exhibitors are not expected to make up the loss of the foreign market.

It is clear to us that our small exhibitors would starve to death on their grosses and film rentals at one-half the rental as profit. How can they exist on one-third? Fox is still demanding percentages, local checkers and all the abnoxious trimmings, while Paramount is meeting its customers' desires and selling flat here. Charlie Reagan's statement renews our faith in his fairness. The inference is clear.

☆

ITO OF OHIO

Over a period of these many, many years we have directed some heavy barrages toward the tactics indulged in by some of the film distributing companies. In fact, on several occasions we thought some of our language verged upon the libelous, but when no one sued we came to the conclusion that the sky was the limit and anything we might say could easily be proven. However, it has taken one of their very own to **really** tell 'em what he thinks of their business ethics.

Mr. Sears, who happens to be the paid President of United Artists, is the distributing executive who charges some of his bedfellows with being "jackals" and "fishwives", and has announced that he has retained counsel to prove what he says.

According to Mr. Webster, a jackal is "one who does base work for another," and fishwives are "abusive women." (In our opinion, it would have been much nicer if Grad had lef the ladies out of this attack.)

We feel certain that Grad can obtain the cooperation of many exhibitors in his attempt to prove some of the charges he has made against his former cohorts.

☆

ALLIED ROCKY MOUNTAIN THEATRES

20th Century Fox has announced that CAPTAIN FROM CASTILE will be withdrawn from the road show classification and released for showing at regular admission prices.

It seems also that Paramount will sell UNCONQUERED for showing at regular admissions after completing a few road show engagements.

Apparently the ROAD SHOW GOUGE is at an end—thanks to the thousands of independent exhibitors who refused to become a party to a scheme in which the producers and distributors were the principal beneficiaries.

"QUOTES"

What the Newspaper Critics Say About New Films

N. Y. Critics Fall for 'The Bishops Wife'

If a majority of the movie critics for New York newspapers have their way, Mr. Samuel Goldwyn will cop his second straight Academy Award with "The Bishop's Wife." Eileen Creelman, of the Sun, came right out and called it **"the year's only outstanding candidate"** for filmdom's precious "oscar."

"The Bishop's Wife," which is being released by RKO, was accorded one of Bosley Crowther's (Times) few raves for 1947. This hardboiled gent termed it no less than **"superb,"** a picture that **"comes very close to being the most enchanting picture of the year."** Crowther was warm in his praise of the script by Robert Sherwood and Leonardo Bercovici and the direction by Henry Koster. Cary Grant's performance as the angel he found **"one of his most fluent and beguiling."**

In the Journal American, Rose Pelswick found the film a **"heart-warming piece that sheds a warm glow over its audience."** She applauded the **"top flight cast,"** Koster's **"eloquent direction,"** Sherwood and Bercovici's **"adroit scripting"** and producer Goldwyn's **"film-making know-how."**

"Wonderful fun for anyone with an imagination geared to this kind of make-believe" is the way The Post's Archer Winsten feels about "The Bishop's Wife," which he calls a **"butterfly of entertainment."**

Somewhat less enthusiastic were Howard Barnes of the Herald Tribune and Cecelia Ager of PM. Barnes termed it **"a delightful story idea"** and **"entertaining,"** but lacking in cohesion and credulity. Miss Ager's opinion: **"A palpably rich dish, slightly spicy, more than a little gooey, not always too smoothly blended. Yet, being concocted with professional and instinctive showmanship, it is at least, easy to digest. It was made for mass appeal, and hits it."**

Alton Cook, World-Telegram, complains a bit about some embarrassing sweetness, but **found it "a gentle, sincere and moving film most of its length." It scores a "bull's eye"** in catching the Christmas spirit, he says.

'IT HAD TO BE YOU'

COLUMBIA

"Rarely funny, shenanigans...Timely at a season in which audiences are going hungry for motion picture hilarity; but this one contains only just enough comedy for a between-meal snack." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Plain asinine...Ginger Rogers has played mad dames before but never such a saphead as she is asked to flutter through in this fit...Sorely afflicted parents of Miss Rogers are Percy Waram and Spring Byington, whose bewilderment may be over their progeny, but we suspect it is over how they got trapped in this film."--CROWTHER, N. Y. TIMES.

"Story meets neither standards of reality nor those of wit or imagination. There is such a thing as being too inoffensive for words. No one need object to 'It Had to Be You' but the customers."—WINSTEN, N. Y. POST.

"Film reminds us inescapably that we are looking at nothing made out of nothing. There is no fun...There is no real style, no real wit to 'It Had to Be You.' There is only a clumsy, aggressive reaching in their direction."—PECK, PM.

"A few more like this and Ginger Rogers will be finished as a screen actress...It is impossible to forgive her or anyone connected with 'It Had to Be You' for one of the poorest movies of the year."—LEE, PHILADELPHIA EVENING BULLETIN.

"Shrill and silly farce involves the stars in some unbecoming, furiously unfunny antics ..Miss Rogers' grimaces, squeaky reading of looney lines and jittery gestures are enough to drive her most loyal admirers to a nervous breakdown." — MARTIN, PHILADELPHIA INQUIRER.

'CAPTAIN FROM CASTILE'

TWENTIETH CENTURY-FOX

"Neither good history nor top adventure-romance...Although it does have some fast cape-slinging, sword-drawing and chases on horse and foot, plus a share of love-making al fresco, it lacks direction and suspense ..Indifferent, too, are the performances." — CROWTHER, N. Y. TIMES.

"Big gaud of unstinting and conscientious Technicolor historical reproduction...The sight and thought of what went into it ...is staggering. The story unfortunately is not."—AGER, PM.

"Likely to be popular. It has all the ingredients, a lavish hand with costumes and settings, Tyrone Power and plenty of swordplay, and Technicolor splashed brightly all over the screen ...Just a great, big, handsome show."—CREELMAN, N. Y. SUN.

"Lavish spectacle in Technicolor, a large scale, visually effective pageant ..Contains such a vast amount of detail that the story generally resolves itself into a series of tableaux. But they're colorful tableaux." — PELSWICK, N. Y. JOURNAL-AMERICAN.

'THE VOICE OF THE TURTLE'

WARNER BROTHERS

"In many ways much more satisfying than the John van Druten comedy...Reassurance that there is nothing wrong with the boy-meets-girl formula that a deft presentation can not overcome ...A very pleasant entertainment."—PRYOR, N. Y. TIMES.

"Time and Hollywood have not been kind to 'The Voice of the Turtle'...There are still several good, sensitive scenes...but the important, the romance ..is not given its full worth in the film...Nice little tale with a happy ending."—PECK, PM.

"Plot is slight, the dialogue amusing ..Acts out only to be entertaining. It succeeds nicely."—CREELMAN, N. Y. SUN.

"John van Druten's play...has begat a reasonably charming movie The well of original charm was so full as to be able to withstand the moderate depletion it suffers here." — MAYNARD, N. Y. JOURNAL-AMERICAN.

"Situation without much motion was pretty tough to turn into material for a lively motion picture. One of the most successful plays that ever happened but in movie form, all its most insubstantial qualities seem to stand out."—COOK, N. Y. WORLD-TELEGRAM.

"Repetitious bore of three nights of futility...Director Irving Rapper deserves a nod for making the most of a weak play." —PIHODNA, N. Y. HERALD TRIBUNE.

'HIGH WALL'

METRO-GOLDWYN-MAYER

"As straight movie melodrama, employing modern psychotherapy, 'High Wall' is a likely lot of terrors, morbid and socially cynical."—CROWTHER, N. Y. TIMES.

"The best picture Robert Taylor's had the great good fortune to work in, as well as the best written, best directed, best produced and most interesting picture to come out of Metro in years ...It is a suspense story, it pretends to be no more...Achieves a rare credibility."—AGER, PM.

"This is stuff for lively melodrama. 'High Wall' is just that... Slides along smoothly."—CREELMAN, N. Y. SUN.

"Routine psychological mystery ..Undistinguished but fast and flashy whodunit."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Movies about men who commit atrocities while demented have been a drug on the market lately except when they are as good as this one...Robert Taylor and Audrey Totter have top-notch mystery story behavior to their credit." — COOK, N. Y. WORLD-TELEGRAM.

'THE FUGITIVE'

RKO-RADIO

"Strange and haunting ..A true companion piece to 'The Informer'...One of the best films of the year."—CROWTHER, N. Y. TIMES.

"Visually, 'The Fugitive' is a slow kaleidescope of primitive beauty, turned by an artist's hand ..My appreciation of its pictorial beauty was constantly at war with my indignation at its story's dangerous half-truths, at its irresponsible distortions of fact."—AGER, PM.

"Far from the cops-and-robbers melodrama...Poem told with cameras...Moves slowly...Each scene has a rare visual beauty...There is little talk. Unfortunately, there is also little action...The theme is strong, the photography superb. The film, for all that, is often dull."—CREELMAN, N. Y. SUN.

"One of the most artistic pictures to come out of Hollywood... Series of beautiful camera effects ..Sombre narrative of religious persecution."—PELSWICK, N. Y. JOURNAL-AMERICAN.

"Somber and unrelenting account of religious persecution...In many respects it is reminiscent of 'The Informer' ..Builds with tremendous melodramatic power...Direction is savage and sensitive ..Photography is exquisite."—BARNES, N. Y. HERALD TRIBUNE.

'IT HAD TO BE YOU' TAKES PRIZE FOR ASININITY

Rates ● ● generally on names only; more in first runs

Columbia
98 minutes
Ginger Rogers, Cornel Wilde, Percy Waram, Spring Byington, Ron Randall, Thurston Hall, Charles Evans, William Bevan, Frank Orth, Harry Hays Morgan, Douglas Wood, Mary Forbes.
Directed by Don Hartman

For sheer asininity, this Columbia picture takes the cake. Possibly the names of Ginger Rogers and Cornel Wilde will carry it through to fairly good grosses in first runs, but when the unfavorable word-of-mouth takes effect, returns in the sub-runs will skid to below average. Exhibitors operating action houses had better avoid it altogether, while family houses should keep the run to a minimum. Don Hartman, who produced, directed and had a hand in the script with Allen Boretz, no doubt had a funny idea in his mind, but how it turned out on film is something to behold! Ginger Rogers works herself into a lather trying to be funny as a rich girl who jilts three suitors at the altar because her subconscious keeps reminding her of an Indian in her dreams. The injun turns up in the person of Cornel Wilde (he kissed her in an Indian suit when she was six), and a more energetically unfunny role was never created. Lots of "It Had To Be You" is embarrassing, it's so lame.

EXPLOITATION: Feature the two stars and ballyhoo the hectic comedy antics of the story. Ask the girls: "Do You Have A Secret Man In Your Dreams?"

Unable to say "I do" at the altar, Ginger Rogers walks out on three potential husbands. Pending her try with a fourth, Don Randall, her parents, Spring Byington and Percy Warram, send her to the country to make her decision. Enroute, she runs into Cornel Wilde, about whom she dreamt in an Indian suit, and he tells her he is the man of her dreams. He pursues her in New York, persuades her to introduce him to her family and throws everybody into confusion. Wilde then says she is really in love with a fireman. She goes out to find him and he also turns out to be Wilde. She falls in love with the fireman, but when they quarrel, Ginger prepares to marry Randall. During the ceremony, Indian Wilde turns in a fire alarm and fireman Wilde appears and carries off Ginger. Follow me?

$3 per Year

Film BULLETIN

25c per Copy

JANUARY 19, 1948



SPYROS P. SKOURAS

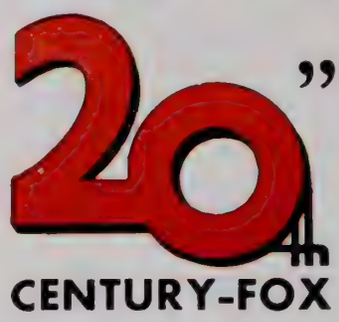
He labors for Brotherhood

Pages 9 and 34

ECONOMY - MOVIE STYLE

EDITORIAL by Mo Wax, Page 7

"No other distributor enters 1948 in a greater blaze of glory than



"

—Film Bulletin

—because all of these great attractions are in release *NOW*!

GENTLEMAN'S AGREEMENT

0th WEEK, MAYFAIR, NEW YORK
10th WEEK, APOLLO, CHICAGO



The Most Acclaimed Picture In Screen History!

Darryl F. Zanuck presents GREGORY PECK, DOROTHY McGUIRE, JOHN GARFIELD in Laura Z. Hobson's "GENTLEMAN'S AGREEMENT" with Celeste Holm, Anne Revere, June Havoc, Albert Dekker, Jane Wyatt, Dean Stockwell, Sam Jaffe • Produced by DARRYL F. ZANUCK Screen Play by MOSS HART • Directed by ELIA KAZAN

CAPTAIN FROM CASTILE

Color by TECHNICOLOR



Now Setting Records Throughout The Land!

Darryl F. Zanuck presents "CAPTAIN FROM CASTILE" • Color by TECHNICOLOR • Starring TYRONE POWER with JEAN PETERS, CESAR ROMERO, JOHN SUTTON, LEE J. COBB, Antonio Moreno, Thomas Gomez, Alan Mowbray, Barbara Lawrence, George Zucco, Roy Roberts, Marc Lawrence • Directed by HENRY KING • Produced by LAMAR TROTTI • Screen Play by Lamar Trotti • From the Novel by Samuel Shellabarger

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DAISY KENYON



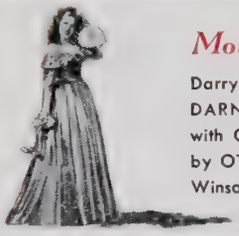
The Woman And-Man Picture Of The Year!

JOAN CRAWFORD, DANA ANDREWS, HENRY FONDA in "DAISY KENYON" with Ruth Warrick, Martha Stewart, Peggy Ann Garner, Connie Marshall, Nicholas Joy, Art Baker Produced and Directed by OTTO PREMINGER • Screen Play by David Hertz • Based on the Novel by Elizabeth Janeway

---

FOREVER AMBER

Color by TECHNICOLOR



Motion Picture Herald Boxoffice Champion!

Darryl F. Zanuck presents "FOREVER AMBER" • Color by TECHNICOLOR • Starring LINDA DARNELL, CORNEL WILDE, RICHARD GREENE, GEORGE SANDERS as King Charles II with Glenn Langan, Richard Haydn, Jessica Tandy, Anne Revere, John Russell • Directed by OTTO PREMINGER • Produced by WILLIAM PERLBERG • From the Novel by Kathleen Winsor • Screen Play by Philip Dunne and Ring Lardner, Jr. • Adaptation by Jerome Cady

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CALL NORTHSIDE 777



It Beats With A Pulse That Becomes Your Very Own!

JAMES STEWART in "CALL NORTHSIDE 777" with RICHARD CONTE, LEE J. COBB, HELEN WALKER and Betty Garde, Kasia Orzazewski, Joanne de Bergh, Howard Smith, Moroni Olsen, John McIntire, Paul Harvey • Directed by HENRY HATHAWAY • Produced by OTTO LANG Screen Play by Jerome Cady and Jay Dratler • Adaptation by Leonard Hoffman and Quentin Reynolds • Based on Articles by James P. McGuire

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YOU WERE MEANT FOR ME



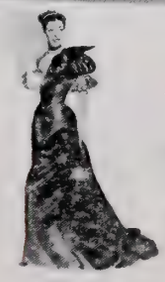
The Love, Songs, Laughter Of That Wonderful Flapper Age!

JEANNE CRAIN, DAN DAILEY in "YOU WERE MEANT FOR ME" with OSCAR LEVANT, BARBARA LAWRENCE, Selena Royle, Percy Kilbride, Herbert Anderson • Directed by LLOYD BACON • Produced by FRED KOHLMAR • Original Screen Play by Elick Moll and Valentine Davies

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AN IDEAL HUSBAND

Color by TECHNICOLOR



From Alexander Korda!

PAULETTE GODDARD in Alexander Korda's Production of Oscar WILDE'S "AN IDEAL HUSBAND" • Color by TECHNICOLOR with MICHAEL WILDING, DIANA WYNYARD Glynis Johns, Constance Collier, Sir Aubrey Smith, Hugh Williams • Produced and Directed by ALEXANDER KORDA • Screen Play by Lajos Biro • From the Play by Oscar Wilde

Double

with "A DO

LOOK at these rave reviews...

MOTION PICTURE DAILY

"The greatest performance in Ronald Colman's long career . . . a powerful, fascinating attraction which is sure to make its mark in any market."

SHOWMEN'S TRADE REVIEW

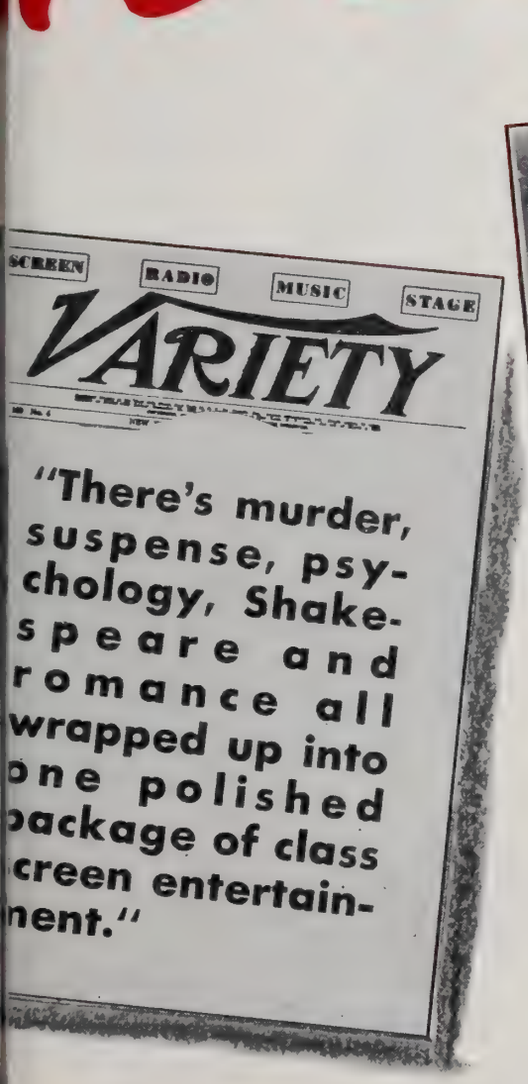
"...should attract initial customers ...word-of-mouth will keep others coming."

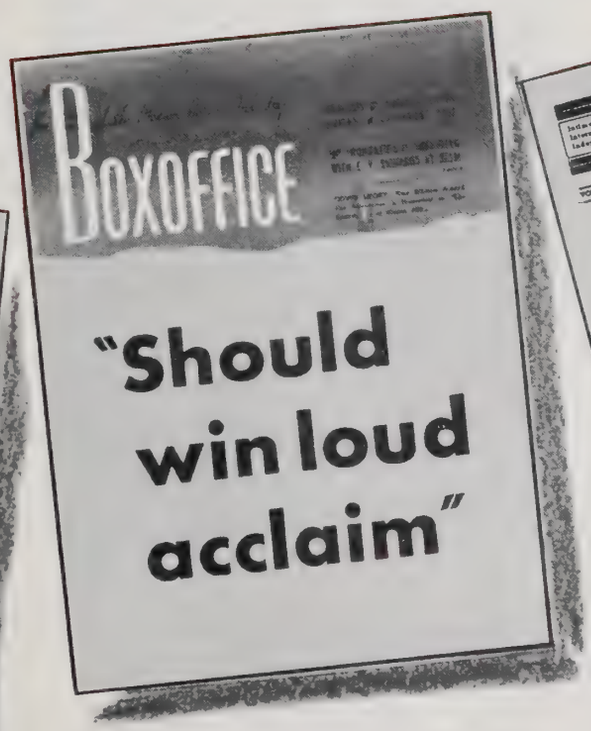
THE EXHIBITOR

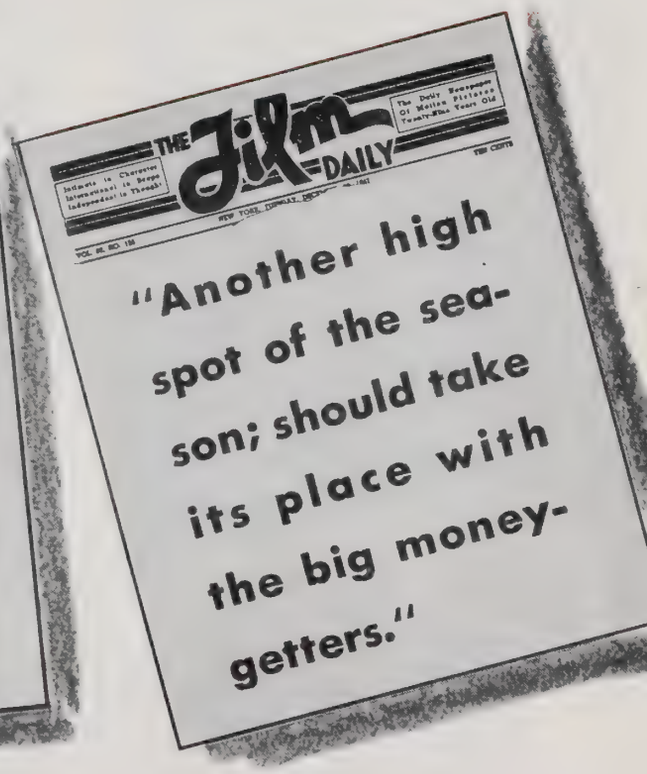
"Impressive marquee names and exploitation angles, sensibly designed to hit wide and popular appeal. Should have an especially lucrative take

Universal International

Business "
UBLE LIFE







KANIN PRODUCTIONS Presents

Ronald Colman

giving NEW greatness to the Screen in

"A DOUBLE LIFE"

with

SIGNE HASSO · EDMOND O'BRIEN

SHELLEY WINTERS · RAY COLLINS · PHILIP LOEB

Written by RUTH GORDON *and* GARSON KANIN

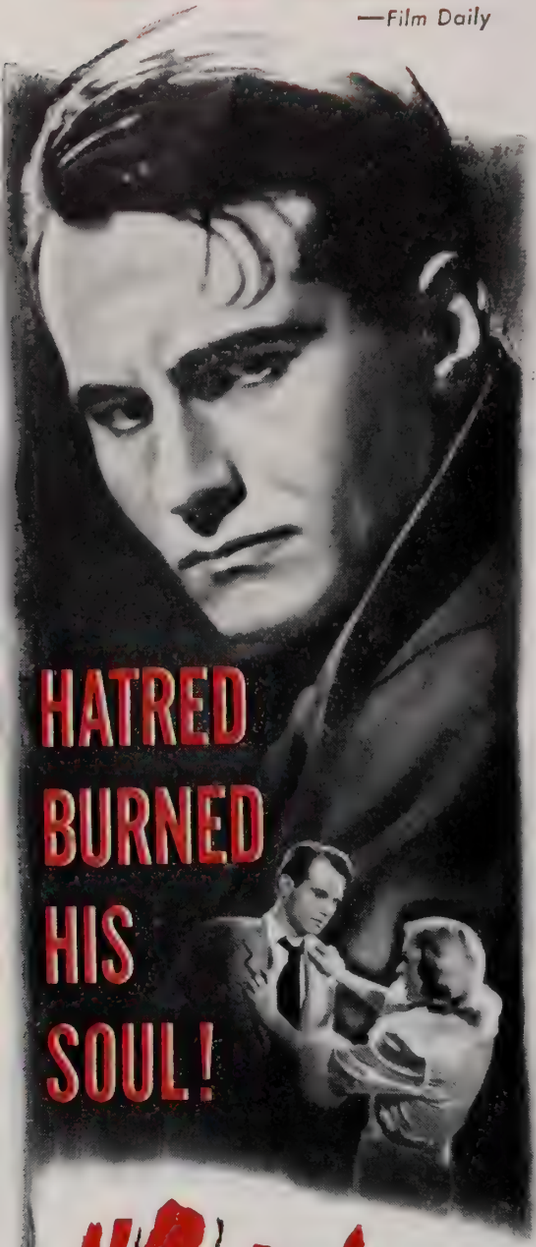
Directed by GEORGE CUKOR · *Produced by* MICHAEL KANIN

A Universal-International Release

"THREE GOOD NAMES CAN BE SOLD TO ANY AUDIENCE!"
—Film Daily

"ENGROSSING TALE OF PSYCHOLOGICAL MURDER!"
—Motion Picture Daily

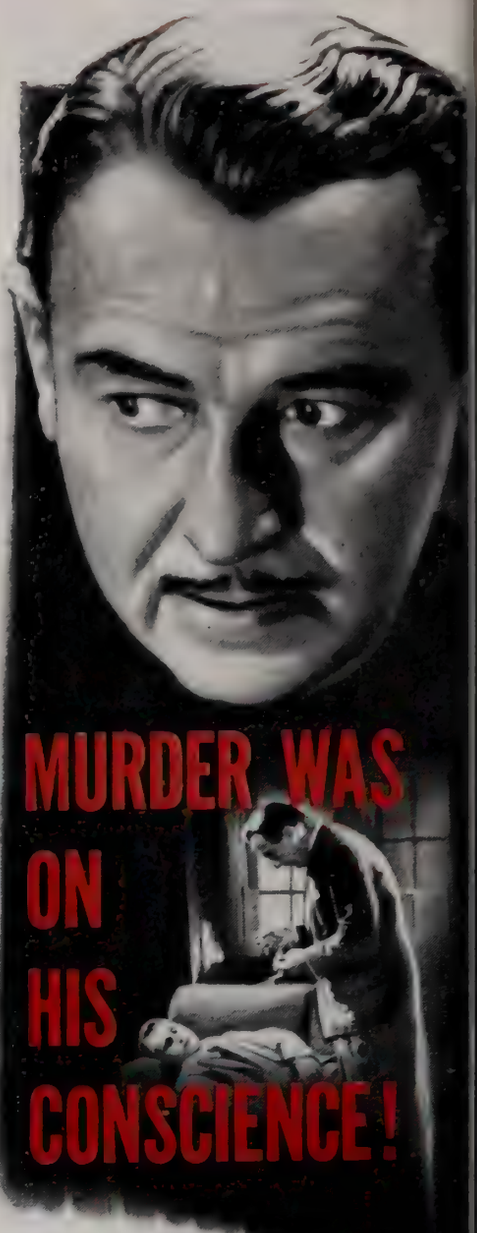
"IMAGINATIVE MURDER STORY ... LUKAS EXCELLENT!"
—Showmen's Trade Review



HATRED BURNED HIS SOUL!



FEAR WAS IN HER HEART!



MURDER WAS ON HIS CONSCIENCE!

"WHISPERING CITY"

Helmut DANTINE Mary ANDERSON Paul LUKAS IN

"WHISPERING CITY"

with MIMI D'ESTEE · JOHN PRATT · LUCIE POITRAS · JOY LAFLEUR

Directed by FEDOR OZEP · Produced by GEORGE MARTON · Executive Producer PAUL L'ANGLAIS

Original story by George Zuckerman and Michael Lennox · Screenplay by Rian James and Leonard Lee

an EAGLE LION FILMS release

EDITORIAL

Vol. 16, No. 2 January 19, 1948

Page Seven

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THINK IT OVER

Ouch!

The ladder of life is full of splinters, but they always prick the hardest when we're sliding down.

—WILLIAM L. BROWNELL.

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Film BULLETIN

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ECONOMY--MOVIE STYLE

Our industry is great in many ways — and quite awful in others.

We wonder what two film salesmen think about it today. Last Monday they returned from their allotted vacations to find notices of dismissal awaiting them in the New York exchange of the major company that employed them.

Of course, they had no reason to expect security in their jobs, being rather new employees. You see, one had been with the company only thirty-three (33) years and the other a mere thirty-two (32).

The reason for the lay-offs? Economy.

This company is tottering on the brink of collapse. Its recently published financial report for last year showed it barely in the black, thank heaven, by little better than twenty (20) million dollars — after taxes. Almost forty (40) millions before Uncle Sam's share.

Therefore, the heads of this company are worried. English tax, you know. And the boxoffice reports in the good old U.S.A. aren't as bright as they were during those wonderful war years when all you needed to sell something was to have something — anything. Yes, they're worried about what the future has in store for them. There is a possibility that '48 will show no more than ten (10) or twelve (12) million net, perish forbid!

It is evident, then, that economy to offset the British loss is necessary. But where to cut? That is the question.

The orders are issued: lay off salesmen.

But, Sir, these are American salesmen, selling to American exhibitors, and American theatres are our very best (almost our only) accounts now. Wouldn't it be better policy to employ maximum sales and exploitation manpower in this country as the means of compensating for the British loss? And, Sir, our product hasn't been very good of late, despite enormous expenditures at the studio. Shouldn't the necessary economies be made in the production branch, where for so long stupidity and wanton extravagance have been scandalous?

What did you say, Sir?

Cut!

But watch your throat, Sir.

MO WAX.

HAPPY BIRTHDAY!

January 15th marked the first birthday of Eagle Lion Films, for it was on that day a year ago that this promising addition to filmdom's family let out the first howl on behalf of its first release.

In the one year of its existence, Eagle Lion has grown to be a bright, alert, well-developed organization which bids fair to be giving some of the oldtimers a run for their money before long.

There's nothing of the smart aleck about this outfit, for throughout Year One its leaders have seemed to be content to lay a firm foundation for the future, developing the physical studio and its personnel, acquiring valuable properties and personalities and, generally, building a solid base for operations in the years to come. Much experience was gained, much progress was made.

Now, Eagle Lion enters Year Two with more ambitious plans than its executives ever imagined could be undertaken after so brief a period of organization. On a projected budget of approximately $30,000,000, a program of 55 to 60 pictures will be released this year, including westerns. Among the top releases will be such imposing features as "T-Men" (a honey!), "The Noose Hangs High (Abbott and Costello), "Adventures of Casanova" (Arturo deCordova), "Corkscrew Alley" (Dennis O'Keefe-Claire Trevor), "Northwest Stampede" (Joan Leslie-James Craig), "The Man from Texas" (James Craig-Johnnie Johnston) and four Walter Wanger productions.

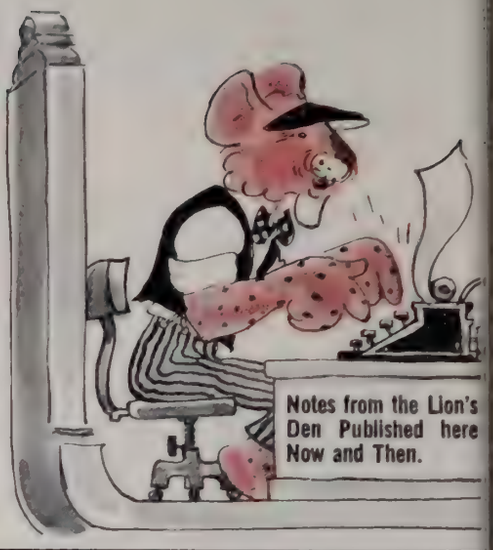
The progressive spirit of this company was exemplified by the recent statement of advertising-publicity director Max E. Youngstein, who said that his deparment would *expand* its policy of sharing dollar-for-dollar with theatres above normal expenditures on cooperative advertising to exploit E-L's top features. What a note of confidence in the future and an omen of success is manifested by this forward-looking policy, particularly in the light of the apprehensive and despairing moods pervading some other film companies today.

Congratulations are due this entire Eagle Lion organization. To Robert Young, to president Arthur B. Krim, to production chief Bryan Foy, distribution head A. W. Schwalberg, Max Youngstein and to all those others in the ranks who have worked to make Eagle Lion a prominent factor on the industry scene, we say Many Happy Returns of the Day.



BETWEEN THE LIONS

Read It And Reap!



WEATHER FORECAST: Good Box-Office Weather For M-G-M Exhibitor

OUR MOTTO FOR TODAY:

"We can only profit if we profit together"

EDITORIAL

This is Leap Year. A time for proposals. We propose that there be a re-birth of showmanship in 1948. The kind that made film business famous. Lusty, two-fisted, noisy and imaginative showmanship. Let's take off the dress suits and get back into overalls. This is a business for the masses. Together we won their attention with circus methods. Let's do it again. M-G-M has a flock of strong audience attractions ready for your audiences. And our Studio has just announced the start of an even greater program of Big Productions. The combination of fine entertainment and sock showmanship is unbeatable! Let's go!



SHORT POEM

M-G-M's Great
In '48

SHORT PARAGRAPH

M-G-M Tom & Jerry Cartoons in Technicolor (Fred Quimby, Producer) tops in Boxoffice Barometer and Showmen's Trade Review Leaders polls. Pete Smith "live-action" Specialties tops in STR poll and for 5th consecutive year tops in Fame (Quigley Magazine) vote.

M-G-M STARS HEADLINE TH NEWS AT NATION'S BOX-OFFICE!

"Good News," "Dolphin Street," "Timberlane," "High Wall," "Killer McCoy" Big Everywher



HELP POLICE!

It was "Good News" at Radio City Music Hall for everyone but the cops who had to handle the crowds stretching around the block!

There is rejoicing at M-G-M box-offices. Never in the long career of Leo the Lion has he started a New Year with such an array of solid audience attractions. "Good News" splashed its Technicolor joy from Radio City Music Hall across the nation in hundreds of theatres. Business was terrific with hold-overs all over. "Cass Timberlane" in its first few dates revealed its class with top receipts and "Green Dolphin Street" continues to pack them in everywhere. "Killer McCoy" a new entry is already showing champ form. And now watch "High Wall's" high grosses as it generates high-tension thrills on your screen. Happy M-G-M Year to *you!*



SPENCER TRA



LANA TURNI



ROBERT TAYL



MICKEY ROONEY



AUDREY TOTTER



VAN HEFLIN



PETER LAWFORD



JUNE ALLYSO

SHORT SUBJECTS

First Color Newsreel Disappointing

Warner Bros. experiment with color in its newsreel shots of the Tournament of Roses and the Rose Bowl game came off quite badly. The Cinecolor (2-color) process was used and the fact that it showed to such poor advantage was probably due to the hurry in striking the prints. The ball game, particularly, was so hazy that much of the action could hardly be distinguished and it was hard on the eyes. While the color in the parade shots was better, it was still below par. A garish orange tone dominated all the scenes and made the black-and-white of the feature following the WB news a welcome relief to your reporter.

What effect this poor beginning will have on the future of color in newsreels cannot be estimated at this time. Of course, special non-urgent items not needing immediate delivery could be done in color, but the greater time required to deliver color prints makes it appear impractical for color to be used in news "flash" clips.

☆

BEHAVE, LANA!...The beauteous and well-rounded Lana Turner in recent months has been giving the movies the kind of publicity it can well do without. Lovely Lana has been running into one amorous affair after another and ducking her way right out of them. Latest was the heralded romance with rich Bob Topping, Jr., who, it was announced in some quarters, was "engaged" to Lana without bothering about the formality of disposing of his current wife (Arline Judge). We hear that MGM studio boss Louis B. Mayer finally read the riot act to his star and the big Topping-Turner "engagement" party arranged in Hollywood was hastily cancelled...Are we mistaken, or did the bright idea to revive that old Garbo spoof of the Kremlin, "Ninotchka," lay an egg?...Warners' Princess, Phila., adopts a foreign pix policy starting Feb. 11. Aiming at the city's large Italian population, the first two entries will be "Shoeshine" and "To Live in Peace." First plans had the foreigners slated for the Capitol, which has operated successfully for some years with reissue and minor first-run dual bills. Realizing that that switch in policy would hit Philly independent distributors hard, since the house was one of their few first-run outlets, zone chief Ted Schlanger decided on the Princess.



TURNER

☆

GIVEAWAY BONANZA...Curtis Mitchell, retiring director of advertising and publicity for Paramount, is going into the theatre premium business with what looks to us like a bonanza for the exhibitor. The new organization, of which Mitchell is treasurer, Berkshire Enterprises, Inc., has acquired the exclusive use of RCA Victor records for theatre premiums. The deal is a 12-week series, one record (a choice of four) given to each adult evening admission plus a 10c handling charge. In addition, there is a door prize of an RCA Victor record player and a grand prize at the end of the series of an RCA Victor combination player and radio. The platters cost the theatreman 23c each, he gets back 10c and Mitchell informs that kids have been paying adult admissions to get the premium. It's been successful in New England, where tryouts have been attempted, doubling business in many cases, says Mitchell. William T. Powell is president and originator of the idea. Board chairman is James C. Fletcher.

☆

UP AND ABOUT...Arthur Schmidt, Columbia's advertising counsel in Hollywood, becomes the company's Director of Advertising, Publicity and Exploitation, following the resignation of Benjamin H. Serkowich...John Davis, J. Arthur Rank's right-hand man, has been named managing director of General Cinema Finance, Rank's recent addition to his Odeon circuit...Arthur Silverstone, 20th-Fox London exec, steps into the Canadian Division sales managership, recently vacated by Sydney Samson. Latter will be on an indeterminate leave of absence due to illness ...Sam Geison has been appointed Universal-International column and syndicate contact for Maurice Bergman's Eastern ad-publicity dept....Norris Cresswell takes over as manager of Selected Pictures in Kansas City and Tom McCormick as special rep. Frank Childs, president, holds the Realart franchise for that territory ...Charles School, M-G-M field auditor, has been upped to office manager of the company's Boston branch.

GROUND SWELLS...National Film Service's Denver rep, Central Shipping and Inspection Bureau, is readying a $60,000 edifice for the physical handling of films, with 12 vaults available for service Feb. 1, and 24 more planned, NFS exec v.p. William J. Clark, informs ..Astor Pictures has acquired "Li'l Abner," seven-year-old former RKO release, for distribution as a special on its new schedule. Prexy R. M. "Bob" Savini, recovered from his recent illness, is also knee-deep in planning his next Sunset Carson western and Louis Jordan all-Negro musical. Latter will be shot on the West Coast with a dude ranch background...Albert Dezel Productions gets release rights to all Masterpiece product in his midwestern territories plus a package from Stage and Screen Productions, Inc., which includes 11 westerns and 8 action features.

PLEASE NOTICE

The house organ of a local New York exhibitors organization appears to be seeking to capitalize on the reputation and fame of FILM BULLETIN.

One of our readers mailed us a copy of a subscription blank received from that organization which is an obvious copy of the type of subscription blank used by us. Apparently the thought behind this imitation is that some exhibitors will believe they are subscribing to FILM BULLETIN.

Please remember that there is only one *FILM BULLETIN.*

HERE AND THERE...Scott R. Dunlap, executive asst. to AA-Monogram prexy Steve Broidy, temporarily returns to producing ranks this spring to film the big-budget period musical "Sweet Molly Malone" ..Manny Reiner planed to Sydney, Australia to set up SRO sales organizations down under...Top United Artists officialdom were in the entourage accompanying Mary Pickford to Ottawa last Monday (12th) for the launching of United Nations $100,000,000 appeal for children. In Miss Pickford's special car are Grad Sears, president; J. J. Unger, general sales manager; Ed Schnitzer, Eastern and Canadian sales head; Paul N. Lazarus, Jr., ad-publicity director; Ralph Cohn, Miss Pickford's co-producer, and Sam Dembow, Jr. "Sleep My Love," Miss Pickford's Triangle Productions film, made its world bow, with proceeds turned over to the Appeal, while the little lady was an honored guest of Canada's top government officials.



DUNLAP

THE FRONT PAGE

SPYROS P. SKOURAS

President, Twentieth Century-Fox Film Corp.

Find a campaign in the industry that concerns itself with aid to and betterment of humanity and you will discover, more often than not, at the helm, Spyros P. Skouras. The gentleman from Athens, or more specifically, Skourharian, his Hellenic birthplace, has been among the leaders in more humanitarian crusades than seems possible for a man who is at the head of one of the industry's biggest and busiest film companies. Yet this amicable executive is usually the first to be called on — and to accept — any assignment in the name of philanthropy.

After an early education in Greek schools and a theological seminary, Skouras came to St. Louis, attended Jones Commercial College, and while working in a hotel, salted away enough to invest in the Olympia Theatre, which he operated with his brother Charles from 1915 until 1917, when he joined the U. S. Air Force. After the war, he returned to St. Louis, and by 1926, controlled 37 theatres in that city, and, in collaboration with Paramount Publix, theatres in Kansas City and Indianapolis.

He sold his St. Louis houses to Warner Bros. and, in 1929, joined Warners as general manager of its theatre circuit. Two years later he became president of Paramount's theatre subsidiary in seven states, then to Fox as head of Wesco Corp. (later to become National Theatres) with brothers Charles and George. Under his leadership, the circuit expanded to 564 theatres by 1942. In that year, he was elected president of Twentieth Century-Fox and Charles took over the presidency of NT.

As president of the Greek War Relief Ass'n, he has been a powerhouse in organizing aid to that harried country, all during the war and in the post-war rehabilitation.

He has two sons, Spyros, Jr., and Plato, and three daughters, Daphne, Diana and Dianysia.

'PARADINE CASE' TRIANGLE DRAMA'S GREAT CAST WILL DRAW

Rates ● ● ◔ generally on name strength

Selznick International
130 minutes
Gregory Peck, Ann Todd, Charles Laughton, Charles Coburn, Ethel Barrymore, Louis Jourdan, Valli, Leo G. Carroll, Jean Tetzel.
Directed by Alfred Hitchcock.

David O. Selznick's latest production, "The Paradine Case," while not a wholly satisfying film, spells good boxoffice because of its topflight cast (including a couple of highly-publicized Selznick discoveries), the renown of director Hitchcock and a typically smooth, glossy DOS veneer. It has the pull and it offers above-average entertainment for all types of audiences. As the British barrister who becomes infatuated with the women he is defending on a murder charge, Gregory Peck again demonstrates the wide range of his talents. He excels his performance in "Gentleman's Agreement," yet acting honors go to two imports from overseas, British star Ann Todd and French newcomer Louis Jourdan. You'll hear much of this chap, mark us. Valli, highly touted Italian actress, is strikingly photogenic, but gets little opportunity to display her widely-heralded talents. Due to the restricted background (almost the entire story takes place in the courtroom), producer Selznick's screenplay is somewhat static and a bit overlong. Limited as he is, Alfred Hitchcock,, in his inimitable style, has squeezed considerable suspense and movement out of the tale by his unique effects and fluid camera. Lee Garmes photography is superior, and recording by Richard Van Hessen and muic by Franz Waxman are all that could be desired.

EXPLOITATION: Play up Peck and the terrific cast, including newly-arrived foreign stars Ann Todd, Louis Jourdan and Valli, as well as Hitchcock's direction. Base library and bookstore tieups on Robert Hichens' best-selling novel. Arrange counter and window displays at women's dress shops, men's outfitters and liquor dealers. Go after the bobby-soxers—Louis Jourdan is their dish of catnip—with a letter-writing contest with ticket prizes on the subject: I'd like to romance with Louis Jourdan because. . . ."

Family lawyer Charles Coburn persuades young, impressionable, successful barrister Gregory Peck to defend beautiful Valli, charged with poisoning her blind husband. Peck's frequent visits to Valli in her cell evoke a confession of her sordid pre-marital life, but she denies having killed her husband. Peck's wife, Ann Todd, becomes increasingly unhappy as she sees him gradually succumbing to the accused Valli's charm. Her unhappiness mounts further when he defers a long-promised marriage-anniversary holiday to visit the distant manse in which Valli's husband met his death. There the suspicious behavior of the dead man's valet, Louis Jourdan, convince Peck the young, good-looking servant is the murderer. At the trial Peck, harassed by the constant needling of sadistic Chief Justice Charles Laughton and Valli's refusal to incriminate Jourdan, charges the valet with having killed his master. Driven to desperation by Peck's grilling, Jourdan hysterically declares his innocence and accuses Valli. Ensues a sensation in the court when Valli admits poisoning her husband in order to be free to elope with her lover, Jourdan. Laughton sentences her to hand. Peck, disconsolate at the prospect of his ruined career, cannot face Ann, his wife, but she seeks him out and a reconciliation is effected.

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'SLEEP, MY LOVE' HAS GOOD CAST, GRIPPING SUSPENSE

Rates ● ● ◔ generally

United Artists
97 minutes
Claudette Colbert, Robert Cummings, Don Ameche, Rita Johnson, George Coulouris, Hazel Brooks, Anne Triola, Queenie Smith, Keye Luke, Fred Nurney, Maria San Marco, Raymond Burr, Lillian Bronson, Ralph Morgan.
Directed by Douglas Sirk.

Marked by excellent production quality, convincing performances by a strong cast, and a novel plot filled with tense situations, this suspense-laden melodrama should find favor with every type of patron in all situations. Based on Leo Rosten's novel, the screenplay by St. Clair McKelway and Rosten has enabled Director Douglas Sirk to bring in a well-mounted, fast-paced, capably-acted, chiller-thriller. Co-stars Colbert, Cummings and Ameche, together with George Coulouris and Hazel Brooks, all give interest-holding, realistic characterizations, Miss Brooks being outstanding. Costly sets, tasteful costuming, above-average photography and superior recording are in evidence throughout.

EXPLOITATION: Play up the names of Colbert, Cummings and Ameche. Give free tickets for the best 25-word letter on "Why I Consider Hazel Brooks the Screen's Greatest 'Menace'." Catchline: "Warning! If You Go to the Blank Theatre Tonight, You Won't 'Sleep, My Love'!"

Claudette Colbert is horrified to find herself inexplicably aboard a Boston-bound train, in her purse the revolver of Don Ameche, her husband. Robert Cummings, friend of her former classmate Rita Johnson, flies back with her to New York. Obviously concerned about Claudette's mental condition. Ameche insists she let a psychiatrist visit her. Despite her protests, George Coulouris arrives, terrifies her with his questioning, then abruptly and mysteriously disappears. When Ameche and Dr. Ralph Morgan show up subsequently, both regard her frenzied account of the earlier visitor as a hallucination. Cummings, alarmed by Claudette's increasing fears for her sanity, does some undercover sleuthing. He finds out Coulouris is a photographer with whose model, Hazel Brooks, Ameche is deeply involved. Cummings manages to prevent Claudette, once again secretly drugged by Ameche, from commiting suicide. In order to get rid of both his wife and Coulouris and marry Hazel, Ameche plots a double killing. The timely arrival of Cummings foils Ameche, sending him and his accomplices to their just rewards.

'SECRET BEYOND THE DOOR' EXPLOITABLE, BUT TEDIOUS PSYCHODRAMA

Rates ● ● + as bill-topper generally

Universal-International
98½ minutes
Joan Bennett, Michael Redgrave, Ann Revere, Barbara O'Neill, Natalie Schafer, Anabel Shaw, Rosa Rey, James Seay, Mark Dennis.
Directed by Fritz Lang.

This routine psychiatric-killer character study has some good exploitation angles, but it will prove more soporific than exciting to most filmgoers. Shrewdly exploited, it will probably get fairly good in metropiltan first-runs, but its overabundance of psuedo-scientific dialog dealing with psychoanalysis makes it hard to sell in naborhood and action spots. Rufus King's original story and Sylvia Richards' screenplay meander aimlessly along the trail blazed years ago by the early psychological melodramas like "Suspicion", yet do not arrive at the suspenseful climax achieved by such forerunners. Joan Bennett and Michael Redgrave, aided by a capable and moderately well-known supporting cast, perform creditably in their respective roles. Production quality is excellent; settings are sumptuous; Miss Bennett's' wardrobe is lavish, and Stanley Cortez' brilliant camerawork reflects and augments the film's changing moods.

EXPLOITATION: Play up Miss Bennett's beauty and gowns, and the renown of Fritz Lang, director of some of the screen's most suspenseful thrillers. Arrange newspaper co-op ads on the idea: "Thrill to the 'Secret Beyond the Door" at the State Theatre—You'll Find No 'Secret Beyond the Door' at Blank's Where All Prices Are Plainly Marked." Ballyhoo: Have a pretty young woman distribute cards reading: "I'm Trying to Discover the 'Secret Beyond the Door' Now at the State Theatre."

Comely heiress Joan Bennett jilts James Seay to wed Michael Redgrave, architectural magazine editor whom she meets in Mexico. In the midst of their idyllic honeymoon, his love suddenly chilling when she plays hard to get and prankishly locks her door to him, Redgrave abruptly leaves on a purported business trip. Later he relents and summons her to join him at his home outside New York. Arriving, she learns for the first time of his former marriage. She discovers Redgrave apparently hates his young son Mark Dennis. Equally disquieting is the discovery that Redgrave's hobby is collecting rooms wherein murders were committed, one room — No. 7 — always kept locked. Determined to learn the secret beyond the door, she effects an entry and discovers the room is a replica of her own—Redgrave plans to kill her! She flees in terror but, drawn back by her great love for him, returns and, in a skillful psychoanalysis born of depression, probes his mind until she unlocks the secret, even as he advances to kill her. At end, he rescues her from a fire ignited by his jealous secretary Barbara O'Neill and, no longer obsessed by hidden fears, resumes married life with a new understanding.

'TENTH AVENUE ANGEL' WEAK HASH OF HOKUM AND CORN

Rates ● ● as dualler generally; slightly more in rural areas

M-G-M
76 Minutes
Margaret O'Brien, Angela Lansbury, George Murphy, Phyllis Thaxter, Warner Anderson, Rhys Williams.
Directed by Roy Rowland.

If Metro was as proud of its label as it once was, this little epic would never see the light of a theatre screen. Having rested on the shelf almost two years, it should have remained there and the production executive who OKed the script given the boot for wanton waste of money. "Tenth Avenue Angel," believe us, is as tasteless a dish of left-over corn and hokum as has been exhibited in some time. Exhibitors will do well to hide it behind a strong top feature. It is the handiwork of a couple of very tired screen writers and a hapless director, who appear to have carried out their assignments under strict instructions to avoid any semblance of originality, good taste or humor. The trojan efforts of little Margaret O'Brien to breathe some life into this impossible fable go for naught as the result of the ridiculous, implausible material at hand, while the labored attempts to lend the picture a spiritual tone prove far more embarrassing than inspiring. This is proof on celluloid of some of the worst things being said about Hollywood today by so many people. It simply never should have happened.

Margaret O'Brien is the "angel" of a rather idyllic Tenth Avenue block because she helps the blind newspaper man (Rhys Williams) on the corner. She believes that mice turn into money, that white horses are good luck omens, and that George Murphy, her aunt Angela Lansbury's fiance, has been traveling around the world while he really was serving an 18-months stretch for doing his first "job." Murphy comes home, but refuses to marry Angela, because he doesn't believe in letting girls marry ex-cons. All at once, the world collapses around little Margaret. She learns that mice do not turn into money, she is accused of stealing the blind man's cash, she discovers that Murphy was up the river and (yes!) she refuses to believe that cows kneel on Christmas Eve. When her pregnant mother, Phyllis Thaxter, falls down the steps, she rushes out to the stockyards to find a cow that kneels. There, by God, she runs into Murphy, who is doing his second "job" to raise some fast cash. He ditches his hi-jacking companions and joins her in quest of that cow. Lo and behold, in a boxcar a cow kneels. And, believe it or not, she gets three pairs of skates for Xmas, her mother recovers, her father gets a job playing the fiddle and Murphy marries Angela!

'A DOUBLE LIFE' MASTERFUL DRAMA WILL ROLL UP BIG GROSSES

Rates ● ● ● + generally

Universal-International
104½ minutes
Ronald Colman, Signe Hasso, Edmond O'Brien, Shelley Winters, Ray Collins, Phillip Loeb, Millard Mitchell, Joe Sawyer, Charles La Torre, Whit Bissell, John Drew Colt.
Directed by George Cukor.

Here is great entertainment, a film destined to be a big moneymaker in all types of theatres, save perhaps western spots. Brilliantly directed by George Cukor, a large and proficient cast headed by Ronald Colman distinguishes itself with some of the best performances seen on the screen this season. Colman's searching study of a Broadway star, absorbed in his Othello role to the point of committing murder, is his best characterization in years. Edmond O'Brien, Shelley Winters and Millard Mitchell are outstanding in their support, as are all the other lesser members of the cast. Written by Ruth Gordon and Garson Kanin, the story builds gradually to a series of smashing climaxes, each more dynamic than its predecessor. This reviewer felt, however, that the cutter could have pruned some of the earlier play-within-a-play footage and the final overly-longed death scene. But perhaps this is quibbling about a fine film. Production quality is excellent, photography and recording all that could be desired.

EXPLOITATION: Stress this as something new in psychiatry thrillers—exciting, understandable and believable. Hail Colman's greatest performance. Have local Inquiring Reporter ask: "What wou'd YOU do if you found you were leading 'A Double Life'?" Circularize local amateur theatrical organizations; drama and film appreciation groups; techers and classes of Shakespearian and modern drama. A novel space-grabbing stunt would be to offer ticket prizes to the reporters, policemen and detectives sending in the best 100-word account of "How a Hunch Helped Me Solve a Crime." Hold on advance screening for physicians, psychiatrists and clergymen and get their written opinions on how they'd treat a case similar to the one portrayed by Ronald Colman in the film.

Prominent Broadway star Ronald Colman and Signe Hasso, his ex-wife and leading lady, love each other deeply; the one barrier to their successful remarriage is he becomes so obsessed with his roles he lets them govern his real life personality. Thus, even before their rehearsals of "Othello" start, he becomes so absorbed in his role he wanders trance-like through the Italian section of New York and becomes friendly with pretty Shelley Winters, waitress in the Venice Cafe. The play is a hit, has an extended run. Unable to separate himself from the role of Othella, Colman becomes unwarrantedly jealous of press agent Edmond O'Brien and seriously hurts Signe in the scene where he's supposed to choke Desdemona and smother her with a kiss. When the play has run a year, Signe arranges a quiet celebration for herself and Colman, but his continued jealousy of O'Brien leads to a violent quarrel and he storms out of her apartment. In a daze he wanders to Shelley's East Side flat, strangles her in the same way he supposedly kills Desdemona. Suspecting Colman, and fearful for the safety of Signe whom he secretly loves, O'Brien confides his suspicions to detective Joe Sawyer, but is laughed at for his pains. Later, however, he convinces Sawyer his suspicions are not unfounded. Enlisting the aid of a girl made up to look like the slain Shelley, they trick Colman into revealing his guilt. Before Sawyer can arrest him, Colman, realizing he has betrayed himself, kills himself during the Desdemona scene by plunging the dagger into his heart.

'TREASURE OF SIERRA MADRE' SUSPENSE-PACKED BOGART-STARRER

Rates ● ● ● generally; more in action houses

Warner Bros.
126 minutes
Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Alfonso Bedoya, A. Soto Rangel, Manuel Donde, Jose Torvay, Margarito Luna, Jacqueline Dalya, Bobby Blake.
Directed by John Huston.

This grimly realistic drama of a trio of hard-bitten prospectors in the Mexican wilderness is definitely a man's picture. Women patrons, other than ardent Bogart-fans, may not relish such masculine filmfare. Nevertheless, its excellent direction, magnificent performances, mounting drama and unflagging suspense will command attention, if not above-par grosses, in most firstrun, naborhood and action spots. Directing from his own script, based on a novel by B. Traven, John Huston has evoked exciting and convincing characterizations from a talented cast of American and Mexican players, many of whom eclipse Bogart, save in his climatic scenes. Production quality is excellent; exteriors and settings superior; recording good. Photography, save in certain process shots, is satisfactory-plus.

EXPLOITATION: Herald the Oscar-deserving performance of Walter Huston, Tim Holt and the hand-picked Mexican supporting players. Go after the Bogart fans, promising them their favorite in a role more rugged than any he has essayed in years. Tie-in the film's title with a Treasure Hunt, giving free tickets to the finest ten persons bringing in the required objects. Ballyhoo: Streetman garbed as a gold prospector, on his blanket roll a placard, reading: "You'll Find 'The Treasure of the Sierra Madre' at the State Theatre."

Stranded in Tampico, down-and-outers Humphrey Bogart and Tim Holt pitch in with aging desert-rat Walter Huston and go gold prospecting in the mountain wilderness. En route to the diggings, their train ambushed by Alfonso Bedoya's bandit band, the trio exchange shots with the desperadoes and drive them off. The surface friendship of the three barely withstands the gruelling trip through swamps and underbrush, but Huston's experience and understanding alleviates Bogart's unfounded suspicions and bitterness toward his colleagues. American prospector Bruce Bennett tracks them to their diggings, coolly demands they cut him in as partner. The three are about to kill him when they're attacked by Bedoya's outlaws; Bennett is killed, the bandits scattered. Laden with gold dust, the trio start back toward civilization; the trip becomes a nightmare, due to the fortune each man carries and his distrust of the others. Overtaken by friendly Indians, the three are told of a dying boy in the redskins' camp; Huston pulls the lad through, is forced by his grateful hosts to remain as their medicine man—a virtual prisoner—leaving Bogart and Holt to continue alone. Obsessed by his distrust of Holt, Bogart shoots him in the back. Leaving him for dead, he decamps with the combined treasure, but is overtaken by Bedoya. The bandits kill Bogart for his shoes, unknowingly scatter the gold dust to the winds. Holt recovers, rejoins Huston and follow Bogart's trail. At end, they learn of the grim joke fate has played on him—and themselves.

When a truly great

knows it . . . the critics, the

Here's what they're saying

"The year's only outstanding candidate for the Academy Award." —N. Y. SUN

"A beautiful picture . . . a pure delight! An Academy Award contender." —HEDDA HOPPER

"Sam Goldwyn should harvest another crop of Academy Awards with his newest picture, 'The Bishop's Wife'." —LEONARD LYONS

"All sunshine and moonbeams. Finds a home in the celluloid heavens." —WALTER WINCHELL

"Pick of the pictures...Four Bells...if more such inspiring, delightful movies as this were produced, the film industry would indeed be the greatest medium for spreading peace and contentment...Must-see." —JIMMIE FIDLER

"High on the eligible list for 1948 Oscars." —COLLIER'S

"I love every minute of 'The Bishop's Wife' a
I guarantee you will, too. I glowingly give it t
Cosmopolitan Citation."
—LOUELLA PARSON

"Most appealing flicker I've seen recently: 'T
Bishop's Wife,' in which Cary Grant gives
Academy Award performance."
—ED SULLIVA

"Foremost contender for the Academy Awar
—LOUIS SOBO

"Cary Grant's best." —N. Y. HERALD-TRIBUN

"First-class comedy -- was made for mass app
and hits it." —CECILIA AGER (PM

"One of the best movies of the year. A-1 ent
tainment for everyone in the family."
—N. Y. DAILY MIRRO

"THE BISHOP'S

...one comes along everybody ...ublic and the Box Office. ...bout "The Bishop's Wife":

...ongratulations to Producer Sam Goldwyn for ...nother winner."
— SHEILAH GRAHAM

...ary Grant is guilty of some of the most bril-...iant acting of the year in 'The Bishop's Wife.' ... hereby sentence him to an Academy Award. 'The Bishop's Wife' is a wonderful picture."
— DOROTHY KILGALLEN

...ne of the most thoroughly satisfying films to ...ome around in a long time. Heartwarming . . . ...xtremely comic."
— N. Y. SUNDAY MIRROR

...ne of the very best pictures of the year."
— BOSTON RECORD

'The Bishop's Wife' should rate the Academy ...ward."
— WORCESTER DAILY TELEGRAM



...WIFE"

Distributed by
RKO RADIO PICTURES

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Max E. Youngstein, Eagle-Lion ad-publicity director, whose recent announcement that the company would "continue and expand" its co-op ad-promotion policy with theatres received widespread exhibitor acclaim.



Grad Sears, United Artists prexy, reports that Enterprise's "Arch of Triumph" and two others will be released by UA, after squelching rumors that another outlet would handle the Bergman-Boyer starrer.



Jack L. Warner, studio chief, announces a "capacity" schedule for Warner Bros. for 1948, with 12 set to be filmed during the first quarter.

TAX MAY SHUT BRITISH THEATRES

Britain's film industry faced a bleak prospect as negotiations between the British Government and American film companies came to an impasse last fortnight. Following the breakdown of discussions in London, Eric Johnston, president of the Motion Picture Association of America, announced that the British Government "has given us no choice except to continue our policy of withholding shipment of pictures to Great Britain until an alternative to the confiscatory tax is worked out."

Johnston cited figures to show that shipment of American films to Britain under the 75% tax would result in a deficit to the American film industry, as well as "other onerous burdens." He further charged that "the present British position affords no basis for detailed negotiations to work out a satisfactory arrangement to replace this prohibitive tax. However, we are prepared as we always have been, to negotiate at any time with the British Government on tax alternatives." He recalled American companies' willingness to agree to a freeze of "a substantial part of our revenues" and reaffirmed that position.

4500 Face Shutdown

As a result of the American ban, England's 4500 theatres faced a shutdown for lack of product. With British studios ordinarily providing about 10 per cent of the needed product to maintain normal operation of Britain's film houses, and British production curtailed, particularly independents, W. R. Fuller, general secretary of the Cinematograph Exhibitors Assn., gave warning that there is danger of "the whole trade going bust, including the production side." He discounted the possibility that British production might fill the gap.

Sir Henry French, director general of the British Film Producers Assn., called Johnston's statement that the British Government has "summarily rejected in principle any alternative to the tax," misleading, and said that it was his understanding that the Government was willing "to discuss adjustment of the tax which would allow the American industry to retain revenue earned in the U. S. by British pictures, in addition to the amount earned in this country by American pictures after ad valorem duty has been paid.

Although the British treasury declined formal comment on Sir Henry's statement, it seemed quasi-official since the treasury referred newsmen asking for its attitude on the statement to French's office.

* * *

PARA SUES BRANDT, CHARGES FRAUD

A fraud action seeking damages of $563,265 was filed by Paramount Pictures in the New York Supreme Court last week against Brandt Theatres and about 162 other exhibitors and officers of exhibitor corporations in the Brandt Circuit, charging falsifying box-office returns on percentage pictures, fraudulent statements of expenses and several other counts, including bribing checkers, all "wilfully, deliberately and fraudulently committed."

The complaint alleges that falsification of the books and records of 96 theatres was effected by the following methods, among others: "By crediting as received from flat rental pictures a portion of the receipts that had in fact been derived from the exhibition of some of the percentage pictures of the plaintiff; by using duplicate ticket rolls; by using unreported ticket rolls; by selling tickets out of continuity; by reselling tickets and by engaging in fraudulent and illegal methods in connection with the admission of patrons to the theatres; by maintaining separate unreported bank accounts; by switching ticket rolls between different theatres in the same circuit; by submitting to the plaintiff altered and/or rewritten daily tally reports; and by attributing portions of the gross receipts to other sources, thus diminishing the amount of the gross receipts reported."

It was also charged that where license agreements contained split figure arrangements which provide for the sharing of receipts in excess of the exhibitors' operating expenses, "false and inaccurate" expense statements, padding their expenses in a variety of ways. The methods used by the exhibitors, in furtherance of their alleged conspiracy to under-report admission receipts and to exaggerate expenses, it was charged, in all cases have "followed a common pattern."

The action is being prosecuted by Phillips, Nizer, Benjamin & Krim, attorneys for Paramount. The complaint dates back to the period beginning Jan. 6, 1942 and continues until the present date.

* * *

SALARY INCREASES FOR WB EXECUTIVES

Salary increases in 1947 for several Warner Bros. Pictures, Inc., executives were disclosed in the notice of the company's annual stockholders meeting. Listed was aggregate remuneration for the fiscal year ending Aug. 31, 1947, and the increase over the preceding year for each. Among those reported showing an increase were: Mort Blumenstock, v.p. and director of ad-publicity, $69,200 aggregate, an increase of $6,950; Benj. Kalmenson, v.p. and general sales manager, $112,700, up $15,100; Harry M. Kalmine, v.p., $112,700, up $5,356; Robert W. Perkins, secretary and general counsel, $87,300, up $12,550; Samuel Schneider, v.p., $91,700, up $4,050; and Jack L. Warner, $182,150, an increase of $50. No increase was shown for President Harry M. Warner, $182,100, or vice-president Albert Warner, $104,600.

The figures included fixed amounts paid as allowance for expenses (other than traveling expenses).

The stockholders meeting was set for Feb. 17, it was announced by secretary R. W. Perkins. Six members of the board were nominated for re-election to serve for a two-year term: John E. Bierwirth, Waddill Catchings, Robert W. Perkins, Albert Warner, Harry M. Warner and Jack L. Warner.

(Continued on Page 33)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

More Economy

ALTHOUGH, the peak of the economy drive seems to have been reached and passed, the industry is still thinking in terms of slicing. Here at Columbia, the aim is to cut $1,000,000 from the annual overhead by eliminating some high salary people. First to feel the knife in this newest economy campaign are Stephen Goosson, art direction head, and Ralph Black, who topped the location department. Two members of Goosson's department left with him and both the departments will be run with smaller staffs. Other department heads will probably feel the axe before long.

Along with this theory of cutting costs, Columbia Chief Harry Cohn is emphasizing lower-budget films, too. Studio spokesmen indicated last week that there will be more product in the $500,000-per-picture (or less) bracket than had earlier been anticipated. The company's earnings are down, according to latest financial reports, and this outfit isn't in position to gamble on risky 2 million dollar productions.

SCHMIDT NEW COL. AD HEAD

Arthur Schmidt, who has officed at the Columbia Studio as "Special Assistant" to Harry Cohn and advertising and exploitation adviser, heads for New York next month to take over as director of advertising, publicity and exploitation, replacing Ben Serkowich. STUDIO SIZEUPS interviewed Schmidt last week and found him to be a progressive-thinking man with a full awareness of the importance of advertising and a wise approach to the media needed to sell Columbia's product. Like most good advertising men, Schmidt's theory appears to be that lagging business calls for hypoed exploitation. "If you want business," he says, "You have to go out and get it!"

PRODUCTION SCHEDULE SET

With Irving Starr's "Let's Fall In Love" (Dorothy Lamour-Jeffrey Lynn) as the starting gun for the 1948 production schedule, the studio last week announced its tentative working program for the next six months, with about 20 pictures marked in to go. According to the announcement, one-half of the program will be top-budget product and the other half inexpensive "B" product. The so-called "A list" includes (in addition to "Let's Fall In Love" and "The Loves of Carmen," both in production) "Anna Lucasta" (Paulette Goddard), two from Harry Joe Brown and Randolph Scott, Gene Autry's initialer in a series of five, a Rosalind Russell Comedy and another from Rita Hayworth. The lesser list includes contributions from the "Crime Doctor" and "Rusty" series, two musicals, a serial and a feature from the Sam Katzman unit.

This studio nabbed a solid personality in actress Lucille Ball last week, tagging the actress for one picture a year for the next seven years. The former MGM-er will have as her first film, "Pink Lady." Production starts next month when the actress winds up her stage tour in "Dream Girl." Good notices on this tour have provided added box-office impetus for Miss Ball.

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EAGLE-LION

One Year Old

THIS COMPANY became one year old last week and wound up its 1947-48 release schedule with 58 pictures on the program. Eagle-Lion now launches its second year of active production with 34 features already lined up. Ten of these will be top E-L productions, four will come from Walter Wanger and 20 are in the low-budget catalogue.

In announcing the first year's achievement, President Arthur Krim handed the biggest bouquet to production chief, Bryan Foy. And the praise is justified. When Foy left 20th Century-Fox to take over as production head here, no one (probably including Mr. Foy) knew the course this new company would follow. But the Foy experience, coupled with shrewd executive thinking, foresight and cooperation, turned the trick and Eagle-Lion is starting its second year in an enviable position. It is one of the most promising production organizations in the industry.

E-L TIES LAMARR RELEASE

United California Productions (Eugene Frenke, Robert Cummings and Hedy Lamarr) has signed to release its next picture, "Let's Live A Little," through E-L. Picture rolls shortly on a budget of $1,500,000. This deal is typical of the E-L program to bolster its own program with sound releasing deals with outside units.

☆

M-G-M

No Awards To Metro

AT THIS time of the year, when awards are being made by many groups and publications to the "bests" in motion pictures, it is interesting to note that Metro-Goldwyn-Mayer, still rated as the richest and the most powerful in the business, is getting virtually no recognition at all from the donors of the prizes.

Of course, those producers whose product fails to rate kudos insist that the awards no longer have the commercial value they had originally, by reason of the fact that they are now so common. That may be true, but official surveys still indicate that a picture which rates one of the more important awards (New York Critics Circle, Look, Photoplay, Red Book or the Academy itself) is assured a marked increase in its "take" at the boxoffice. This is not opinion — it's proved fact.

Yet, MGM with its wealth of talent, can hardly find one picture in its entire 1947 program worthy of any award consideration. This does not mean that there hasn't been some pretty good box-office product from the company — only that the product has not been of top rank. And the interesting question is, of course, "why not?"

It would seem logical that MGM's product would at least three or four times in a season hit the extra-special class. Certainly, the amount of money and talent concentrated at this studio should guarantee that. But in the last several years, Metro has been conspicuous by its absence from the "marked-for-special-distinction lists.

Perhaps Metro is like the school kid who gets so impressed with how smart he really is, he stops trying, stops doing his lessons. He believes he can't possibly miss. Sometimes he gets so involved in the praise he has won, he forgets that you can't rest too long on past laurels. At any rate, a little introspective analysis at the beginning of a new "semester" is not a bad idea.

The big question is: Has Metro-Goldwyn-Mayer come to the end of its era of domination? If the answer is to be No, some radical, not minor, changes must be made.

GARSON STARTS COMEDY

Finally convinced (by boxoffice returns, arguments offered by Greer Garson, and other bits of significant handwriting-on-the-wall), the MGM front office has signaled the "go-ahead" on a comedy for its most expensive female star. The actress started last week in "Julia Misbehaves." Walter Pidgeon is again co-starred with Miss Garson, Jack Conway handles the directing and Everett Riskin hold the production reins. This one is a complete reversal of the usual Garson formula, the actress playing a has-been chorus girl who breaks into (and almost breaks up) her daughter's wedding among society folk as a member of an aerial act.

RELEASES FOR FIRST QUARTER

Metro heads into the new year with seven new pictures set for release by the end of March, plus one reissue. The March releases are: "Three Daring Daughters" (Jeanette McDonald-Jose Iturbi-Jane Powell) in Technicolor (this one was made under the title of "The Birds and The Bees), "Alias, A Gentleman" (Wallace Beery-Tom Drake-Dorothy Patrick) and "The Bride Goes Wild" (Van Johnson-June Allyson). This last one is a new tag, too, having been called originally, "Virtuous."

February product will be "Tenth Avenue Angel" (Margaret O'Brien-George Murphy), "High Wall" (Robert Taylor-Audrey Totter) and the re-issue (again) of "Gone With The Wind."

This month "Cass Timberlane" (Lana Turner-Spencer Tracy), and "If Winter Comes" (Walter Pidgeon-Deborah Kerr) go into

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MONOGRAM

Two Quickies Shooting

THINGS ARE QUIET on this lot and studio spokesmen report that there will be no rise in activity until mid-March. Until

then, the pace will continue with an average of a pair on the sound stages at a time.

The pair of current new starters are additions to two of the company's series. "Jinx Money" is another in the Bowery Boys bracket with the familiar cast at work under Director William Beaudine and Producer Jan Grippo. "Melody Range" is of the Jimmy Wakely group, with Lambert Hillyer megging and Louis Gray in as producer.

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PARAMOUNT

Almost Out Of Business

ONE MIGHT GET the impression around this lot that Paramount is going out of business. None of the studios are anywhere near full production — and Paramount brings up the bottom of the list with one picture going and that one has been in work for over a month. It is "A Foreign Affair." (Jean Arthur-John Lund).

The studio insists, however, that this is a planned lull and the production schedule for the months ahead will be as active as ever. The earlier announcement by President Barney Balaban of the year's production plans is indication that there will indeed be a considerable spurt within the next month or six weeks. But at the moment, Paramount is really slumbering.

Of course, the company has a backlog of pictures produced at high costs and it might figure it good policy to unload them before new product is accumulated. Or, could someone be trying to create a depression psychology in Hollywood? Could someone?

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REPUBLIC

Record Backlog

STUDIO EXECUTIVES HANDED each other a special congratulations as the studio headed into the new year with 20 completed films tucked away in the backlog. With this accumulation of merchandise, the studio is anticipating a flourishing first six months of 1948. Among the important films that will reach the public from here by mid-year are: Charles K. Feldman's "The Red Pony" and "Macbeth" from Feldman and Orson Welles; two Roy Rogers films, "The Gay Ranchero" and "Under California Skies;" Ken Murray's "Bill and Coo," a novelty feature which is said to be outstanding; "I, Jane Doe" and "Old Los Angeles." The two Feldman productions are being scheduled for top exploitation as Republic's "big" ones for the early portion of the 1948 season.

The William Elliott picture which started shooting two weeks ago without a name is now to be called "THE GALLANT LEGION."

Only new starter on this lot is a Trucolor production called "Timber Trail," (Monty Hale-Lynne Roberts).

TRUCOLOR FOR EVERYONE

After approximately two years of working with the Trucolor process on its own films, Republic, through president Herbert J. Yates, announced last week that the process would now be made available to all buyers. Pointing to the record of increased take on Republic's color films, Yates stated that the public has indicated strongly its preference for color films. To that end, Republic has adopted a plan for building laboratories in such places as Brazil, Paris, Rome, and somewhere in the Far East, as well as increasing its facilities here in the United States.

The general opinion in the industry on Trucolor is still uncertain, since only Republic has used it up to now. But, the fact that is Yates setting aside $3,000,000 for the expansion program, can be accepted as solid proof that the color process is just beginning to hit its stride.

Trucolor has proven particularly effective for inexpensive outdoor pictures where it adds a considerable impact (without too much cost) to such action pictures.

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RKO

Cut Color-Film Budgets

THIS STUDIO, TRAIL-BLAZER in the current trend towards short shooting schedules and lower budgets for A product, is about to try another experiment which may prove helpful not only to RKO, but to the industry in general.

It has always been a foregone conclusion that a Technicolor picture had to be expensive. That is still true, but RKO is going to try to cut the degree of expensiveness. Guinea pig production for the experiment will be Stephen Ames' "The Boy With Green Hair," which will go into production with a 33-day shooting schedule and a budget of approximately $800,000, both unheard of lows in the Technicolor field. Of course, the preparation period will be increased with rehearsals.

Dore Schary, serving as executive producer, is hopeful that it will be workable and that it will pave the way for an era of less costly Technicolor pictures. If it works out as well as Mr. Schary's experiment with "Crossfire" in the black-and-white field, RKO will really have achieved something important.

1947-48 SCHEDULE DONE

With the winding up of "The Window" last week, this studio completed its production schedule for 1947-48 and all guns are now trained on the new year's schedule. Production resumes here January 26 and four A pictures are pencilled in for completion by June 30.

"Tall, Dark Stranger" (Loretta Young-Robert Mitchum) is the new title for the recently completed film originally called "Rachel."

After months of dickering (accompanied by columns of free publicity), Sierra pictures has won the right to use "Joan of Arc" as the final title for its formerly-tagged "Joan," the Ingrid Bergman starrer. David O. Selznick, 20th Century-Fox and Liberty Films all claimed prior registration rights to the title. But since the claim was valueless to each of these companies, they waived their rights and the whole momentous affair is now settled.

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SCREEN GUILD

Deal For Six Set

THIS COMPANY, SANS production for so long, seems to be heading toward a spurt of activity. A deal has just been signed with East-West pictures for six pictures to be delivered within the next 15 months.

President Jones also announced a deal with Maurice Conn for the distribution of his two next films, one a jungle story, and the other an outdoor adventure yarn.

Maurice Nunes has also signed for five productions to be turned in this year. Two of this group will be in the streamliner (X) class, but the others will be regular full-length, full-budget films.

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SELZNICK

Hellinger Program Goes On

IT SEEMS FAIRLY certain at this point that David Selznick will arrange to carry out the commitments he had with Mark Hellinger, before the latter's sudden death. No final decisions have been reached, but "Act Of Violence," slated to be Hellinger's first in his Selznick deal, will probably go under the Selznick banner with Gregory Peck, Robert Mitchum, Dorothy McGuire and Valli (after "The Paradine Case" goes into general release, she'll be a hot bet) in the leading roles. This was the story that Hellinger bought from Warners for $100,000. "Knock On Any Door" which was marked as Number Two for Hellinger, also is a strong prospect for SRO production now.

If the Hellinger deal should be dropped entirely, "Portrait of Jenny" (Jennifer Jones-Joseph Cotten) will probably get a late Spring release.

Morgan Maree, secretary-treasurer of Mark Hellinger Productions, and Humphrey Bogart, vice-president, announced that they are seeking a producer to take over the chores and that at least three of the six films which had been scheduled with Selznick will be made as per arrangement.

SELZNICK TO PRODUCE IN EUROPE

SRO will undertake its first foreign production this season when it sends a company in April to Sweden and Norway to make Ibsen's "A Doll's House." Dorothy McGuire will head the cast.

In his statement of this new phase of SRO's operations, Selznick said, "We will make pictures in the English language abroad, merging the creative and production skills of the European and American film industries."

STUDIO SIZE-UPS

20th CENTURY-FOX

Two Month Schedule Set

WITH 20TH CENTURY'S 1947-48 release schedule upped to 48 features, this studio is releasing eight of its top pictures during the months of January and February, when most of the other majors look very weak. This month will see "Gentleman's Agreement," "Captain From Castile," "Forever Amber," and "Daisy Kenyon," all in first-run engagements now, go into general release. February brings "Call Northside 777" (James Stewart-Nancy Walker), "You Were Meant For Me" (Jean Craine-Dan Dailey), and "The Tender Years" (Brown-Hutchinson).

This is the only lot in town that is working at anywhere near peak production this month. There are five pictures in work at the moment. More than half of the product scheduled for 1948 release has either already been completed or is in process of shooting. Ten story properties are in the final pre-production stages with early starting dates scheduled for most of them. Thus, this studio, which was being belabored a few months ago, has lifted itself to the top rung of the production ladder at this time. It will be worth watching how long 20th retains its high position.

In work on the lot now are: "Walls of Jericho" (Linda Darnell-Cornel Wilde), "The Iron Curtain" (Dana Andrews-Gene Tierney), "Street With No Name" (Mark Stevens-Barbara Lawrence), "The Chair For Martin Rome" (Victor Mature-Richard Conte) and "Apartment For Peggy" (Jeanne Crain-William Holden).

Scheduled for early starting are such films as "Call Me Mister," "Party Line," "Lydia Bailey," "Down To The Sea In Ships," "Lady Windermere's Fan," "The Heller" and "The Dark Woods." No casting has been officially announced on any of these films as yet.

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UNITED ARTISTS

Better Times A-Coming!

WHILE THIS COMPANY is still a long way from being restored to a sound basis, the past ten days has brought a number of announcements that seem to indicate better times are coming.

First of all came the news that the UE-Enterprise argument over "Arch of Triumph" has been settled in favor of UA. With this one falling into line, it is certan that Harry Sherman's "They Passed This Way," and Stanley Kramer's "So This Is New York," both made under the Enterprise banner, will also go out as UA releases.

Now that the dog-fight is ended, Grad Sears is taking over on the selling end of "Arch" and an additional $400,000 has been earmarked for national advertising, bringing that portion of the budget to a mere $1,300,000.

"Wild Calendar," the proposed Ginger Rogers starrer, which has hit a snag in starting, is another Enterprise film definitely set for UA, if and when it gets finished.

Enterprise is now free to continue its negotiations for other releasing deals, but it is rumored strongly that the company may decide, after all, to stay with UA on an exclusive set-up.

CAGNEY FILM STILL IN AIR

Whether the Cagney picture, "Time of Our Life," will ultimately come to UA is still to be decided. At the moment, a law suit by UA against Cagney and Warner Brothers is in progress. The Cagney Brothers, however, are understood to be determined to keep the picture from this outfit.

Meanwhile Seymour Nebenzal has delivered "Atlantis," the Maria Montez starrer, and is already planning an early start on a still-untitled story to star Montez and Jean Pierre Aumont, her husband. Others due from Nebenzal this year will be "Look Homeward Angel," "Queen For A Day," and "Queen of Hearts," another Montez starrer, which will be co-produced by Charles R. Rogers.

Benedict Bogeaus has delivered his all-star "Miracle Can Happen." This is another one that will be handled personally by Sears. Bogeaus has plans for two more films to be made this year, but under the terms of his non-exclusive pact with UA, he may release through other companies if he so chooses. He has already completed "Lulu Belle," starring Dorothy Lamour, for Columbia release.

After more than two years and four directors, "Vendetta," the Howard Hughes' production, is in the can with only 9300 feet of the more than one million feet of film shot being used. It is rumored that Hughes is giving up his activity in film production, for the time being at least. With this one costing $3,500,000 so far, it is not difficult to understand Mr. Hughes' indifference to future production.

UNIVERSAL-INTERNATIONAL

Schedule Upped

IMMEDIATE RESULTS OF the recent meetings between top executives of this company indicate that the studio will up its production schedule to 35 feature films for the coming year. Among these will be a number of outside productions scheduled for U-I release.

At this time, plans are jelling for the start of five features within the next several weeks. Included in these will be "The Saxon Charm," starring Robert Montgomery; "The Judge's Wife" and "One Touch of Venus," the Lester Cowan-Mary Pickford production.

In addition to the heightened production activities, studio executives pointed to a backlog of 13 top films now ready to go into release. Among these are "A Double Life" (Ronald Colman) slated for Academy recognition, and "The Senator Was Indiscreet" (William Powell), both of which are already playing pre-release engagements. Others to come are: "Another Part of The Forest" (Frederic March-Ann Blyth), "Casbah" (Tony Martin-Yvonne DeCarlo), "All My Sons" (Edward G. Robinson), "Up In Central Park" (Deanna Durbin-Dick Haymes) "Secret Beyond the Door" (Joan Bennet-Michael Redgraves), "Letter From An Unknown Woman" (Joan Fontaine), and Mark Hellinger's "The Naked City." This is an imposing line-up.

STUDIO FIGHTS BAN ON "SENATOR'

John Joseph, advertising and exploitation chief, tagged as ridiculous the banning of "The Senator Was Indiscreet" by Allied Independent Theatre Owners of Iowa and Nebraska. The studio is preparing to fight the ban and Nunally Johnson and Gene Fowler, Jr. the producer and associate producer, respectively, lead the fight off with strong blasts against the ban. Reason for the banning by AITO was given as the fact that the picture could be "used as vicious propaganda by subversive elements in this nation as well as by our enemies abroad."

It seems to us that the gentlemen of AITO (representing some 300 theatres in small communities in Nebraska and Iowa) should realize that one of the greatest privileges of the American way of life is that which permits us to poke gentle fun at the things we revere deeply. If the thinking of the group is typical of American reaction today, then indeed, "our enemies" have sewn their seeds of fear well and the harvest promises to be a bumper crop.

If we're to lose our sense of humor as a nation, heaven help us!

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WARNER BROS.

37 Features For Warners

THIS STUDIO IS doubling its production schedule over last year by naming 37 pictures for the sound stages during 1948. Last year's total was 18.

Twelve of the announced list will go into work by March 31. First of the new list will be "Rope," directed by Alfred Hitchcock and starring James Stewart. This one will have the initial streamlined shooting schedule at this studio. Next to follow will be "Until Proven Guilty," with Joan Crawford.

United States Films will contribute five films to the list. There will be one from Ingrid Bergman to be made in England. Two will come from the Cagney organization, recently reconciled with this company. These will be in addition to "Time of Our Life."

Two others slated for January starting are "John Loves Mary" (Ronald Reagan-Patricia Neal-Jack Carson-Wayne Morris) and "One Sunday Afternoon" (Dennis Morgan-Dorothy Malone-Janis Paige-Don DeFore), this time as a musical.

WALD BUSIEST

Of the 37 pictures announced, Jerry Wald, as usual, has bitten off the biggest chunk of production of any Warner producer. Wald will do 12 films on the schedule, with two of them, "Adventures of Don Juan" and "Key Largo," already in production. "John Loves Mary," "One Sunday Afternoon," and "Until Proven Guilty" are all on the Wald slate and will be in production simultaneously. Wald will also guide the first Danny Kaye picture for Warners, as well as, "Flamingo Road," starring Ann Sheridan, and "The Life of Marilyn Miller," to star June Haver.

PRODUCTION & RELEASE RECORD

JANUARY 19, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (37)	In Production (2)
Westerns	Completed (11)	In Production (0)
Serials	Completed (2)	In Production (0)

NEW PRODUCTIONS

LET'S FALL IN LOVE
Musical—Started January 9
Cast: Dorothy Lamour, Jeffrey Lynn, Janis Carter, Adele Jergens.
Director: Douglas Sirk Producer: Irving Starr
Story: Big movie star collapses; a girl from a carnival is trained to replace her.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Loves of Carmen, The	Hayworth-Ford	11-24			

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures in Silverado	Bishop-Henry	11-10			
Best Man Wins	Buchanan-Lee	12-22			
Black Arrow, The	Hayward-Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie in the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Night Out	Singleton-Lake	9-29			
Brick Bradford	Richmond-Johnson	10-27	12-18		
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble (66)	Baxter-Cheirel	8-4	11-27		
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Eternal Melody, The	Kiepura-Eggerth	11-10			
Fuller Brush Man, The	Skelton-Blair	10-27			
Gallant Blade (C)	Parks-Chapman	12-8			
Glamour Girl	Krupa-Reed	9-1	1-16		
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26	1-48		
Details under title: Double Take					
It Had To Be You (98)	Rogers-Wilde	5-26	12-47		
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The	Hayworth-Welles	10-14			
Last Days of Boot Hill, The	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Little Spanish Town, A	Autry-Marlon	8-18			
Lone Wolf in London, The (68)	Mohr-Saunders	5-26	11-13		
Lulu Belle	Lamour-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou	Lowery-Barton	9-15	1-23		
Mating of Millie, The	Ford-Keyes	7-7			
My Dog Rusty	Donaldson-Doran	11-24			
Phantom Valley	Starrett-Burnette	8-4	2-19		
Port Said	Bishop-Henry	12-22			
Prince of Thieves (72)	Hall-Morison	5-12	1-48		
Relentless	Young-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of The Whistler, The	Duane-Aubert	10-27			
Rose of Santa Rosa	Hot Shots	9-1	12-25		
Sign of the Ram, The	Peters-Knox	8-4			
Six Gun Law	Starrett-Saunders	7-7			
Sea Hound, The (Serial)	Crabbe-Blake	5-26	1-9		
Song of Idaho	Vincent-Grant	10-27			
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Swordsman, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Grainger (Serial)	Stevens-Stewart	8-4			
To the Ends of the Earth	Powell-Hasso	12-9	2-48		
Trapped by Boston Blackie	Morris-Lane	12-22			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora	Starrett-Burnette	9-29			
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The	Jergens-Dunne	9-29	2-12		
Wreck of The Hesperus, The	Parker-White	9-15	2-5		

—— 1946-47 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Bulldog Drummond at Bay (70)	Randell-Louise	12-23	5-15	820	
Bulldog Drummond Strikes Back (65)	Randell-Henry		9-4	821	
Corpse Came C.O.D., The (87)	Brent-Blondell	1-6	5-31	840	
For the Love of Rusty (69)	Donaldson-Powers	12-23	5-1	812	
Framed (82)	Ford-Carter	9-30	4-47	834	3-17
Details under title: They Walk Alone					
Fuller Brush Man	Skelton-Blair				
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47	836	3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	7-15	838	6-23
Details under title: Twin Sombreros					
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Keeper of The Bees (68)	Henry-Duane	3-17	7-10	802	
King of Wild Horses (79)	Foster-Patrick	12-9	3-27	809	3-31
Last of The Redman (Color) (77)	Hall-Ankers	9-16	8-47	837	
Law of The Canyon	Starrett-Burnette	10-28	4-24	867	
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19	815	
Details under title: Broadway Baby					
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29	817	
Details under title: Crime Doctor's Vacation					
Pacific Adventure (95)	Randell-Steinbeck		7-47	835	
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29	868	
Riders of The Lone Star (55)	Starrett-Hunter	12-23	8-14	870	
Smoky River Serenade (67)	Campbell-Terry	4-28	8-21	851	
Son of Rusty, The (69)	Donaldson-Powers	4-14	8-7	813	
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
Sport of Kings (68)	Henry-Campbell	2-17	6-26	811	
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25	7-3	859	
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26	853	
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
When a Girl's Beautiful	Jergens-Platt	6-23	9-25	827	

EAGLE-LION

1947-48 Features	Completed (26)	In Production (1)
Westerns	Completed (5)	In Production (0)

NEW PRODUCTIONS

THE SPIRITUALIST
Melodrama—Started January 2
Cast: Turhan Bey, Lynn Bari, Cathy O'Donnell, Richard Carlson.
Story: Expose of a fake medium who preys on wealthy women.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Casanova	deCordova-Nash	5-12	12-27		
Black Hills	Dean-Ates	5-12	9-27	851	
Blonde Savage (61)	Sherwood-Ericson	7-7	11-22	807	10-13
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20	803	9-29
Check Your Guns (55)	Dean-Gates	7-7	1-24	853	12-8
Close-up	Baxter-Gilmore	12-22			
Cobra Strikes, The	Ryan-Fraser	1-5			
Corkscrew Alley	O'Keefe-Trevor	11-24			
Enchanted Valley (C)	Curtis-Gwynne	9-1	1-31		
Gentleman After Dark (76)	Donlevy-Hopkins	Reissue	11-8	735	
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven (71)	Erwin-Farrell	8-4	1-17	810	1-5
It's Maider	Switzer-Whalen	5-12			
Linda Be Good (67)	Hubbard-Knox	7-21	1-3	808	10-27
Love From A Stranger	Sidney-Hodiak	3-17	11-15	806	12-8
Man from Texas	Craig-Bari	5-26	10-18		
Details under title: A Texas Story					
Man in the Iron Mask (110)	Hayward-Bennett	Reissue	11-8	735	
Mickey (C)	Butler-Goodwin	11-10			
Noose Hangs High, The	Abbott-Costello	11-24			
Northwest Stampede	Leslie-Craig	7-21	1-17		
Details under title: Wild Conquest					
Open Secret	Ireland-Randolph	9-1	1-24		
Out of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10			
Prelude to Night	Scott-Lynn	9-1	2-7		
Rampage	Mitchell-Long	12-22			
Return of Rin-Tin-Tin, The (V) (65)	Rin-Tin-Tin-Woods	9-16	10-25	804	12-8
Return of the Lash (59)	LaRue-St. John				12-8
Shadow Valley (58)	Dean-Ates		11-29	852	12-22
Smugglers, The	Redgrave-Kent	Foreign	1-31	811	
T-Men (91)	O'Keefe	7-21	1-10	809	12-22
Tomorrow You Die	Ireland-Ryan	5-12			
Tornado Range	Dean-Holt	9-1			
Whispering City (92)	Lukas-Dantine		11-15	805	11-24

—— 1946-47 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Bedella (85)	Lockwood-Hunter	Foreign	2-1	101	2-3
Big Fix (63)	Brown-Ryan		4-19	702	5-12
Border Feud (55)	LaRue-Martin		12-47	788	3-26
Born To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Caravan (80)	Granger-Kent	Foreign	8-2	106	9-15
Cheyenne Takes Over	LaRue-St. John	8-4	10-25	757	
Details under title: The El Lobo Mystery					
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24	733	
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Gas House Kids in Hollywood (63)	Switzer-Bartlett		8-23	712	9-15
Gashouse Kids Go West (63)	Switzer-Williams	4-14	7-12	711	7-21
Ghost Town Renegades (57)	LaRue-St. John	4-28	7-26	754	8-18
Gun Law	LaRue-St. John	7-21	10-18	756	
Heartaches (71)	Ryan-Norris	3-3	6-28	704	7-7
Details under title: Silent Voice					
International Lady	Brent-Massey	Reissue	5-24	734	
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-25	102	1-2
Killer at Large (64)	Shaw-Lowery	3-3	5-31	717	6-2
Details under title: Gangway for Murder					
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731	
Last of the Mohicans (94)	Scott-Barnes	Reissue	3-22	731	
Law of the Lash (53)	LaRue-St. John		2-28	751	3-1
Lost Honeymoon (71)	Tone-Richards	10-28	3-29	104	3-1
Details under title: Alias the Bride					
Philo Vance's Gamble (62)	Curtis-Austin	11-25	4-13	707	5-2
Philo Vance Returns (64)	Wright-Austin	10-14	6-14	708	4-2

Philo Vance's Secret Mission (64)	Curtis-Ryan		8-30		709	9-13
Pioneer Justice (56)	LaRue-St. John	4-14	6-28		753	7-7
Railroaded (72)	Ireland-Ryan		8-30		710	10-13
Range Beyond the Blue (53)	Dean-Ates		6-15		745	3-31
Red Stallion (C) (81)	Paige-Nash	10-14	8-16		107	8-4
Repeat Performance (93)	Leslie-Hayward	1-6	5-30		105	6-9
South of Pago Pago (84)	Hall-McLaglen	Reissue	6-21		736	
Step Child (70)	Austin-Joyce	2-3	6-7		703	6-23
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5		715	4-28
Details under title: The Corpse Came Calling						
Too Many Winners (60)	Beaumont-Marshall	2-17	5-24		716	6-9
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28		742	12-23
Untamed Fury (58)	Pendleton-Whipper	3-22	SP72			3-17
Wait To Glory (61)	Dean-Ates	4-13	746			5-12
Wild Country (C) (59)	Dean-Ates	1-17	744			2-3

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John		4-26		766	
Frontier Fighters (39)	Crabbe-St. John		4-26		761	
Panhandle Trail (—)	Crabbe-St. John		4-26		765	
Raiders of Red Gap (38)	Crabbe-St. John		4-26		763	
Shootin' Irons (40)	Newhill-O'Brien		4-26		764	
Thundergap Outlaws (39)	Newhill-O'Brien		4-26		762	

METRO-GOLDWYN-MAYER

1947-48 Features — **Completed (28)** — **In Production (3)**

NEW PRODUCTIONS

JULIA MISBEHAVES

Comedy—Started January 12

Cast: Greer Garson, Walter Pidgeon, Cesar Romero, Mary Boland, Dame May Whitty, Reginald Owen.

Director: Jack Conway — Producer: Everett Riskin

Story: A slightly tired aerialist crashes her daughter's society wedding as an entertainer and is reunited with her husband after a 14 year separation.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Date With Judy, A	Beery-Powell	1-5			
Easter Parade	Astaire-Garland	12-8			

—— 1947-48 ——

Alias The Gentleman	Beery-Patrick	5-13	Mar			
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept	803		2-17
B. F's Daughter	Stanwyck-Heflin	9-29				
Big City, The	O'Brien-Murphy	10-27				
Cass Timberlane (119)	Tracy-Turner	5-12	Jan			11-10
Bride Goes Wild, The	Johnson-Allyson	7-7	Mar			
Details under title: Virtuous						
Desire Me (91)	Garson-Hart	4-1	Oct			9-29
Details under title: A Woman of My Own						
Good News (T) (95)		3-31	Dec			12-22
Green Dolphin Street	Turner-Heflin	9-30				
Details under title: The Personal Touch						
High Wall, The	Taylor-Totter	7-7	Feb			
Homecoming	Gable-Turner	9-15				
If Winter Comes (97)	Pidgeon-Kerr	6-9	Jan			1-5
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec			10-27
Luxury Liner (T)	Brent-Gifford	9-1				
Kissing Bandit, The (T)	Sinatra-Grayson	5-26				
Master of Lassie	Gwenn-Leigh	9-29				
Details under title: Hills of Home						
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805		7-21
On An Island With You	Williams-Lawford	6-23				
Pirate, The (T)	Garland-Kelly	3-3				
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804		8-4
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801		8-4
Summer Holiday	Rooney-DeHaven	7-8				
State Of The Union	Tracy-Hepburn	10-13				
Tenth Avenue Angel	O'Brien-Murphy	4-1	Feb			
This Time for Keeps (T) (105)	Williams-Meichlor	8-6	Nov			10-13
Three Daring Daughters (T)	MacDonald-Iturbi	11-25	Mar			
Details under title: The Birds and the Bees						
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802		8-4
Details under title: Ballerina						

—— 1946-47 ——

Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar			3-3
Cynthia (98)	Taylor-Murphy	11-25	July	726		5-26
Details under title: The Rich Full Life						
Dark Delusion (90)	Barrymore-Bremer	10-28	June	724		4-14
Details under title: Cynthia's Secret						
Fiesta (T) (104)	Williams-Carroll	12-24	July	727		6-23
High Barbaree (91)	Johnson-Allyson	5-27	May	721		3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701		8-5
Hucksters, The (115)	Gable-Kerr	1-20	Aug	728		6-23
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr	718		3-3
Little Mr. Jim (92)	Jenkins-Gilmore	10-29	Apr	719		6-10
Living In a Big Way (104)	Kelly-McDonald	8-6	June	725		6-9
Details under title: To Kiss and To Keep						
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug	729		7-7
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr	720		2-17
Undercover Maisie (90)	Sothern-Nelson	11-11	May	722		3-17
Yearling, The (T) (128)	Peck-Jarman	8-20	May	717		12-9

REPRINTS

Gone With The Wind	Gable-Leigh		Feb			
Great Waltz (T) (103)	Rainer-Gravet		July	723		
Ninotchka (112)	Garbo-Douglas	Reprint	Dec			
Philadelphia Story, The (110)	Hepburn-Stewart-Grant					
Rage In Heaven (82)	Bergman-Montgomery		Oct	705		9-2

MONOGRAM

1947-48 Features — **Completed (12)** — **In Production (1)**

Westerns — **Completed (2)** — **In Production (0)**

NEW PRODUCTIONS

JINX MONEY

Comedy Mystery—Started January 5

Cast: Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Betty Caldwell, Wanda McKay.

Director: William Beaudine — Producer: Jan Grippo

Story: Bowery boys trace down killer of gambler when they accidentally fall heir to his winnings.

MELODY RANGE

Musical Western—Started January 12

Cast: Jimmy Wakely, "Cannonball" Taylor, Virginia Belmont.

Director: Lambert Hillyer — Producer: Louis Gray

Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Tenderfoot, The	Albert-Storm	12-8	5-30	8	

COMPLETED —— 1947-48 ——

Angels' Alley	Gorcey-Gray	11-24				
Released originally under title: When Str	Mitchum-Hunter	Reissue	12-27	4706		
Betrayed (66)	angers Marry					
Death On The Downbeat	Stewart-Preisser	12-8				
Docks of New Orleans	Winters-Young	11-24				
Fighting Mad (75)	Errol-Kirkwood	9-15	1-31	4709		
Details under title: A Palooka Named Joe						
High Tide (72)	Tracy-Castle	3-31	10-11	4701		10-13
Jiggs and Maggie in Society (66)	Yule-Riano	9-29	1-10	4704		
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702		9-15
Details under title: A Guy Named Palooka						
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703		9-15
Overland Trails (58)	Brown-Belmont	11-24	2-7	4751		
Perilous Waters (66)	Castle-Long	9-1	2-14	4707		
Rocky	McDonall-Barrier	8-18	3-14	4705		
Smart Politics (68)	Preisser-Stewart	9-15	1-3	627		1-5
Song of The Drifter (53)	Wakely-Coles	11-10	1-17	685		

—— 1946-47 ——

Chinese Ring, The (67)	Winter-Currie	9-1	12-6	626		12-22
Code of the Saddle (53)	Brown-Hatton	6-28		677		
Dillinger (72)	Tierney-Jeffries	Reissue	7-5	3803		
Fall Guy (64)	Pierce-Loring	11-25	3-15	613		
Flashing Guns (59)	Brown-Hatton	6-23	9-20	673		
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602		
Guilty, The (71)	Granville-Castle	11-25	3-22	614		
Gun Talk (58)	Brown-McIntyre	9-1	12-20	674		
Details under title: Man from Powder River						
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616		3-31
Details under title: Pamie						
High Conquest (79)	Lee-Roland	12-23	6-21	620		5-12
Kilroy Was Here (68)	Cooper-Coogan	3-31	7-19	622		
King of The Bandits (66)	Roland-Greene	6-9	11-8	624		
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671		
Law Comes to Gunsight, The (56)	Brown-Hatton	5-24		672		
Mutiny In the Big House (83)	Bickford MacLane	Reissue	7-5	3803		
Newshounds (68)	Gorcey-Hall	3-31	9-13	622		
Details under title: Searchead s						
Prairie Express (55)	Brown-Hatton	8-4	10-25	678		
Details under title: Dusty Trail						
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617		5-12
Ridin' Down the Trail (53)	Wakely-Taylor	7-7	10-4	685		
Details under title: Song of the Saddle						
Robin Hood of Monterey (55)	Roland-Brent	5-12	9-6	623		
Sarge Goes To College (64)	Stewart-Preisser	5-17		618		5-12
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612		
Six-Gun Serenade (55)	Wakely-White	4-5		684		4-28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681		
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606		
Suspense (101)	Belita-Sullivan	10-29	6-15	609		4-15
Details under title: Glamour Girl						
Thunderbolt (T) (44)	Documentary	7-26		666		
Trailing Danger (58)	Brown-Hatton	3-15		676		
Violence (72)	Coleman-O'Shea	12-23	4-12	615		4-14
Valley of Fear (54)	Brown-Hatton	2-15		675		
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619		5-12

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-DeMille	12-23	9-16	2		7-21
Gangster, The (86)	Sullivan-Belita	2-17	11-22	3		11-10
Haunted, The	Belita-Foster	4-14	4-7	6		
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19		1		2-17
Panhandle	Cameron-Downs	9-29	2-22	5		
Smart Woman	Bennett-Aherne	10-27	4-30	7		
Song of My Heart (89)	Sundstrom-Long	2-3	1-31	4		11-24
Details under title: Tragic Symphony						

PARAMOUNT

1947-48 Features — **Completed (28)** — **In Production (1)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Foreign Affair, A	Arthur-Lund-Dietrich	12-22			

—— 1947-48 ——

COMPLETED

Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702		8-18
Albuquerque (C)	Scott-Britton	3-3	2-20	4709		
Big Clock, The	Milland-O'Sullivan	3-17				
Big Town After Dark (70)	Reed-Brooks	5-26	12-12	4706		11-24

Big Town Scandal	Reed-Brooks	6-23				
Caged Fury	Denning-Ryan	9-29				
Connecticut Yankee, A (T)	Crosby-Fleming	11-10				
Dream Girl	Hutton-Carey	5-12				
Emperor Waltz, The (T)	Crosby-Fontaine	6-24				
Golden Earrings (95)	Milland-Dietrich	8-19	10-31	4703	9-1	
Hazard	Goddard-Carey	11-10				
I Walk Alone (99)	Lancaster-Scott	12-23	1-16	4708	12-22	
Details under title: Deadlock						
Mr. Reckless	Eythe-Britton	11-10				
Details under title: Hard To Kill						
My Own True Love	Douglas-Calvert	7-7				
Long, Grey Line, The	Ladd-Reed	9-29				
Night Has A Thousand Eyes	Robinson-Russell	7-7				
Paleface, The (T)	Hope-Russell	8-18				
Road To Rio (100)	Crosby-Hope	1-6	12-25	4707	11-24	
Saigon	Ladd-Lake	12-9	3-12			
Sainted Sisters	Lake-Caulfield-Fitzgerald	10-27				
So Evil My Love	Milland-Todd	5-26				
Speed To Spare	Arlen-Rogers	10-27				
Unconquered (T) (146)	Cooper-Goddard	8-19		4705	9-23	
Waterfront At Midnight	Gargan-Hughes	12-8				
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13	
Whispering Smith (T)	Ladd-Marshall	4-28				
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-18	
—— 1946-47 ——						
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17	
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3	
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30	
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28	
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23	
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25	
Details under title: Too Good To Be True						
Danger Street (66)	Lowery-Withers	6-20		4623	3-3	
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-9	
Desert Fury (T) (95)	Scott-Hedlak	9-2	8-15	4617	8-4	
Details under title: Desert Town						
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17	
Details under title: Third Avenue						
Fear In The Night (72)	Kelly-York	4-29	4-18	4621	3-3	
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3	
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17	
Details under title: Take This Woman						
Jungle Flight (67)	Lowery-Savage	6-24	8-22	4625	3-3	
Ladies' Man (91)	Bracken-Welles	11-26	2-7	4605	1-20	
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	4609	3-3	
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25	
Perils of Pauline (T) (96)	Hutton-Lund	3-18	7-4	4615	6-23	
Sealed Verdict	Milland-Marly	12-8				
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3	
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17	
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	5-12	
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22	4601	9-2	
Variety Girl (93)	Hatcher-Kelley	11-11	8-29	4618	7-21	
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28	
Details under title: The Big Haircut						
RE-ISSUES						
Jungle Princess, The (84)	Lamour-Milland	9-1	R5-3620			
Plainsman, The (113)	Cooper-Arthur	9-1	R5-3624			

REPUBLIC

1947-48 Features	Completed (13)	In Production (2)
Westerns	Completed (5)	In Production (1)
Serials	Completed (2)	In Production (0)

NEW PRODUCTIONS

TIMBER TRAIL (Trucolor)
Western—Started January 5
Cast: Monty Hale, Lynne Roberts, Roy Barcroft, Foy Willing, Steve Darrell, The Riders of the Purple Sage.
Director: Phil Ford — Producer: Mel Tucker
Story: Hale exposes gunman trying to take over stage coach line and telegraph company.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Gallant Legion, The	Elliott-Booth	1-5			
Moonrise	Clark-Russell	1-5			

COMPLETED —— 1947-48 ——

Bandits of Dark Canyon	Lane-Waller	12-15	752		
Bill and Coo (Tr.) (61)	Burton's Birds	1-5			
Bold Frontiersman	Lane-Waller	12-22			
Details under title: Cimarron Trails					
California Firebrand	Hale-Booth	10-13			
Campus Honeymoon	Crane-Wilde	10-13	2-1		
Dangers of The Canadian Mounted	Bannon-Belmont	10-27	792		
G-Men Never Forget (Serial)	Moore-Ames	8-4	9-9	791	
Heart of Virginia	Martin-Lowery	12-22			
I, Jane Doe	Hussey-Carroll	11-24			
It's A Grand Old Nag (Tr.)	Cartoon Feature	12-20	761		
Macbeth	Welles-Nolan	7-7			
Madonna of The Desert	Castle-Roberts	11-10			
Main Street Kid, The	Pearce-Martin	9-29	1-1	701	
Oklahoma Badlands	Lane-Coles	11-24	1-29		
Old Los Angeles	Elliott-McLeod	10-13			
Red Pony, The (T)	Loy-Mitchum	6-9			
Slippy McGee	Barry-Evans	9-1	1-15	702	
Storm, The	Hunt-Lundigan	9-15			
Details under title: End of the Rainbow					
Thunder In The Forest	Roberts-Douglas	12-8			
Under California Stars (Tr.)	Rogers-Frazee	11-24			
Wild Frontier, The	Lane-Holt	5-12	10-1	751	10-13

—— 1946-47 ——

Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor) (64)	Hale-Booth	8-30		651	9-15
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	5-15	642	6-9
Blackmail (67)	Marshall-Mara	1-6	7-24	617	8-18
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley	6-10		694	
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Driftwood (90)	Brennan-Warrick	5-26	9-15	621	11-10
Exposed (59)	Mara-Scott	5-12	9-8	623	9-29
Details under title: It's Murder She Says					
Fabulous Suzanne, The (71)	Britton-Vallee	12-15		604	
Fabulous Texan, The (95)	Elliott-Carroll	6-23	11-9	624	11-24
Flame, The (97)	Carroll-Ralston	3-31	11-24	628	
Details under title: The Outcast					
Gay Ranchero, The (Tr.)	Rogers-Frazee	8-4	1-10	644	
Ghost Goes Wild, The (66)	Ellison-Gwynne	3-8		605	4-14
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lane-Blake	4-1		664	
Jungle Girl (Serial)	Gifford-Neal	Release	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21	693	
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Marshal of Crippled Creek (58)	Lane-Blake	11-25	8-15	667	9-15
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	615	5-26
Details under: Untitled					
On The Old Spanish Trail (Tr.) (75)	Rogers-Frazee	5-12	10-15	648	10-27
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665	
Pilgrim Lady, The (67)	Lane-Blake	9-2	5-15	665	5-26
Details under title: The Inner Circle					
Pretender, The (69)	Dekker-Craig	3-31	8-16	620	
Details under title: Complex					
Robin Hood of Texas (71)	Autry-Roberts	4-28	7-15	685	9-15
Rustlers of Devil's Canyon (58)	Lane-Blake	10-14	7-1	661	7-21
Saddle Pals (72)	Autry-Roberts	3-17	6-15	684	6-23
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	661	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Son of Zorro (Serial)	Turner-Stewart	1-18		691	
Spoilers of The North (66)	Kelly-Booth	8-9	4-24	612	5-12
Springtime In The Sierras (Tr.) (75)	Rogers-Frazee	3-3	7-15	646	8-4
Stagecoach to Denver (56)	Lane-Blake	12-23		662	
That's My Man (104)	Amecke-McLeod	11-11	6-1	613	4-14
Details under title: Gallant Man					
That's My Gal (Trucolor) (66)	Barry-Roberts	8-6	5-15	607	6-23
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3
Trespasser, The (71)	Evans-Douglas	2-17	7-3	619	7-21
Details under title: The Finger Woman					
Twilight on the Rio Grande (71)	Autry-Mara	1-20	4-1	683	4-28
Under Colorado Skies (Tr.) (65)	Hale-Booth	7-7	12-15	652	12-22
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2-17
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	6-23
Details under title: Snow Cinderella					
Wyoming (84)	Elliott-Ralston	11-25	8-1	618	8-4
Web of Danger (58)	Mara-O'Flynn	10-28	6-10	616	6-23
Yankee Fakir (71)	Fowley-Woodbury	4-1		611	4-28

RKO RADIO

1947-48 Features	Completed (39)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Mr. Joseph Young of Africa	Johnson-Armstrong	1-5			

COMPLETED —— 1947-48 ——

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6		801	6-9
Crossfire (86)	Young-Mitchum	3-17		802	7-7
Riffraff (80)	O'Brien-Siezak	6-24		803	6-9
Seven Keys to Baldpate (66)	Terry-White	11-25		804	6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20		805	6-9

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd-Karloff	4-14		809	11-24
Night Song (102)	Andrews-Oberon	4-14		806	11-24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Holt-Leslie	8-4		808	11-24

NOT DESIGNATED

Arizona Ranger, The	Holt-Leslie	11-10			
Berlin Express	Oberon-Ryan	9-1			
Fighting Father Dunne	O'Brien-Dell	3-31			
Good Sam	Cooper-Sheridan	8-18			
Guns of Wrath	Holt-Leslie	12-22			
I Remember Mama	Dunne-Homolka	6-9			
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern				
Joan	Bergman-Ferrer	10-13			
Man About Town	Chevalier-Derrier	Foreign			
Miracle of The Bells, The	MacMurray-Valli	8-4			
Mystery In Mexico	Lundigan-White	10-13			
Pearl, The	Marques-Armendariz	Foreign			
Race Street	Raft-Maxwell	9-1			
Return of the Badman	Scott-White				
Roughshod	Sterling-Grahame	7-7			
Station West	Powell-Greer				
Tall, Dark Stranger	Young-Holden	9-1			
Details under title: Rachel					
Tarzan and the Mermaids	Weissmuller-Joyce	8-4			
Tycoon (T)	Wayne-Day	2-3			2-8
Under Arizona Skies	Holt-Leslie	9-1			
Velvet Touch, The	Russell-Genn	10-13			
War Party	Fonda-Temple	8-18			
Window, The	Hale-Kennedy	11-24			
Your Red Wagon	O'Donnell-Granger	7-7			

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25		862	6-9
Mourning Becomes Electra (172)	Russell-Redgrave	4-14			11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo	4-29		851	7-21

Song Is Born, A (T)	Kaye-Mayo	8-4				
Details under title: That's Life						
—— 1946-47 ——						
BLOCK NO. FOUR						
Beat the Band (67)	Langford-Krupa	6-24		718		3-3
Code of The West (57)	Warren-Alden	7-22		720		3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719		3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716		3-3
Details under title: Katie for Congress						
Trail Street (89)	Scott-Jeffreys	8-19		717		3-3
BLOCK NO. FIVE						
Banjo (68)	Moffett-White	9-16		725		4-28
Born To Kill (92)	Trevor-Tierney	5-27		722		4-28
Details under title: Deadlier Than the Male						
Likely Story, A (88)	Williams-Hale	2-4		724		4-28
Details under title: Master Minds						
Honeymoon (74)	Temple-Madison	4-1		721		4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce	10-14		723		3-31
BLOCK NO. SIX						
Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729		5-26
Details under title: Dick Tracy vs. the Claw						
Desperate (73)	Brodie-Long	12-9		728		5-26
Details under title: Flight						
They Won't Believe Me (95)	Young-Hayward	8-19		726		5-26
Thunder Mountain (60)	Holt-Myer	10-28		730		5-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727		5-26
Details under title: Desirable Woman						
SPECIALS						
Best Years of Our Lives, The (172)	Loy-March	4-29		751		12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781		12-23
Notorious (101)	Bergman-Grant	10-29		761		8-5
Song of the South (T) (94)	Disney Cartoon Feature			791		11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762		1-20
REISSUES						
Bambi (70)	Disney Cartoon Feature	2-1				
Gun Law (60)	O'Brien-Ochman	10-3				
Border G-Man (60)	O'Brien-Johnston	11-14				
Lawless Valley (60)	O'Brien-Sutton	1-30				
Painted Desert (60)	O'Brien-Johnston	12-19				

SCREEN GUILD

1947-48 Features — Completed (9) — In Production (0)

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast	9-20		X-2	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle In Harlem (71)	Stepin Fetchit	1-24		X-3	
Road to the Big House (72)	Shelton-Doran	12-27		4706	
Prairie, The (80)	Aubert-Baxter	1-10		4705	
Trail of the Mounties (42)	Hayden-Holt	9-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt	12-13		4707	
—— 1946-47 ——					
Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Bush Pilot (60)	Hudson-LaRue	Foreign	6-7	4616	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Call It Murder (74)	Bogart-Whorf	Reissue	9-13	S-2	
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
My Dog Shep	Neil-Chapman	9-2	12-1	4609	
Prairie, The (72)	Baxter-Aubert	8-18	11-29	4705	
Queen of The Amazon (60)	Morison-Lowery	9-30	1-15	4611	4-28
Racketeers (58)	Foster-Douglas	Reissue	9-13	S-1	
Renegade Girl	Curtis-Savage	9-30	12-25	4612	
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton	5-3		4608	
Sepia Cinderella (69)	Negro Cast	10-18		X-1	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	
HOPALONG CASSIDY REISSUES					
Rustler's Valley (60)	Boyd-Hayden	3-15		HC07	
Texas Trail (59)	Boyd-Hayden	4-12		HC08	
Partners of the Plains (71)	Boyd-Hayden	4-26		HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10		HC10	
Heart of Arizona (68)	Boyd-Hayden	6-14		HC11	
Bar 20 Justice (65)	Boyd-Hayden	7-19		HC12	
Frontiersman, The	Boyd-Hayden	11-8		HC13	
Sunset Trail	Boyd-Hayden	11-25		HC14	
Pride of the West	Boyd-Hayden	1-3		HC15	

SELZNICK—S.R.O.

Features — Completed (4) — In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Mr. Blandings Builds His Dream House	Grant-Loy	10-13			

COMPLETED

Duel In the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Intermezzo (70)	Bergman-Howard	Reissue	Oct		
Paradine Case, The (132)	Todd-Peck	12-23			
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1947 Features — Completed (52) — In Production (5)

NEW PRODUCTIONS

APARTMENT FOR PEGGY
Romantic Comedy—Started December 27
Cast: Jeanne Crain, William Holden, Edmund Gwenn, Randy Stuart, Gene Nelson.
Director: George Seaton — Producer: William Perlberg
Story: War veteran and his bride try their luck with housing and an education under the G. I. Bill of Rights.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Chair For Martin Rome, The	Mature-Conti	1-5			
Iron Curtain, The	Andrews-Tierney	12-8			
Street With No Name, The	Stevens-Lawrence	1-5			
Walls of Jericho	Wilde-Darnell	11-10			
—— 1947-48 ——					
Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb	707	2-17
Call Northside 777	Stewart-Walker	10-13			
Captain From Castile (T) (140)	Powers-Peters	12-9	Jan	801	12-8
Carnival In Costa Rica (T) (95)	Haymes-Holm	4-29	Apr	710	3-31
Challenge, The	Conway-Vincent	11-24			
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec	731	12-8
Deep Waters	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct	729	9-29
Fury at Furnace Creek	Mature-Gray	9-15			
Details under title: Ballad of Furnace Creek					
Gentleman's Agreement (118)	Peck-McGuire	6-9			11-24
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Give My Regards to Broadway (T)	Guild-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-28
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Late George Apley, The (98)	Colman-Cummins	7-8	Apr	712	2-17
Let's Live Again	Emery-Brooks	11-24			
Margie (T) (94)	Craine-Young	2-18	Nov	646	10-28
Mess Rose (82)	Cummins-Mature		June	717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730	10-13
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr	714	4-14
Sitting Pretty	Young-O'Hara	11-10			
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan	703	1-6
Snake Pit, The	deHavilland-Genn	8-4			
Summer Lightning (T)	Haver-McCallister	3-17			
Tender Years, The (81)	Brown-Hutchinson	9-1	Jan	803	12-8
That Lady in Ermine (T)	Grable-Fairbanks	11-10			
Details under title: This Is the Moment					
13 Lead Soldiers	Conway-Wescott	12-22			
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702	1-6
Thunder in the Valley (T) (103)	Garner-McCallister	7-22	Nov		
Rev. under title: Bob, Son of Battle					
You Were Meant for Me	Crain-Dailey	9-15			
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar	709	
Drums Along the Mohawk (103)	Colbert-Fonda		Oct	741	
Grapes of Wrath (128)	Fonda-Darnell		Dec	745	
How Green Was My Valley (118)	Pidgeon-O'Hara		Sept	727	
Les Miserables (105)	March-Laughton		Jan	704	
Mark of Zorro (93)	Power-Darnell		Oct	740	
Stanley and Livingstone (101)	Tracy-Greene		Jan	705	
Swamp Water (90)	Brennan-Huston		Sept	728	
Tobacco Road (84)	Tierney-Andrews		Dec	744	
Western Union (95)	Young-Scott		June	719	

SOL WURTZEL PRODUCTIONS

Arthur Takes Over	Collier-Cowan	12-22			
Backlash (66)	Travis-Rogers	9-30	Mar	711	
Crimson Key (76)	Taylor-Dowling	3-31	July	722	7-7
Dangerous Years, The (62)	Halop-Todd				12-22
Half-Past Midnight	Taylor-Knudsen	11-24			
Invisible Wall, The (73)	Castle-Christine	6-9	Oct	732	10-13
Jewels of Brandenburg (66)	Travis-Cheirel		May	716	4-14
Roses Are Red (67)	Castle-Knudsen	6-23	Dec	734	11-10
Second Chance (62)	Taylor-Currie		Sept	726	7-21
Strange Journey (65)	Kelly-Massen	5-27	Feb	708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1947-48 Features — Completed (26) — In Production (0)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

—— 1947-48 ——

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Arch of Triumph	Bergman-Boyer	7-22		Ent	

Atlantis	Montez-Aumont	3-3	Neb		
Body and Soul (104)	Canfield-Palmer	1-20	1147	Ent	8-18
Christmas Eve (90)	Mason-Calvert	For		GFD	
Dead Don't Dream	Boyd-Brooks	8-4		BB	
False Paradise	Boyd-Brooks	9-1		BB	
Heaven Only Knows (97)	Cummings-Donlevy	12-23	9-47	Neb	8-4
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD	4-28
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue (90)	Raft-Havoc	5-12	12-47	Iis	1-5
Laff Time (C)	Olsen-Jannsen	9-30		Re	
Details under Misc. Independents Chart					
Lured (102)	Sanders-Ball	11-11	7-25	Smg	7-21
Details under title: Personal Column					
Mad Wednesday (80)	Lloyd-Walburn	10-1		Stg	3-3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil	Raft-Blondell	12-9	9-47	Igs	11-10
Miracle Can Happen, A	All-Star	8-5	11-47	Beg-Mor	
Red River	Wayne-Clift			Hks	
Roosevelt Story (80)	Documentary	11-47		U-L	7-7
Silent Conflict	Boyd-Clyde	6-23		B.B.	
Details under title: Dead Don't Dream, Silent Conflict					
Sinister Journey	Boyd-Brooks	7-21		BB	
Sleep My Love	Boyd-Brooks	9-1		BB	
So This Is New York	Colbert-Cummings	6-9		Tri	
Stampede	Morgan-Vallee	10-13		Ent	
Details under title: Red River	Wayne-O'Sheridan	9-30		Hks	
Strange Gamble	Boyd-Clyde	9-1		BB	
Time of Your Life, The	Cagney-Bendix	5-26		Coy	
Vendetta	DeGeorge-Brooke	8-19		Hgs	

—— 1946-47 ——

Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	519	R-C	5-12
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Carnegie Hall (134)	Hunt-Prince		8-2	LoB-M	3-17
Copacabana (92)	Miranda-Marx	12-9	5-30	Csl	5-26
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Rach	3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg	4-28
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rpa	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	M-H	11-11
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn	4-14
Details under title: Strange Bedfellows					
Hal Roach Comedy Carnival (112)	Abel-Rafferty		8-29	Ro	9-1
Details under titles: Curley (5-27) and Fabulous Joe (3-3)					
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.	9-16
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Beg	
Details under title: The Short, Happy Life of Francis Macomber					
Marauders, The	Boyd-Brooks	4-28	10-47	B.B	
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Beg	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24	10-47	Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patrick	9-30	4-18	Lev	5-12
Other Love, The (96)	Stanwyck-Niven	10-28	7-11	Ent	4-14
Outlaw, The (114)	Russell-Huston			Hug	4-1
Private Affairs of Bel Ami (112)	Sanders-Lansbury	5-13	3-7	Low	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent	3-3
Rebecca (130)	Fontaine-Olivier	Release	4-26	Szk	
Red House, The (100)	Rob'son-McCallister	5-13	2-7	Lsr	2-17
Scandal in Paris, A (100)	Sanders-Hasso	10-29	4-19	Pab	8-5
Stork Bites Man (67)	Cooper-Roberts	2-3	6-21	Com	8-18
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Television					
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB	1-20
Details under title: Whispering Walls					

UNIVERSAL-INTERNATIONAL

1947-48 Features — Completed (24) — In Production (2)

NEW PRODUCTIONS

MR. PEABODY AND THE MERMAID

Fantasy-Comedy—Started January 12

Cast: William Powell, Ann Blyth, Irene Hervey, Andrea King, Millard Mitchell, Hugh French.

Director: Irving Pichel — Producer: Nunnally Johnson

Story: A man resting in Florida, discovers a mermaid and despite his wife's disbelief, enjoys a beautiful interlude until the mermaid falls in love with him and he sends her back to the sea.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Man-Eaters of Kumaon	Sabu-Page	12-22			

—— 1947-48 ——

All My Sons	Robinson-Christians	10-13			
Another Part of The Forest	March-Blyth	11-10			
Are You With It	O'Connor-San Juan	11-24			
Beware of Pity (102)	Palmer-Lieven	Foreign			11-10
Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23			
Details under title: Adventures of Black Bart					
Bush Christmas (70)	Rafferty-Fernside	Foreign			12-8
Casbah	DeCarlo-Martin	10-27			
Captain Boycott (92)	Donat-Granger	Foreign	Jan		12-8
Double Life, A	Colman-Hasso	6-23			
Details under title: Imagination					
Exile, The (95)	Fairbanks-Montez	5-12	Nov.		10-27
Hungry Hill (92)	Lockwood-Price	Foreign			10-27
Letter From An Unknown Woman	Fontaine-Jourdan	9-15			
Lost Moment, The (89)	Cummings-Hayward	3-31	Dec.		10-27
Details under title: The Lost Love					
Naked City, The	Fitzgerald-Duff	7-7			
Nicholas Nickleby (94)	Hardwicke-Bond	Foreign			11-24
Pirates of Monterey (T) (77)	Montez-Cameron	5-13	Dec.		11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct.		9-15
River Lady (T)	DeCarlo-Duryea	8-4			
Senator Was Indiscreet, The (81)	Powell-Raines	7-7	Jan.		12-22
Singapore (79)	MacMurray-Gardner	3-17	Sept.	622	8-18
Tap Roots (T)	Heflin-Hayward	6-23			
Tawny Pipit (81)	Miles-John	Foreign			9-15
Up In Central Park	Durbin-Haymes	10-13			
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct.		10-13
Woman's Vengeance, A (96)	Boyer-Blyth	8-4			1-5
Details under title: The Mortal Coil					

—— 1946-47 ——

Black Narcissus (T) (99)	Kerr-Robinson	Foreign	Dec.		7-21
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Brute Force (98)	Lancaster-Blyth	3-3	Aug.	620	6-23
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr.	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar.	2791	
Dracula	Lugosi	Reissue	June	2798	
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31
For The Love of Mary	Durbin-Dall	3-17			
Frankenstein	Karloff	Reissue	June	2797	
Frieda (97)	Farrar-Johns	Foreign	Sept.		
Great Expectations (116)	Mills-Hobson	Foreign	July	619	3-31
I Know Where I'M Going (91)	Hiller-Livesy	Foreign			9-1
I Stole a Million (78)	Raft-Trevor	Reissue	Apr.	2794	
I'll Be Yours (93)	Durbin-Drake	9-20	Jan.	607	1-20
Ivy (99)	Fontaine-Knowles	12-23	June	616	6-23
Johnny Frenchman (104)	Rossay-Roc	Foreign			12-23
Lady Surrenders, A (108)	Lockwood-Granger	Foreign			6-23
Magic Bow, The (105)	Granger-Calvert	Foreign			7-7
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May	2795	
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar.	610	2-17
Odd Man Out (118)	Mason-Ryan	Foreign	June	617	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May	2796	
Slave Girl (80)	DeCarlo-Brent	8-5	Aug.	623	7-21
Smash-Up (103)	Hayward-Bowman	6-10	Mar.	609	2-17
Details under title: Love Takes a Holiday					
Something In the Wind (89)	Durbin-Dall	3-17	Sept.	621	8-4
Details under title: For the Love of Mary					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar.	606	2-3
Details under title: Scheherazade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar.	611	1-6
Secret Beyond the Door	Bennett-Redgrave				
Time Out of Mind (88)	Calvert-Hutton	10-28	May	614	3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept.	1065	9-16
This Happy Breed (110)	Newton-Johnson	Foreign		GFD	4-14
Upturned Glass (86)	Mason-Kellino	Foreign	Nov.		11-24
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	July	618	
Web, The (87)	O'Brien-Raines	3-17	June	615	6-9
Details under title: Jeopardy					
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar.	2792	
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr.	2793	

WARNER BROTHERS

1947-48 Features — Completed (23) — In Production (2)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Don Juan (T)	Flynn-Lindfors	10-27			
Key Largo	Bogart-Bacall	1-5			

COMPLETED

—— 1947-48 ——

Always Together (78)	Reynolds-Hutton	6-23	1-10	713	12-22
Details under title: Love at First Sight					
April Showers	Carson-Sothern	9-15			
Christopher Blake	Smith-Douglas	9-15			
Dark Passage (106)	Bogart-Bacall	11-25	9-27	703	9-15
Deep Valley	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708	11-10
Johnny Belinda	Wyman-Ayres	9-15			
Life With Father (T) (118)	Dunne-Powell	4-15		702	9-1
My Girl Tisa (95)	Palmer-Wanamaker	6-9	2-7	715	
Details under title: Ever The Beginning					
My Wild Irish Rose (T) (101)	Morgan-King	10-14	12-27	711	12-22
Night Unto Night	Lindfors-Reagan	9-30			
Romance In High C (T)	Carson-Paige	6-23			
Silver River	Flynn-Sheridan	5-12			
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707	10-20
Details under title: Mary Hagen					
To The Victor	Morgan-Lindfors	8-18			
Treasure of Sierra Madre (126)	Bogart-Huston	3-31	1-24	714	
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706	9-29
Voice of The Turtle (103)	Parker-Reagan	3-3			1-5
Woman In White, The	Parker-Young	10-14			
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			
Winter Meeting	Davis-Davis	10-13			

REISSUES

Anthony Adverse (116)	March-DeHavilland	Reissue	12-13	709	
Bad Men of Missouri (71)	Morgan-Wyman	Reissue	10-4	704	
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4	705	
Jezebel (93)	Davis-Fonda	Reissue	12-13	710	
Slight Case of Murder, A (85)	Robinson	Reissue	12-13	712	

—— 1946-47 ——

Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-28
Cry Wolf (83)	Flynn-Stanwyck	5-27	8-16	625	7-7
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	3-31
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6
Details under title: The Sentence					
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed (108)	Crawford-Heflin	6-24	7-26		6-9
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	8-19	3-8	615	3-3
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621	4-14
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5		6-9

REISSUES

Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	

BIG ONES from U-I



UNIVERSAL INTERNATIONAL presents

A NUNNALLY JOHNSON PRODUCTION

WILLIAM POWELL

IN

"The Senator Was Indiscreet"



WITH

ELLA RAINES

ARLEEN WHELAN · RAY COLLINS

AND INTRODUCING

PETER LIND HAYES

SCREENPLAY BY

CHARLES MacARTHUR

From the Story by Edwin Lanham · Associate Producer Gene Fowler Jr.

DIRECTED BY

GEORGE S. KAUFMAN

A UNIVERSAL-INTERNATIONAL PICTURE

KANIN PRODUCTIONS Presents



Ronald COLMAN

"A DOUBLE LIFE"



with SIGNE HASSO

EDMOND O'BRIEN

SHELLEY WINTERS · RAY COLLINS · PHILIP LOEB

MILLARD MITCHELL · JOSEPH SAWYER

Written by RUTH GORDON and GARSON KANIN

Directed by GEORGE CUKOR · Produced by MICHAEL KANIN

A Universal-International Release



UNIVERSAL-INTERNATIONAL presents

CHARLES BOYER

in

ALDOUS HUXLEY'S "A WOMAN'S VENGEANCE"

with

ANN BLYTH · JESSICA TANDY

Sir CEDRIC HARDWICKE · MILDRED NATWICK

Written for the Screen by ALDOUS HUXLEY

Produced and Directed by ZOLTAN KORDA

A UNIVERSAL-INTERNATIONAL PICTURE

Mark Hellinger's

NAKED CITY



Starring **BARRY FITZGERALD**

and Featuring HOWARD DUFF · DOROTHY HART · DON TAYLOR

Directed by JULES DASSIN · Produced by MARK HELLINGER

Associate Producer JULES BUCK · Screenplay by ALBERT MALTZ and MALVIN WALD · From a Story by MALVIN WALD

A UNIVERSAL-INTERNATIONAL RELEASE

to start your New Year right!

'TO LIVE IN PEACE' EXCELLENT ITALIAN IMPORT

Rates ● ● ● + in Italian naborhoods and art spots

Times Film Corp.
90 minutes
Aldo Fabrizi, Gar Moore, Mirella Monti, John Kitzmiller, Heinrich, Bode, Ave Ninchi, Ernesto Almirante, Nando Bruno, Aldo Silvani, Gino Cavalieri, Piero Palermini, Franco Serpilli, Dick the dog.
Directed by Luigi Zampa.

A prize winner at the recent Brussels, Locarno and Arachon film festivals, this poignant narrative, leavened by interludes of hilarious comedy, will probably exceed in popularity and grosses, such successful imports as "Open City" and "Shoe Shine." Moreover, because of its side-splitting humor and tri-lingual cast — two Americans and a German augment the roster of Italian players — "To Live In Peace" will appeal more to general audiences than did its two predecessors, and be playable in a wider range of theatres. Great as the humor of the picture is, it does not obscure the film's tremendous and deftly presented theme — goodwill among all men. Headed by Aldo Fabrizi, the priest in "Open City," a hand-picked cast turns in perfect performances, under Luigi Zampa's sympathetic direction. The production is adequately mounted, well photographed and recorded, and capably titled in English. The script, written by Fabrizi, star of the piece, is fast-moving, suspenseful and comparable to the best efforts of any Hollywood scenarist.

Aldo Fabrizi's war-orphaned nephew and niece, searching the woods outside their village for a strayed pig, come upon two fugitive GI's, Gar Moore and John Kitzmiller, the latter wounded. The youngsters spirit the escaped men into their uncle's barn, surreptitiously feed and clothe them, lest the Nazis, into whose hands the area has fallen, discover the fugitives. Fabrizi discovers the fugitive's presence, and aids in ther concealment, no easy task as one-by-one his family and the villagers become increasingly alarmed and suspicious at hearing strange noises in the barn. The hilarity reaches its height when drunken Nazi sentry Heinrich Bode discovers the equally-inebriated Kitzmiller and, slyly misinformed by Fabrizi the war is over, proceeds to paint the town red with his new-found GI pal. When Bode comes to next day, both GI's have escaped. The villagers are fearful of Nazi reprisals, but Bode, sobered and fed up with fighting, is eager to desert. Meanwhile, the two GI's have crept through the enemy lines and rejoined their outfit. In full retreat the Nazis race through the village, shoot down the deserting Bode and wantonly slay Fabrizi. Dying, Fabrizi gives his blessing to his niece and her fiance, hopes their children will grow up in an age of peace and goodwill.

'PANIC' GRIPPING FRENCH MELODRAMA FINELY ACTED AND DIRECTED

Rates ● ● ● in art houses

Film Rights International, Ltd.
98 minutes
Viviane Romance, Michel Simone, Paul Bernard, Charles Dorat, Lucas Gridoux, Max Dalban, Emile Drain, Guy Favieres, Florencie, Marcel Peres, Louis Lions, Michel Ardan, J. F. Martial, Lucien Paris, Olivier Darrieux, Balpo, Sylvain, Lucien Carol, Paul Frank, Lita Recio, Michele Auvray, Jenny Leduc, Josiane Doree, Magdeleine Gidon, Germaine Geranne.
Directed by Julien Duvivier.

This suspense-filled thriller, currently showing at the Rialto Theatre, Times Square, carries sufficient wallop to make it worth a chance in some class houses which do not normally play foreign films. In the art houses, it will roll up high returns for long runs. "Panic" bears comparison with any of Julien Duvivier's previous directorial efforts, among them being "Pepe Le Moko," "Carnet de Bal," "The Golem," and "The Great Waltz." Thanks to Duvivier's direction, as well as to his and Charles Spaak's script based on Georges Simenon's novel, "Panic" builds up an ever-growing suspense and increasingly-sinister mood to a tremendous climax. Production quality, settings, photography, music and recording are excellent, and Charles Clement's English titles all that could be desired.

Pretty Vivian Romance is released from prison where she has taken the rap for her lover Paul Bernard. She rejoins him in a Paris suburb on the night an aged, wealthy townswoman has been murdered and robbed near the carnival grounds. The police make no headway, but the local residents become increasingly suspicious of unpopular misanthrope Michel Simon, a morbid candid camera addict. Despite repeated rebuffs, Simon makes Vivian's acquaintance. Aware of her relations with Bernard, he warns her against him, saying he knows him to be the murderer, and can prove it. When Bernard later admits his guilt to Vivian, she has but one thought — to save her lover. To divert suspicion from himself to Simon, Bernard has Vivian play up to the elderly recluse and plant the murdered woman's handbag in his room. Bernard now starts an intensive whispering campaign to inflame the townspeople further against the oldster and persuades several hot-heads to throw Simon's belongings into the street during his absence. The slain woman's handbag is discovered. Returning home, Simon is attacked by the mob. He flees for his life, is trapped atop a roof, plunges to his death. The police gather up his remains; in his camera case they find a photo he has taken of Bernard murdering his victim.

'REVENGE' DRAMA OF POSTWAR ITALY HAS LIMITED APPEAL

Rates ● ● + in Italian naborhoods and art spots

Distinguished Films
67 minutes
Anna Magnani, Gino Cervi, Luisa Poselli, Antonio Pizzuttio, Carla Repetti, F. Scervini.
Directed by Max Neufeld.

Save for an outstanding display of histrionics by Anna Magnani, star of "Open City," this import has little to offer, other than an interesting insight into postwar problems besetting a middle-class Italian family. "Revenge" will get fair grosses in art spots and naborhood houses catering to patrons of Italian descent. The story is inconclusive, editing choppy and photography inferior.

Gino Cervi returns from a PW camp to find his home in ruins, his brother crippled by an air raid, his fellow-villagers too lethargic to begin the tedious task of reconstruction. He goes to Rome to seek aid for his town, is given the runaround. There he finds his sister and younger brother, Luisa Poselli and Antonio Pizzuttio, living with his war-widowed sweetheart Anna Magnani. Luisa is keeping bad company; Pizzuttio is now a thief; only Anna shows no trace of the widespread moral decline. When the former Fascist Militia chief, murderer of her only son, escapes the death penalty and is given merely imprisonment, Anna seeks revenge by killing his two babies. But at the crucial moment she relents, takes them in her arms. Cervi reads the riot act to his errant sister, quashes a police charge against his brother, returning with them and Anna to his village. There he manages to restore the local power plant, bringing light to the long-dark community.

'RETURN, MOST BELOVED' ITALIAN FILM FEATURES TOSTI'S MUSIC

Rates ● ● as dualler in Italian naborhoods and art spots

Grandi
90 minutes
Laura Adani, Germana Paolieri, Claudio Gora, Mercedes Brignone, Carlo Lombardo, Ernesto Sabatini, Mario Mina, Loris Gizzi, Ruggero Paoli, Bruno Persa, Achille Maieroni, Ferruccio Tagliavini, Pia Tassinari.
Directed by Carlo Bugiani.

Purportedly based on the life and loves of Tosti, this film should appeal both to music lovers and to audiences of Italian extraction. High spots of the picture are the voices of Tagliavini and Tassinari singing several of Tosti's well known numbers, accompanied by the orchestra and chorus of the Royal Theatre of Opera, and much interesting library footage depicting 19th century Italy. Photography and production quality are mediocre. Synchronization of sound and action in scenes showing the principals singing or playing piano is poor. Performances by the players, none of them known to U. S. filmgoers, are above average Laura Adani, noted Italian stage star, makes a memorble screen debut in the Camille-like role of Tosti's mistress-protege.

Great Italian composer Claudio Gori takes London by storm, as does his friend and admirer Germana Paolieri for her vocal renditions of his music. In England he meets, befriends and encourages talented singer Laura Adani, daughter of a Russian nobleman. Exiled from England because of her participation in an anti-Czarist plot, she accepts Gori's offer to accompany him to Naples. There he discovers his beloved Laura is, unknown to herself, tubercular. At the doctor's suggestion he postpones her singing lessons, takes her to Rome. Intent only on restoring her to health, he gives up his music. Later she learns the nature of her malady. In order he may no longer be distracted from his composing because of his concern for her, she persuades Germana to return to him, then flees Rome. She returns to her parents, dies.

U-I has the BIG ONES!

... to keep up the momentum!



UNIVERSAL-INTERNATIONAL Presents

"UP IN CENTRAL PARK"

starring

DEANNA DURBIN
DICK HAYMES
VINCENT PRICE

with ALBERT SHARPE
TOM POWERS • HOBART CAVANAUGH

Music by SIGMUND ROMBERG
Lyrics by DOROTHY FIELDS

Screenplay by KA L TUNBERG
Directed by WILLIAM A. SEITER
Produced by KARL TUNBERG



UNIVERSAL-INTERNATIONAL Presents

YVONNE DeCARLO
DAN DURYEA
JEFFREY LYNN

in

BLACK BART

Color by TECHNICOLOR

with PERCY KILBRIDE

Screenplay by LUCI WARD
JACK NATTEFORD and WILLIAM BOWERS
Original Story by Luci Ward and Jack Natteford
Produced by LEONARD GOLDSTEIN
Directed by GEORGE SHERMAN



UNIVERSAL-INTERNATIONAL
in association with
MARSTON PICTURES, INC.
Presents

YVONNE DeCARLO
TONY MARTIN
PETER LORRE
and introduces
MARTA TOREN

in

CASBAH

with
HUGO HAAS • THOMAS GOMEZ • DOUGLAS DICK
KATHERINE DUNHAM
AND HER DANCERS

Music by HAROLD ARLEN, LEO ROBIN
Produced by NAT GOLDSTONE
Directed by JOHN BERRY
A Universal-International Release



WALTER WANGER Presents

JOAN BENNETT
MICHAEL REDGRAVE

in FRITZ LANG'S

Secret BEYOND THE DOOR

with ANNE REVERE
BARBARA O'NEIL · NATALIE SCHAFER

Produced and Directed by FRITZ LANG

of "Scarlet Street" and "Woman in the Window" Fame!
A DIANA PRODUCTION Screenplay by SILVIA RICHARDS
Based on the story by Rufus King
A UNIVERSAL-INTERNATIONAL RELEASE

Universal International



The FLAME

starring

John CARROLL · Vera RALSTON · Robert PAIGE · Broderick CRAWFOR

with

HENRY TRAVERS · BLANCHE YURKA · CONSTANCE DOWLING · HATTIE McDAN

There's one love that haunts every man... obsesses every woman!

"If the stakes are high enough, a woman like me is a fool to let love stand in the way."

Love... that leaves a brand on a man nd a mark on voman!

SOME GUYS GET AWAY WITH MURDER...HE TRIED TO GET AWAY WITH LOVE!

"KILLING WON'T END MY LOVE FOR HIM."

ce a woman has known love . she can't live without it!

"I'd be a fool to let love stand in my way."



Screen Play by
LAWRENCE KIMBLE
Based on a Story by
ROBERT T. SHANNON
sociate Producer-Director
JOHN H. AUER

A REPUBLIC PICTURE

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

ALLIED ROCKY MT. INDEPENDENT THEATRES

MOTION PICTURE FOUNDATION

This Bulletin believes that the Motion Picture Foundation requires some good healthy prying into.

It has been stated that the Foundation is being set up to provide aid for all — distributors and independent theatre men alike. But that is ridiculous.

The employees of an independent theatre owner either drift into some other line of business or end up by taking over a theatre of their own. The benefits of the Foundation will plainly go to the cast-off employees of the distributing companies who end up half dead in their harness.

This BULLETIN definitely believes that those people should be taken care of, but it believes that the responsibility for their care rests on the film company for whom they worked.

For many years the distributing companies have talked about pensions — but they are still in the hopelessly inadequate stage. These film companies prefer to pay their top executives up to a half a million dollars a year.

Down on the other end of the scale are the salesmen and the little guys who have worked themselves to death for "the company" and who finish up years of devoted service with a handshake and pin money.

Now with characteristic magnanimity the film companies want the independent exhibitors to help pay for the physical wreckage which their sales policies created.

The film companies want you to pay for pensions and hospital care for their employees for the very simple reason that the film companies want to get out of paying for it themselves.

E. V. RICHARDS REPLIES

The following statement was made on Jan. 13 by Mr. E. V. Richards, Jr., President of the Motion Picture Foundation:

"I have read the statements made by North Central Allied and also by Allied Rocky Mountain Independent Theatres concerning the Motion Picture Foundation. It is my sincere opinion that both of these statements are entirely unfounded in fact. I know that the Motion Picture Foundation was launched with the highest motives and for the best interests of all of the people of our industry. If there were any effort to shift the burden from one phase of the industry to another I would not want to be a party to it. However, nothing of the sort is in prospect. On the contrary, there has been every evidence that each phase of the industry has been willing to carry its fair share of the responsibility. I earnestly suggest to every one that we wait in all good faith until final plans have been formulated before indulging in any premature or unwarranted criticism."

* * *

ALLIED CARAVAN OF IOWA AND NEBRASKA

THE SENATOR WAS INDISCREET

The following resolution was passed unanimously by your Board of Directors meeting at Des Moines, Iowa, January 6, 1948:

That we hereby advise all theater owners to refrain from showing the motion picture THE SENATOR WAS INDISCREET released by Universal-International for the reason that the picture is a reflection on the integrity of every duly elected representative of the American people and furthermore it could be used as vicious propaganda by subversive elements in this nation as well as our enemies abroad.

* * *

ITO OF OHIO

EVERYBODY PICKS ON UNITED ARTISTS

United Artists is facing litigation regarding their distribution of TIME OF YOUR LIFE, ARCH OF TRIUMPH, and RED RIVER. If they should lose these three their remaining resources are only three features in their current backlog plus another four now being edited. There are no pictures committed to United Artists that are now in production, and the only way United Artists' two a month release schedule could be maintained would be through buying completed negatives from other companies.

We understand that Jack Cohn, Vice-President of Columbia Pictures, has made an offer of $2,500,000 for Chaplin's interest in United Artists. Not many months ago the trade papers were full of stories stating that Chaplin and Pickford had refused a $12,000,000 offer for their interests. How the mighty have fallen!

Without holding any brief for United Artists, it would be detrimental to the interests of independent exhibitors if United Artists should be merged with one of the other film companies, and we hope that some means will be found for them to work themselves out of their present difficulty. In our humble opinion, this can best be done by a change in the administrative set-up with an individual like Bill (Metro) Rodgers at the head.

ALLIED OF EASTERN PENNSYLVANIA

OVERHEAD SELLING EVIL

There have been increasing demands by distributors for details of the overhead of independent exhibitors.

In some instances, where exhibitors have cooperated and submitted overhead statements, the most usual result has been a tougher film deal for the exhibitor. These men are now wondering whether it was advisable to go along with the distributors because their film deals have been cut so fine that the "profit" allowed them does not provide for the few, necessary theatre rehabilitation costs, and other similar items.

Overhead selling is extremely dangerous for the independent exhibitor because it permits distributors to meddle in the details of theatre operation, to question salaries paid, to object to depreciation, and to ask for verification of accounts by audit or by looking at income tax reports. Overhead selling further extends the partnership of the distributors in independent theatres without any financial risk.

Exhibitors must ask themselves:

1. Can the distributors, on their record, be trusted with this very confidential information?
2. Do they want to be reduced to a subservient, servile position in the management of their own theatre?

* * *

ALLIED OF NEW JERSEY

16MM THREAT

A meeting of the Allied Theatre Owners of New Jersey was held at the Newark Athletic Club, Newark, N. J. on Tuesday, January 13th and was presided over by president Edward Lachman to a large group of Allied exhibitors and exhibitor guests.

Lachman warned the membership of the new threat of 16mm pictures being exhibited in bars and cafes in addenda to television which we are now confronted with. He stated that a spokesman was contacted in the New Jersey Alcoholic Beverage Control and they looked with disfavor on 16mm films being shown in bars and grills. The membership is requested to inform this organization of any such showings in their respective areas, so we can compile the proper data. He also reported that a company known as Films Center, Inc., is in a position to secure features and shorts as early as 18 months old which will be available with equipment and operator on a rental basis which will be in direct competition to the legitimate motion picture theatres. The membership was most vehement in their denunciation of any distributor who was short sighted enough as to supply this company. It was also stated that this office was making a survey of those distributors who are now engaging in 16mm activities and a further report will be given at a later date.

Mr. George Gold, chairman of the Legislative Committee, gave a report that his committee is prepared to meet any proposed legislation concerning theatres. His machinery has been set up. He likewise suggested that the next meeting be held in Trenton with which the membership concurred.

Formulative plans for the 1948 convention were presented by the chairman, Wilbur Snaper. He stated that the Hollywood Hotel, West End, New Jersey was secured. The date will be June 28-29-30. He also stated that the entire hotel and its facilities were taken over by Allied for this convention.

* * *

INDEPENDENT THEATRE OWNERS OF N. CALIF.

WAKE UP, HOLLYWOOD!

"The recent Anti-Commie hearing in Washington placed our business in a bad light with the lawmakers and our customers, the public. The producers continue to make pictures which incur the wrath of many fine organizations, such as the P. T. A., the Legion of Decency, etc. So serious is this condition that Governor Warren's Crime Conference blamed the motion pictures as being a major factor in contributing to the delinquency of minors. The Hearst newspapers printed a front page editorial suggesting Federal censorship. All this, because the producers have forgotten they are supposed to make pictures which ENTERTAIN and not exploit the baser things in life. WAKE UP, HOLLYWOOD, before it is too late."

ERROL FLYNN

Warner Brothers has just given Errol Flynn a new 15-year contract which will pay off at the rate of $225,000.00 a year. It also specifies that Flynn will only be required to work 14 weeks a year. The other 38 he can rest up.

How much worse can he get at the box-office in 15 years???

—Allied Rocky Mt. Bulletin

TREASURE OF SIERRA MADRE

TREMENDOUS OUTDOOR SPECTACLE AND

A SWEEPING NEW EXCITEMENT ROLE

FOR HUMPHREY BOGART

WITH

WALTER HUSTON

TIM HOLT · BRUCE BENNETT



DIRECTED BY

JOHN HUSTON

PRODUCED BY

HENRY BLANKE

SCREEN PLAY BY JOHN HUSTON · BASED ON THE NOVEL BY B. TRAVEN · MUSIC BY MAX STEINER

TRULY A TREASURE FROM WARNER BROS.





The Senator Was Indiscreet

True, there have been complaints from some quarters that this movie pokes rather sharply barbed fun at people in high places, but it cannot be denied that Universal-International has delivered one of the season's funniest films.

As the critical Mr. Bosley Crowther of the New York Times puts it: "Unless this country lacks humor (which has been a moot question of late), it should get a great deal of amusement from 'The Senator Was Indiscreet'."

With William Powell turning in what many consider the best role of his long career, the character of bumbling Senator Melvin Ashton becomes one of the most hilarious screen portraits ever created. When the good Senator denounces both inflation and deflation, but takes a firm stand in favor of just plain "flation", it is a lampoon of every comic political figure ever satirized in play, cartoon or written word. He advocates health legislation assuring every one a normal temperature. He speaks to Indians and Malayans in their native tongues. Anything, in other words, for a vote. And he has a knowing eye for a pretty gal.

The campaign prepared by the U-I publiciteers gives the exhibitor plenty of materiai into which to sink his teeth. Just a few of the ideas are covered on the opposite page.

Press Book On 'Senator Was Indiscreet' First-Rate; Designed For Laughter!

CREDIT the Universal - International boxofficers, under the direction of John Joseph and Maurice Bergman, with fashioning the most compact, effective press book (Showman's Manual, U-I calls it) seen in months on the comedy hit, "The Senator Was Indiscreet".

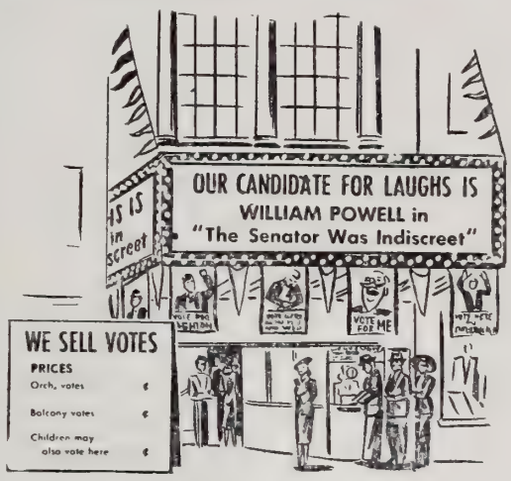
There is an abundance of fine newspaper ads and the variety in layouts, captions and sizes is unusual. (Several are shown below in reduced size). The showman who fails to use some of these ads at least a week before his opening date will miss a great bet, for they are bound to build up tremendous advance interest.

The Showman's Manual also is bulging with a concentration of clever exploitation stunts that should stir comment and sell plenty of seats. In addition to those illustrated on this page, there are a couple dozen other ideas, any one of which will focus a community's attention on the forthcoming arrival of that pompous, lovable old humbug artist, Senator Melvin Ashton, as played to the hilt by William Powell.

FAMOUS NAMES

Not all the name value connected with "The Senator Was Indiscreet" is in the cast. George S. Kaufman, the director, has written some of America's greatest plays, such as "Dinner At Eight." "You Can't Take It With You" and "The Man Who Came To Dinner." Charles MacArthur, author of the screenplay, is famous for "The Front Page," among others. Nunnally Johnson, the producer, is a famous personality and wit in his own right. Don't overlook the value of their names.

FRONT DISPLAY



Dress up the theatre front in gay, comical political mood. Stream a banner across the marquee reading: VOTE HERE FOR THE SEASON'S COMEDY HIT! Use pennants with pictures of Powell and funny slogans under them.

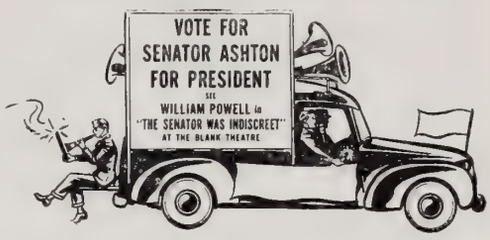
Over a large ballot box place a sign reading: WHO'S YOUR CHOICE FOR AMERICA'S FUNNIEST MAN? . . . YOU'LL VOTE THE POWELL TICKET AFTER YOU SEE 'THE SENATOR WAS INDISCREET!'

N. Y. PREMIERE

The Broadway premiere at Loew's Criterion was backed by a campaign that included several effective stunts and promotions. The scandalous diary compiled by Senator Ashton was the basis of a window tie-up with the F. W. Woolworth Stores. Posters showing William Powell writing in his diary were used to advertise Woolworth diaries. The tie-up was also made with book and stationery stores.

In the lobby of the Criterion in advance of the opening a contest was held asking patrons to identify famous political campaign slogans. Pairs of passes were distributed as prizes.

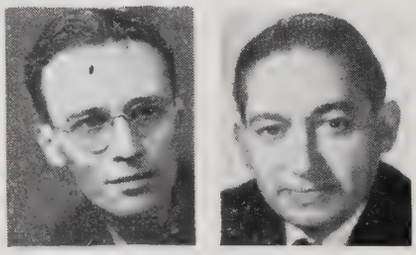
STREET BALLYHOO



A sound truck decorated in political campaign style would be a great eye and ear-catcher. Banner a few comedy slogans across it like: ASHTON SAYS AMERICA NEEDS A GOOD FIVE CENT NICKEL! Or, perhaps: ASHTON WANTS TWO FAMILIES IN EVERY GARAGE!

The coming presidential campaigns make this type of ballyhoo particularly timely.

THE MEN BEHIND THE CAMPAIGN



JOHN JOSEPH
Nat'l. director advertising, publicity and promotion
MAURICE BERGMAN
Eastern advertising, publicity director
HENRY A. LINET
Eastern advertising manager
CHARLES SIMONELLI
Director of special events



"QUOTES"

What the Newspaper Critics Say About New Films

'Paradine Case' Called Slick, Fascinating

The Selznick polish and the Hitchcock suspense are the chief ingredients in the New York critics' analysis of "The Paradine Case" and both emerge slightly scarred but, triumphant after running the reviewers' gauntlet. Some took issue with the fact that a courtroom is the restricted background for virtually the entire picture, others lauded the masters' achievement in meeting the challenge.

Decrying its **"circumscribed"** action and length, but admitting its **"artistry, imagination and resourcefulness,"** the Herald Tribune's Howard Barnes gives it his seal of approval as a **"fascinating movie,"** done with all the Hitchcockian touches and fortified by a sterling cast performing impressively.

Bosley Crowther, the Times' terror, grudgingly admits the ability of producer and director to get **"as much tension in a courtroom as most directors could get in a frontier fort."** He calls it a **"slick piece of static entertainment"** with a story that is neither **"significant"** nor **"too-well-written,"** but nonetheless **"fitfully intriguing."** He also grants Hitchcock credit for the manner in which **"he has pulled some distinguished work out of his cast of brilliant actors."**

"Beauty technique, and productive elegance preserved a la Hitchcock, visually enticing but thin in substance," is the Post's Archer Winsten's verdict. The director has made **"a silk purse out of the traditional material,"** says the Post's critic, lauding Hitchcock for his craftsmanship in maintaining interest despite **"talk rather than action."** and coming up with a **"civilized, intelligent, adult"** film.

PM reviewer Cecelia Ager calls it **"as high-toned a movie as has ever zoomed out of Hollywood, bursting with stars, sheen, fiction, tension, passion and so forth and so forth,"** a typical example of Hollywood escapism, **"eminently saleable, luxuriously obvious, endearingly nostalgic of the good old days, good and juicy and grand."**

The Journal American's Rose Pelswick and the Sun's Eileen Creelman both go overboard for the picture. Miss Pelswick names it **"spellbinding entertainment . . . right out of the top drawer,"** while Miss Creelman blesses it with **"typical Hitchcock, rich in characterizaton, tense with drama"** and offered **"with the smoothness expected of Hitchcock and Selznick."**

'GOOD NEWS'

METRO-GOLDWYN-MAYER

"Such numbers as 'The Best Things in Life Are Free,' 'Just Imagine' or 'Varsity Drag' are still singularly captivating after two decades. They inspire the brightest interludes in a dull song, dance and football motion picture."—BARNES, N. Y. HERALD TRIBUNE.

"Songs are as vibrant and lively as ever. The new adaption simply has written away the spontaneity and lost the headlong glee in having a good time. The merriment now is so carefully planned it becomes synthetic."—COOK, N. Y. WORLD-TELEGRAM

"Old plot to work out in a rigidly old-fashioned style. And the humors are obviously inferior to the frequent interjections of dance . . . But the old tunes are still full of fragrance . . . Pleasures of reminiscence which the picture affords are worthwhile. As for the untraditioned youngsters . . . the stars and the dancing activity should adequately satisfy."—CROWTHERS, N. Y. TIMES

"Light, effervescent thing which entertains all the way."—CONRAD, N. Y. DAILY MIRROR.

"Lively action, lilting songs and brisk dance routines, all of which add up to seasonably gay and lighthearted entertainment."—PELSWICK, N. Y. JOURNAL-AMERICAN.

"There must be people who care for pictures that have the quality of a candy stick, hard, bright, decorative and wholly lacking in substance. 'Good News' was made for them, not for this reviewer who found its leaden amatory gyrations empty of meaning."—WINSTEN, N. Y. POST.

"Goes in for cuteness and rythm rather than loud laughs and singing . . . None of the voices are particularly good, from Miss Allyson's husky tones to Mel Torme's mannerisms. But they do quite well, accompanied by a lively spirit and good looks."—CREELMAN, N. Y. SUN.

'PIRATES OF MONTEREY'

UNIVERSAL-INTERNATIONAL

"Plods on in the rut ground out by a thousand pictures before it . . . Old style costume operetta filling without the music to excuse its familiar conventions, performed in the manner of a third road company that's been out with the show too long."—AGER, PM.

"There is no point at which you can sink critical teeth into this kind of tinted mush. Such matters are handled more expeditiously with the descriptive or synoptic shovel."—WINSTEN, N. Y. POST.

"For the youngsters . . . All adventure, pretty much cut to a studio pattern . . . Youthful audiences may tire of the constant talk about love. They should like the fights and the confusion."—CREELMAN, N. Y. SUN.

"Tatuous acting, writing and directing tied into an untidy Technicolor bundle . . . Combine horse opera with a reconstruction of historical events in California in 1840."—BARNES, N. Y. HERALD TRIBUNE.

"Desembles nothing so much as a fancy dress ball . . . Sets are pretty and the Technicolors are bright . . . Couple of gun and fist fights that may interest the small fry in the audience."—PELSWICK, N. Y. JOURNAL-AMERICAN.

'THE EXILE'

UNIVERSAL-INTERNATIONAL

"Hardly the action-packed, swashbuckling adventure for which the elder Fairbanks was noted...Ambling tale...long on discourse and short on swordplay."—WEILER, N. Y. TIMES.

"Script is weak...Period picture with as much swordplay and bowing from the waist as the audience can take."—CREELMAN, N. Y. SUN.

"Amiably adventure yarn...Some brisk moments...Pretty much on the talky side." '— PELSWICK, N. Y. JOURNAL-AMERICAN.

"Contains little swash, and buckles badly in almost all the departments of film making...Fairbanks has attacked a film fare of inherent spice and flavor. In his first attempt, he has apparently bitten off more than he can chew."—BARSTOW, N. Y. HERALD TRIBUNE.

"Pretty fair entertainment if you come to the theatre fully determined to check your thinking cap at the door."—COOK, N. Y. WORLD-TELEGRAM.

'TYCOON'

RKO-RADIO

"Slow and overlong...Halting, wordy and familiar escapist item hardly worth all those expensive trappings." — WEILER, N. Y. TIMES.

"Average, unintelligent, undistinguished melodrama...A film running two whole hours and eight, costing hundreds of thousands of dollars, yet saying nothing whatever, giving no real pleasure. Blown up into a mighty Technicolor epic, 'Tycoon' is still flea-sized."—PECK, PM.

"Plenty of action here, all told in a simple-hearted, rather old-fashioned style...at much too great a length."—CREELMAN, N. Y. SUN.

"Tripe in color and spades." — MAYNARD, N. Y. JOURNAL-AMERICAN.

"Spends two hours building up to a spectacular climax that somehow was omitted."—COOK, N. Y. WORLD-TELEGRAM.

"Offhand, I can't remember any cinematic cliches that have been left out of the Technicolor tract. By a generous estimate, there is about a half-hour of entertainment in 'Tycoon,' but it takes more than two hours to get it."—McCORD, N. Y. HERALD TRIBUNE.

'THUNDER IN THE VALLEY'

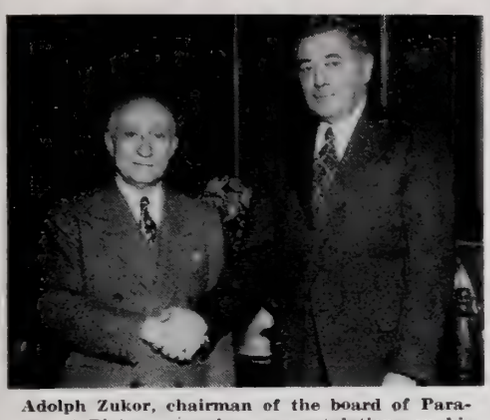
TWENTIETH CENTURY-FOX

"Coyly sentimental adaptation of Alfred Olivant's canine classic ...Pulls most of the cinematic stops...Straggling and tepid." —BARNES, N. Y. HERALD TRIBUNE.

"Picture to please any one who loves to cry over a dog and his master."—CREELMAN, N. Y. SUN.

"Some thrilling re-enactments of field trials...Great deal of ordinary fictitious and sentimental muck...Hackneyed and spiritless."—CROWTHER, N. Y. TIMES.

"Some photogenic sheep, two beautiful dogs and effective Technicolored backgrounds are the chief attractions ..Gentle and very leisurely tale aimed at the juvenile audiences." PELSWICK, N. Y. JOURNAL AMERICAN.



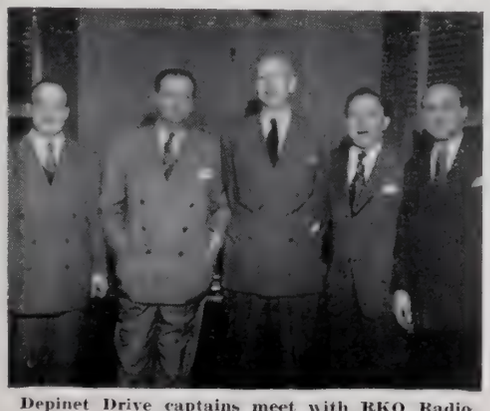
Adolph Zukor, chairman of the board of Paramount Pictures, receives congratulations on his 75th birthday from the oldest employe of the company, Frank Meyer, manager of the purchasing dept., who has been with corporation since 1912.



Herman Beiersdorf, Eagle-Lion's former Southwestern district manager, has been named E-L's Western sales manager by sales head A. W. Schwalberg.



At the National Conference of Christians and Jews luncheon, amusement division, in New York's Waldorf Astoria are ex-Governor Herbert Lehman, Hermann Place and Dr. Henry McCracken.



Depinet Drive captains meet with RKO Radio distribution chief Robert Mochrie: Charles Boasberg, North-South; Nat Levy, East; Mochrie; Walter E. Branson, West, and Harry Michalson, short subjects sales manager.

NEWS DIGEST

(Continued from Page 14)

ENTERPRISE 'ARCH', 2 MORE TO UA

With United Artists definitely set as the distributor for Enterprise's "Arch of Triumph," a national advertising campaign topping the million-dollar mark has been set by Gradwell L. Sears, UA president, who will personally supervise all sales and marketing of the film. Details of the picture's release will be announced at a special sales convention which Sears will conduct in New York shortly following huddles with Enterprise distribution chief George J. Schaefer.

The negative of "Arch" was delivered to United Artists last week by Enterprise, following decision to release the film through UA as originally planned had been reached after a series of meetings in New York between Sears and Enterprise toppers. The decision was reached shortly after Sears had given warning that UA intended to hold Enterprise to its commitment to deliver the film, in response to reports that the production company was seeking another outlet.

In addition to "Arch," Enterprise will deliver to UA two other films, "They Passed This Way," and "So This Is New York." While Enterprise is now free to negotiate a new distribution deal, Schaefer disclosed that it has promised to deliver additional pictures to UA on a non-exclusive basis. The Enterprise statement urged exhibitors to support UA as the "bulwark" of independent production.

Foreign distribution on the Enterprise productions named is handled by Loew's International.

* * *

WARNER PROFITS FOR '47 UP

Warner Bros. Pictures, Inc., and subsidiaries, reported a net profit for the fiscal year ending August 31 of $22,094,000, an increase of $2,670,000 over the preceding year, despite decreases in the last two comparative quarters of the year, it was reported by Harry M. Warner, president, in his annual report to the company's stockholders. The net is equivalent to $3.02 per share on the 7,295,000 shares of outstanding Common Stock and compares with $2.62 per share on the 7,402,180 shares at the end of the preceding year.

It was also estimated that net profit for the first quarter of the current fiscal year, ended Nov. 29, 1947, was approximately half the net for the corresponding quarter last year. For the quarter ended Nov. 30, 1946, the net was estimated at $11,603,000, making the profit for the first quarter this year approximately $5,800,000.

Gross income for 1947 was reported as $172,004,197, of which $164,643,273 was derived from film rentals, theatre admissions, sales, etc. This compares with $165,533,006 for fiscal 1946, of which $158,613,438 came from film rentals, admissions, etc.

* * *

YOUNGSTEIN ANNOUNCES AD-SHARING POLICY

Eagle-Lion ad-publicity-exploitation director Max E. Youngstein's statement that the company "will continue and expand its policy of sharing advertising and promotion costs, dollar for dollar, with all theatres over normal house budgets on every major film released by the company was greeted with enthusiasm by exhibitors, particularly in view of some recent company announcements that they were cutting promotion-sharing with theatres.

Youngstein told a regional sales meeting in Dallas, Texas, that the company plans to augment and increase all sums allocated for promotion to any amount deemed suitable for any individual engagement.

The company also announced plans to release 60 features during 1948, topping the 1947 season's 56 by four. It was revealed that 11 of the features are already completed and awaiting release during the first quarter of 1948; four more are scheduled to go into production this month and at least 10 others are ready for final script treatments.

* * *

WB 'CAPACITY' SCHEDULE FOR '48

A capacity schedule of production will be the keynote of Warner Bros. studios for 1948, with twelve productions set to go before the cameras in the first quarter of the year alone, Jack L. Warner, production chief, announced last fortnight. Important recent alliances with Cagney Productions, Transatlantic Pictures Corp. of England, Michael Curtiz Productions and United States Pictures highlight the new production program.

Listing 40 pictures now in various stages of preparation, Warner promised an "all-out" effort, with "solid entertainment...the watchword." He also cited additions to the Warner contract list, such as stars Gary Cooper, James Cagney, Danny Kaye, Ingrid Bergman, James Stewart and directors Alfred Hitchcock, Elliott Nugent, Henry Koster and Bretaigne Windust.

* * *

The twelve pictures scheduled for immediate production are: "Key Largo," starring Bogart, Edward G. Robinson, Lauren Bacall and Lionel Barrymore; "Rope," Hitchcock directing and Stewart starring; "The 49'ers," Michael Curtiz producing-directing; "Until Proven Guilty," starring Joan Crawford; "Autumn Crocus," with new star Viveca Lindfors; "The Fountainhead"; "Ethan Frome," Bette Davis starrer; "The Story of Seabiscuit" in Technicolor; "The Turquoise," Errol Flynn and Claude Rains starred; "Copper Hill," Gary Cooper; "Girl From Jones Beach," Dennis Morgan, Jack Carson, Janis Paige; "June Bride," starring Bette Davis, and "Sunburst," a Ranald MacDougall production.

* * *

FOX SETS 8 TOP PIX IN 2 MONTHS

With its 1948 release schedule stepped up to 48 pictures, 20th Century-Fox will have eight top pictures on its release schedule during the next two months, more than at any time in its history, Andy W. Smith, Jr., general sales chief, announced.

(Continued on Page 34)

CLASSIFIED

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

POSITION WANTED

Experienced theatre manager; aggressive showman; wants to buy and book, as well as manage. Anywhere in the East. FB Box 75, Film Bulletin.

THEATRE MANAGERS AND OWNERS

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

●

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

●

HIGHWAY EXPRESS LINES, Inc.
236 N. 23rd St., Philadelphia 3
1239 Vine St., Phila. 7
LOcust 4-0100
Member National Film Carriers

DEPENDABLE DELIVERY

NEW JERSEY MESSENGER SERVICE
Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
LOcust 7-4823

NEWS DIGEST

(Continued from Page 33)

The line-up launching the new year includes: "Gentleman's Agreement," "Captain from Castile," "Forever Amber," and "Daisy Kenyon," all currently in special pre-release or first-run engagements. The others include "An Ideal Husband," starring Paulette Goddard, first of the Korda films under the 20th Fox-London Films agreement; "Call Northside 777," starring James Stewart; "You Were Meant for Me" (Jeanne Crain-Dan Dailey) and "The Tender Years," starring Joe E. Brown, first of the Alson productions to be delivered by Edward L. Alperson under his contract with the company.

* * *

SCULLY, BERGMAN IN COAST HUDDLES

With Universal-International sales chief William A. Scully and Eastern ad-publicity director Maurice A. Bergman in Hollywood, U-I distribution policies were the main topic in the series of studio conferences by the company's toppers last week. Following the Coast huddles, Scully and Bergman will launch a series of sales meetings in San Francisco, New Orleans and Chicago.

Important releases for the next few months on which distribution policies will be set are: "A Double Life," "Naked City," "All My Sons," "Another Part of the Forest," "Up in Central Park," "Casbah," "Are You With It?", "Letter from an Unknown Woman" and "Black Bart," all top-budget, big-star productions.

* * *

GOLDMAN AWARD UPHELD

Triple damages of $375,000 awarded to William Goldman, Philadelphia exhibitor, in December, 1946, must be paid by Warner Bros. circuit and 10 major companies, it was ruled by the U. S. Third Circuit Court in that city last fortnight. The award covers the period between November 9, 1940, and December 8, 1942.

The amount was awarded Goldman in his anti-trust suit against the chain and the distributors charging discrimination against his Erlanger Theatre which resulted in his inability to acquire first-run product.

Goldman has another suit pending in Federal Court in Philly for triple damages for the period between December 8, 1942 and December 18, 1946.

* * *

SKOURAS, RUBIN HEAD BROTHERHOOD WEEK

Chairmen to head the various committees appointed for the divisions for American Brotherhood Week, Feb. 22-29, were announced last week following a meeting headed by J. Robert Rubin, national chairman of the Amusements Division, and Spyros P. Skouras, national chairman of the Film Division. The week is sponsored by the National Committee of Conference of Christians and Jews, with President Truman and Robert P. Patterson, former Secretary of War, as honorary chairman and national chairman, respectively.

The committee chairmen are as follows: Barney Balaban, Jack Cohn, Ned E. Depinet, Ted Gamble, Jack Kirsch, Louis Nizer and Albert Warner, national associate chairmen; David Weinstock, campaign committee; Sam Shain, exec assistant to m.p. div. nat'l chairman; N. Peter Rathvon, Hollywood committee; Harry Brandt, exhibitors' committee; Emil Friedlander and Will H. Hays, special gifts; Robert Mochrie, distributors division; Max A. Cohen, home office committee; Brock Pemberton, legitimate theatres; Silas Seadler, chairman, advertising and publicity; S. Barrett McCormick and Charles Schlaifer, vice-chairmen, ad-publicity; Roger Ferri, company publications.

* * *

ATTACK, DEFEND 'SENATOR'

Action by the board of Allied ITO of Iowa-Nebraska attacking Universal-International's "The Senator Was Indiscreet" and urging its members not to book the film on the grounds that it was "a reflection on the integrity of every duly elected representative of the American people," making it potentially "vicious propaganda by subversive elements," was counter-attacked last week by the producers of the picture, Nunnally Johnson and Gene Fowler.

Johnson declared, "If these exhibitors have actually seen the picture, which I greatly doubt, this is the beginning of that censorship by fear and intimidation which the Thomas committee will have imposed upon the movies."

Fowler's statement called the picture's intention "pure entertainment and in no wise to reflect upon Congress as a body." Rather than causing damage, Fowler said, the film "might well serve to remind the voters to beware of the occasional unfit candidate who seeks to slip into office."

* * *

SEPARATE TRIALS FOR CITED TEN

The ten Hollywood movie writers, director and producer facing charges of contempt of Congress during the recent House Committee hearings in Washington, will stand trial separately, beginning Feb. 9, it was ruled in Washington Federal District Court Jan. 9. Each of the ten pleaded not guilty to the charges before Judge Richmond B. Keech, were fingerprinted over the objections of their counsel, Robert W. Kenny, and released on $1,000 bond posted in Los Angeles.

First of the writers to be tried will be John Howard Lawson, Feb. 9. Dalton Trumbo's case will be heard Feb. 16; Albert Maltz and Alvah Bessie, week of Feb. 25; Samuel Ornitz and Herbert Biberman, Mar. 8; Dmytryk and Scott, Mar. 15; Ring Lardner, Jr., and Lester Cole, Mar. 24.

Four of those cited have filed suit against the studios which dismissed them in amounts aggregating over $4,000,000, and a fifth, Dalton Trumbo, was expected to institute damage proceedings. Lardner, Dmytryk and Scott charged breach of contract, and in addition to loss of compensation occasioned thereby, asked $500,000 for "loss of artistic and professional gratification," and $250,000 for "humiliation and anguish." Cole asked no monetary compensation, but sought court intervention in what he called an illegal suspension.

Which
trade paper
has the most
"DRAG"
with
independent
exhibitors?

trailers draw 81% of your patrons!

says Woman's Home Companion in an Authentic Survey!

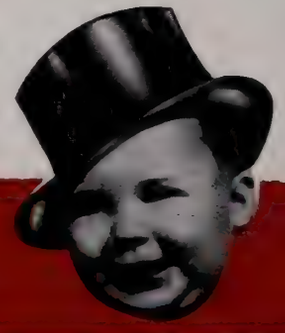
MORE pulling-power than any other PAID advertising medium on same survey!

Sonny Shepherd of Wometco's MIAMI Theatres circuit, tested and proved that TRAILERS are his most effective advertising medium.
The *same* thing happens in YOUR theatre!

COMPARE the *LOW COST* of TRAILERS... with the cost of your Newspaper advertising... Radio ... Car-cards... PROGRAMS...!
COMPARE the *RESULTS!*

TRAILERS *Cost Less*... *Produce* More... than any other form of Advertising!

Use TRAILERS...
from The PRIZE BABY
of the Industry!



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

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EXHIBITORS WILL ANSWER THE FALLEN "ARCH" POLICY!

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=DOLLAR FOR DOLLAR...

PATRON FOR PATRON...

YOU CAN'T BEAT

THE BOX-OFFICE VALUE

OF A TRAILER! =*

*"Trailers draw 31% of your Patrons"
...says Woman's Home Companion
in authoritative 1947 Movie Survey!

NATIONAL *Screen* SERVICE
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FILM PUBLIC RELATIONS IN MESS

Free 'Stairway' Show Boon, Says Exhibitor

The free public showing of Universal-International's "Stairway to Heaven" in the Auditorium, Fort Wayne, Ind., which created a stir in exhibitor ranks, was quite a success and, according to the theatre's operator, might prove to be a boon to all the movie houses in that city, as well as to the distributor.

The picture played to 17,000 free patrons, despite bad weather, during its three-day (Jan. 23-24-25) engagement at the Auditorium, according to Harvey G. Cocks, general manager of the Quimby circuit, which operates four theatres in Ft. Wayne. The free show was arranged by him at the instance of owner Mrs. Clyde Quimby, who was deeply disappointed when "Stairway to Heaven" played her theatre first-run for a full week, Jan. 8-14, to only 2736 customers. Greatly impressed by the film, she instructed Cocks to re-book it for a free showing in order to give the people of Ft. Wayne an opportunity to see what a fine picture they had missed.

Absolves U-I

Cocks told FILM BULLETIN that U-I is "completely blameless" for the incident. "I guess I just didn't give them all the facts when I booked the picture," he said. However, he expressed the opinion that movies in general received a wealth of free publicity as a result of the free show.

"While I don't doubt that our 17,000 attendance out of Ft. Wayne's 150,000 population hurt some other theatres during those three days, I am sure that the people of our city have been made movie-conscious through it," Cocks declared. "And Universal might find a flock of extra bookings resulting from the publicity."

The gratis showing of "Stairway" was condemned by the Associated Theatre Owners of Indiana as "an immoral and unwarrantable shame on all the parties concerned." The Allied unit warned that it was a precedent that can have "serious consequences."

Goldwyn Has Supporters In Blasts Against Movies

Samuel Goldwyn's periodical blasts against the industry raise the blood pressure of a lot of people in the various branches of the trade and some film executives, as well as exhibitors, would like to gag him. But there is pro and con on the subject of Goldwyn. The irrepressible and outspoken producer is privately applauded by industryites, who feel that some of the worst maladies of movie business are due to a lack of frank, even harsh, criticism.

Of course, when Goldwyn's diatribes reach the public press, the boxoffices of the nation stand to suffer. However, his observations are hardly more disparaging than those being printed by film critics in many newspapers throughout the country and it might be just as well to have the unkind words said by those within the industry .

In his latest dressing down, Goldwyn said, "It is a startling indictment of our industry that with employment throughout the United States at its highest peak in history, boxoffice receipts have been going down." He called for an uprooting of inefficient people "in high places" to improve the quality of pictures.

INDUSTRY AD MEN FACE TOUGH TASK

Taking cognizance of the fact that motion picture relations with the public and the press today is at its lowest in years, the distributors' Advertising and Publicity Directors Committee last week voted to establish a permanent public relations subcommittee, under the direction of Charles Schlaifer, of 20th Century-Fox. This group will serve with Maurice Bergman (U-I), who was named chairman of the APDC at its semi-annual election meeting Thursday (29th), and its aim will be to halt the tide of unfavorable public opinion rising against the industry. Toward this end, the advertising-publicity men have requested an early conference with Eric Johnston and the MPAA Public Relations Committee, headed by Nate Blumberg, president of Universal-International.

A herculean task faces the Bergman-Schlaifer group, for the deterioration of filmdom's relations with the ticket-buying public is fast reaching the danger point. It is manifesting itself in a variety of ways — a drop in attendance, a "bad press," threats of new taxation in many communities, etc. It will take a lot of industrious fence-repairing by the publicity men to win back many of the industry's old friends and boosters.

Executives To Blame

Blame for the current mess in which the movies public relations now wallows must be placed squarely on the shoulders of top echelon executives, whose ill-advised and short-sighted policies have dissipated most of the good will built up through the years of outstanding war effort by the industry.

No one any longer pretends that the communist probe was not mishandled. That portion of the public which is strongly antired still harbors the feeling that the film studios are swarming with commies, while liberal Americans are of the opinion that the film leaders betrayed their own freedom and film production henceforth will be subject to a subtle form of censorship by forces opposed to liberalism in this country.

The intense economy program of the film companies has been another potent factor in creating a bad public reaction. An industry that still publishes roseate profit statements, talks good cheer to stockholders, publicizes quarter-million dollar paychecks for actors and a $25,000 advance to Lana Turner for a little "vacation" in New York, and announces handsome salary increases for top executives, can hardly justify in the public view layoffs of veteran employees, such as clerks, salesmen, publicity and exploitation men. An industry that talks from Hollywood about 2 and 3 million dollar pictures just doesn't make sense to most people when the New York end cries that it must pinch pennies.

The general press response to this situation is probably best summed up by TIME Magazine, which closed a recent article on the economy "panic" with this observation: "In the end, the real victims of the panic might well be the moviegoers, who would probably get poorer fare for their money."

Other Problems

Other problems the Advertising and Publicity Directors Committee will have to cope with are the generally poor quality of film product released in the past year — a factor many exhibitors say is almost wholly responsible for the current box-office slump — and the adverse public reaction to advanced admission prices demanded for several recent films.

The task of the APDC public relations group will be all the more difficult as a result of the executive-commanded economies that required laying off of the publicity and exploitation men in the field. In his report on APDC activities during the past year, Schlaifer pointed out that he had made several trips across the country to build up goodwill. However, it is generally conceded that this is too big a job for any one or two men to undertake in the present situation and that a full staff is needed to get effective results.

If the film companies had competent publicity men in the field, much more intimate contacts could be established with squawking exhibitors, the apathetic public and the critical press. Lacking adequate manpower, the APDC will be hamstrung in its efforts to win back the favor of these groups and in the present economy-minded atmosphere pervading the film companies there can be little opportunity for the committee to perform its job well. Perhaps this will be one of the points laid before Johnston and Blumberg when they meet with the admen's group.

LOEW'S OK'S DIVIDEND

Loew's Inc. declared a quarterly dividend of 37½ cents per share on common stock, payable March 31 to stockholders of record Mar. 12.

J. Robert Rubin, v.p., told the annual stockholders meeting Friday (30th) that earnings for the first 8 weeks of the second quarter of the current fiscal year show an improvement over earnings in the first quarter.

Divorcement Bar To Deals for RKO Sale

Despite all the speculation rife about deals pending for the imminent sale of Atlas Corp.'s controlling share of RKO, keen industry observers discount them as just so much talk. There is virtually no likelihood of Robert R. Young, Howard Hughes or anyone else taking on the deal at this time, in view of the implications in the Government's anti-trust suit against the majors, which goes before the U. S. Supreme Court next Monday (9th).

Floyd Odlum, head of Atlas, uttered a mouthful when he recently said, "It is doubtful if any person or group of substance within the industry has the combined money and nerve to meet the faith of the Atlas Corp. in the industry." But, while he attributed this lack of cash and confidence to "the almost panicky conditions in the production end of the movie industry," there are those who believe that that is not what he really meant to say.

Divorcement Threat

Since it is regarded as better than a 50-50 bet that the Supreme Court will sustain the Department of Justice's position that divorcement of theatre interests is the only cure for the ills of the industry, Mr. Odlum may very well have a film company without theatres to sell, and he knows it. The value of RKO will vary greatly with the high court's decision and it would be too risky a gamble for anyone to buy now.

Furthermore, insiders believe that RKO president N. Peter Rathvon still has first crack at the deal and that neither Young nor Hughes could have the company if Rathvon wants it.

SHORT SUBJECTS
By BARN

"Economized" Publiciteer Speaks His Piece

"Dear Sir:

"Congratulations. In the past I've noticed you have always been willing to call a spade a spade, but your editorial in the January 5 issue, UNFAIR TO AMERICA, rings the bell with me since I am an ex-publicity-exploitation man (the 'ex' is very recent, last day of October, which should reveal for whom I used to shout praise).

"Having put in some 20 years in the fields allied to advertising in business, manufacturing and the entertainment industries, I had come into this work with my eyes wide open — so I thought — and with the feeling that because I was known as a producer that I could expect security as long as I could produce. Then, after a couple of seasons, came the dawn.

"This fellow worked in the domestic market, not the foreign ...and he certainly was not at fault when studio production heads went beserk with stockholders' moola...But he is the guy who might be able to help the boss come out even on some bloopers.

"The guy who started the idea of a film depression in times when the American market is still abundantly profitable really did a terrific job of selling the other sheep; he must be mighty proud of the destructive chore he perpetrated on this arm of the great entertainment industry.

"I still am not located, but hope to be soon, and back in a line where a whole industry may not be expected to follow tactics like sheep running over a cliff 'business-wise' because the fellow ahead does so.

"Thank you for telling the boys what they did to themselves, and to us! Please skip my name, if you use any of this."

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"CURTAIN"-PULLING: 20th Century-Fox has a new pressure-group headache. The National Council of American-Soviet Friendship has gone all-out in its fight to have the company withdraw its forthcoming "The Iron Curtain" from distribution as "inimical to the aims and welfare of the U. S. and United Nations." First NCASF national chairman, the Rev. William H. Melish, wrote to Spyros Skouras to halt the film's release, and with his plea unanswered last week, Melish took his case to MPAA prexy Eric Johnston. Charging that the film violates the General Assembly's "threat to the peace" propaganda clause, as well as a threat to "opening up additional theatres to American product overseas," the Council asked Johnston to present the matter to the MPAA board and to "exert the influence you possess to halt public exhibition of this film."

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THE INDUSTRY LENDS A HAND: David O. Selznick will be chairman of the Freedom Train Committee when the famed choo-choo rolls into Los Angeles, Feb. 23-25. L. A. Mayor Fletcher Bowron made the appointment.. Spyros Skouras' latest mercy drive chairmanship was announced last week as the 20th-Fox prexy consented to serve as chairman of the NYC committee of American Overseas Aid - United Nations Appeal for Children... The NCCJ's American Brotherhood Week campaign found two more industry leaders serving as committee chairmen: Al Schwalberg for Independent Producers and Associates, and William German as Laboratory and Allied Groups Division head ..."Because of his impeccable standing as a citizen and parent in his community; because he is truly representative of Hollywood; and because of his tremendous following among all ages of the American population," Gregory Peck has been named to star in the American National Red Cross appeal film which the Selznick studios will produce for showing during March.

'MOVIE PESTS' EXTERMINATORS

Those annoying creatures, movie pests, will be exterminated, if Chicago public and parochial school kids have their way.

The Motion Picture Department, Illinois Federation of Women's Clubs, is conducting a "Movie Pests" Poster Contest among 7th and 8th grade students, the purpose being to dramatize graphically what is most annoying to patrons.

Jack Kirsch, president of Allied Theatres of Ill., has announced that the members of his organization will cooperate in the contest by displaying winning posters in their lobbies and awarding prizes to winners.

That stunt could stand some doing on a NATIONAL basis!

FILM CLASSICS ON SPOT

Jean Benoit-Levy, of the United Nations' Department of Public Information, accuses Film Classics of misrepresenting supposed UN participation in connection with its picture, "Women In the Night." FC has been publicized as "based on the official files of the UN." Benoit-Levy denies that the UN had anything to do with films production, that it has never been seen or approved. "Any reference to the United Nations is completely unauthorized," he declares.

THE TRAVELERS: Andy W. Smith, Jr., 20th-Fox sales topper, is on the West Coast for conferences with Charles Skouras, FWC prexy...Howard Dietz, M-G-M ad-pub maharajah, returned last week from a studio flyer, where he viewed "State of the Union," "B. F.'s Daughter," and several other forthcoming biggies ...The same company's H. M. Richey is charming Charlotte exhibitors today and tomorrow (2-3), after a two-day session with Richmond showmen a few days earlier...Spyros P. Skouras, 20th-Fox prexy, planed to England for conferences with J. Arthur Rank on the proposed merger of Gaumont-British and Odeon circuits. Skouras emphasized that his visit "has nothing whatsoever to do with the British Ad Valorem tax"...Charles Schlaifer, 20th-Fox ad-publicity director, went to Chicago personally to set up plans for the world bow of "Call Northside 777."

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UP AND ABOUT: Robert Mochrie, RKO Radio v.p. in charge of domestic distribution, was elected chairman of the MPAA's Distributors Committee for 1948, succeeding Tom Connors...Al Suchman has rejoined Eagle Lion as Eastern sales manager, sales chief A. W. Schwalberg disclosed last week, with complete supervision over sales in the company's 11 Eastern exchange territories. The balance of E-L exchanges will be under Herman Beiersdorf, Western sales head... J. J. Grady, 20th-Fox' River District manager, is on an indeterminate sick leave. Howard Minsky, Mid-East Division head taking over ..Also at 20th-Fox, St. Louis branch manager Ben Reingold's request for retirement has been granted with Gordon Halloran, former branch manager in Des Moines, replacing. Ralph Pielow, Jr., goes into Halloran's old spot...Ed Stoller has been upped to UA's Minneapolis branch manager, succeeding Ralph Cramblet, recently named Midwest district manager for the company...Frank L. Norris goes into the office manager spot in E-L's Kansas City exchange.



MOCHRIE

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TAPS...Jack Sichelman, 63, 20th-Fox assistant manager of branch operations and veteran of 30 years service with the company, died Jan. 23 in New York, after an illness of two weeks... Maury Nunes, 50, executive producer of Longridge Productions, succumbed Jan. 21, after an illness of several months, in Hollywood. Interment was at Brookline, Mass., Jan. 25...Harry Keller, 52, former Universal Pictures publicist, in Cincinnati Jan. 24. Services were held at Floral Park, N. Y., last Monday (26th).

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TICKER TAPPINGS: There'll be nine from 20th Century-Fox during March and April, sales topper Andy W. Smith reveals, which is something of a new high for the company in recent years and maybe an omen of things to come — exhibitors hope. The March releases include "Gentleman's Agreement," "The Challenge," "Half Past Midnight" and "An Ideal Husband." For April, "Sitting Pretty," "Scudda Hoo! Scudda Hav!", "Meet Me At Dawn," "Let's Live Again" and "13 Lead Soldiers"...FDR made what for most German citizens was his first appearance on the screens of Berlin on the anniversary of his birthday, January 30, when "The Roosevelt Story" opened, under auspices of the American Veterans Committee's Berlin Chapter, proceeds going to the March of Dimes and the infantile paralysis funds in Germany, Britain and France...M-G-M's "The Yearling" copped the Protestant Motion Picture Council 1947 award for Picture of the Year. The company's v.p. and counsel, J. Robert Rubin, accepted

BROADWAY BALLY-BOYS ATTENTION!

The New York movie ballyhooers, who have been in the economy doldrums these past few months, might sit up and take notice of the flashy, big-time marquee bally on RKO's "Tycoon" used on the Goldman Theatre over in "sleepy" Philadelphia town. Bill Goldman's exploitation crew, under the direction of gen. mgr. Lyle Trenchard cooked up a huge, animated, flashing mining display that does everything but spray the populace with the ore. A real eye-opener, it got the picture off to a flying start for its Philly premiere.

EDITORIAL

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THINK IT OVER

Guide

Ideals are like stars; you will not succeed in touching them with your hands, but like the seafaring man on the desert of waters, you choose them as your guides, and, following them, you reach your destiny.

—CARL SCHURZ.

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THE FALLEN "ARCH" POLICY

It is difficult to believe, in the light of recent experience, that any film company would now undertake to force the odious advanced admissions policy on exhibitors. Yet that is exactly what Enterprise Productions and its distributor, United Artists, apparently intend to do with "Arch of Triumph".

We recognize that Enterprise has a huge investment in this picture, reputedly in the neighborhood of five million dollars. "Arch" may be something extraordinary; we do not know as yet. Of one thing we are certain: it will be favored with an extraordinary exploitation build-up, since the campaign will be under the guidance of Enterprise president Charles Einfeld, an extraordinary advertising executive. But demanding that theatres increase their admission prices is not the way to get back that 5 million. That is the sure way to retard the picture's general release and to delay by many months its play-off.

Within the past half year there have been two samples of the advanced admissions policy. One was SRO's "Duel in the Sun", the other Warners' "Life With Father". The Selznick film enjoyed a degree of success, because it was the first time that subsequent-run theatres were offered an opportunity to play day-and-date with regular first-run houses. This was an inducement that led exhibitors to buy the picture at the $1.25 scale and the public to buy tickets at that price in their neighborhood theatres.

On the other hand, Warner Bros. set out to sell "Life With Father" on the $1.25 scale without offering the buyers any such inducement, with the result that the plan proved a failure. Warners sales manager, Ben Kalmenson, found that the vast majority of rank-and-file exhibitors simply will not buy a picture on terms that require them to double or treble their regular prices. And, of those who did play "Life With Father" on Warner terms, many learned by expressions from an irate public, or by its even more eloquent absence, that the hiked price scale is resented. People feel this practice is akin to the disreputable stunt of raising prices as soon as a few people gather in line in front of a boxoffice.

Alert distribution executives like Paramount's Charles M. Reagan and 20th Century's Andy Smith quickly took the cue and withdrew plans for this policy on some of their pictures. Last week, Mr. Reagan told Film BULLETIN that while he regards the forthcoming Technicolor production, "The Emperor Waltz" as perhaps the greatest picture in Paarmount's entire history, he is not considering the advanced admissions policy on it. "This is certainly not the time for that sort of thing," Reagan said.

Just how deep-rooted has become exhibitor opposition to arbitrary admission scale increases for special pictures was demonstrated by the reaction of Gus S. Eyssell, president and managing director of the Radio City Music Hall, to the suggestion that he increase his price scale for "Arch of Triumph". Denying a published report that he had been negotiating for the picture on such terms, Mr. Eyssell told Film BULLETIN, "I would not increase my admission prices for ANY picture!"—and emphatically! We are sure that the vast majority of exhibitors will give the same resounding "No!" to any demands for admission increases in the future.

Even if "Arch of Triumph" is another "Gone With the Wind", certain factors today make the Enterprise plan seem ill-advised. First, the public is more cautious in spending its money. Second, the over-all quality of film product these past six months or more has been poor and many regular patrons are squawking out loud and talking down the movies in general. Last, and by no means least, our industry is now experiencing the worst public and press relations in many, many years. Demanding double or treble regular admission prices for a particular picture will be heaping oil on the flames now blazing around the industry.

We strongly urge George J. Schaefer of Enterprise and Grad Sears of United Artists to reconsider their decision. Not only will the whole industry benefit in good will by their withdrawal of the policy they have announced, but we are certain that "Arch of Triumph" will profit far more by a general release at regular prices.

MO WAX.

'CALL NORTHSIDE 777' GRIPPING MELODRAMA IN 'BOOMERANG' STYLE

Rates ○ ● ● generally; more if exploited

20th Century-Fox
111 minutes
James Stewart, Richard Conte, Lee J. Cobb, Helen Walker, Betty Garde, Kasia Orzazewski, Joanne de Bergh, Howard Smith, Moroni Olsen, John McIntyre, Paul Harvey. Directed by Henry Hathaway.

Once again director Henry Hathaway has hit the bullseye with his documentary-like treatment of a true story. "Call Northside 777" is gripping, realistic melodrama, in the tradition of Hathaway's earlier "House On 92nd Street" and "Boomerang," given additional box-office power by virtue of James Stewart as star and a story that has undeniable appeal to every member of the family. Hathaway's uncanny ability to make the onlooker live with his characters simply by sticking as close to reality as the camera can get is given full play in this story. Culled from an incident in Chicago which began when an ad appeared in the "Personals" column offering $5000 reward for information as to the whereabouts of the killer of a policeman 11 years earlier, the screenplay holds the spectator engrossed as a reporter, played by Stewart, overcomes apparently insurmountable obstacles to secure the release of an innocent man convicted of the crime. Underplayed throughout to excellent effect, both the Hollywood players and a large cast of unknowns, (much of the film was photographed in Chicago for added realism), give credible and creditable performances. A prodigious series of climaxes is leavened with bits of humor that are doubly welcome in the taut unfolding. Many scenes are actually breath-taking, notably the interior of the State prison, a session with a lie detector apparatus and visits to the saloons around Chicago's stockyard district. Credit 20th Century-Fox, producer Otto Lang and director Hathaway with a box-office attraction that will make both exhibitors and patrons happy — not to mention the company's sales staff.

EXPLOITATION: Catchlines: "You Were Thrilled When You Read the Story in the Papers — You'll be Fascinated When You See It On the Screen!" "Exciting!...Stirring!... and TRUE!" Play up the theme of a mother's faith and sacrifice, slaving for 11 years to save up the money she offers for a reward for information that will free her son from jail. Personal column ads similar to the one that started the fireworks in the film can be effective, as well as "Wanted" posters, etc.

Beginning with the killing of a policeman in a Chicago speakeasy during the last days of prohibition, resulting in the conviction of Richard Conte for the murder and a 99-year sentence, the story jumps 11 years when an ad in the "Personals" column of a Chicago newspaper offering a $5000 reward for the killer catches editor Lee J. Cobb's fancy and he assigns reporter James Stewart to the story. Stewart finds the ad was placed by a scrubwoman, Conte's mother, whose faith in her son's innocence has prompted her to save every penny for 11 years to amass the reward money. With the subsequent story a circulation builder, Cobb prods Stewart into pursuing the case and the latter's skepticism melts into conviction of Conte's innocence as he uncovers details. Balked at every turn by the inability to obtain evidence that would hold up before the pardon board and the reluctance of the police department to help a convicted "cop-killer," Stewart finally uncovers facts that prove Conte's innocence, and, in a thrilling climax obtains the pardon. A touching finale has Conte emerging from prison to his waiting mother and the son he has never seen.

'MY GIRL TISA' 1900 PERIOD PIECE IS TEPID ENTERTAINMENT

Rates ● ● + generally; weak for action houses

Warner Bros. release (United States Pictures)
91 minutes
Lilli Palmer, Sam Wanamaker, Akim Tamiroff, Alan Hale, Hugo Haas, Gale Robbins, Stella Adler, Benny Baker, Sumner Getchell, Sid Tomack, John Qualen, Tom Dillon, Sidney Blackmer, Fritz Feld, John Banner. Directed by Elliott Nugent.

This period piece with its weak title and moderate cast offers slight divertisement to all but nostalgic-minded patrons. One of the recent pictures portraying modes and manners of the turn of the century, "My Girl Tisa" fluctuates between comedy and bathos, closing on a rather corny note. It will register best in naborhood houses, while action spots will find it a weak attraction. Based on a play by Lucille S. Prumbs and Sara B. Smith, Allen Boretz's script depicts the trials and tribulations befalling an ambitious Hungarian immigrant girl. Lilli Palmer, in the starring title-role, gives a well-rounded performance, but is far less photogenic than her supporting actresses, Gale Robbins and Stella Adler. Playing opposite her, Sam Wanamaker, newly recruited from the Broadway stage, gives a commendable portrayal of an up-and-coming law student. Best characterization, however, is that of Akim Tamiroff as a crusty sweatshop proprietor. Although considerable pains have been taken to insure authentic atmosphere, much of the dialogue and costuming is anachronistic. Elliott Nugent's direction maintains the desired tempo; production quality is adequate.

EXPLOITATION: Stress the film's theme: America, Land of Opportunity. Herald the advent of Sam Wanamaker, one of the stage's new luminaries, in his first important screen role. Go after the deservedly large following of Lilli Palmer, John Garfield's co-star in "Body and Soul." Catchline: "A Girl Without a Country — She Won Her Way into a President's Heart." Circularize townspeople of Hungarian extraction and, if your community is served by a Magyar-American newspaper, advertise in it and obtain the editor's cooperation in exploiting the film.

Ambitious young imigree Lilli Palmer employed in Akim Tamiroff's sweatshop, also does odd jobs at night in order to bring her father over from Hungary. Weekly she turns over her scanty savings to amorous ship's agent Hugo Haas to pay for the passage. When her boyfriend, brash ward-heeler and would-be presidential-adviser Sam Wanamaker, antagonizes Alderman Alan Hale and loses his job, she asks Haas to let her have $100 back so she can pay for her sweetheart's correspondence school course in law. Haas obligingly refunds the money, but tricks her into signing a contract that will put her father in his debt for years. Wanamaker learns of this and, finding Haas making unwelcome passes at Lilli, beats him up. Haas retaliates by having him arrested for assault and arranges for Lilli to be deported as an undesirable alien. At end, Wanamaker, bailed out by Tamiroff, boldly accosts U. S. President Sidney Blackmer, in New York to welcome a visiting Prince, and gets him to intercede on Lilli's behalf.

'THE BIG CLOCK' TAUT, WELL-ACTED, SUSPENSE-LADEN — CAN'T MISS

Rates ● ● ● — generally

Paramount
95 minutes
Ray Milland, Charles Laughton, Maureen O'Sullivan, George Macready, Rita Johnson, Else Lanchester, Harold Vermilvea, Dan Tobin, Henry Morgan, Tad Van Brunt, Richard Webb, Elaine Riley, Luis Van Rooten, Philip Van Zandt, Lloyd Corrigan, Margaret Field, Henri Letondal, Douglas Spencer.
Directed by John Farrow.

Packed with supense, action, humor and production quality, this fast-paced melodrama will command the attention of every audience and hold them fascinated. It surely will rack up good grosses in all situations. Director John Farrow has done a fine job in developing the tense situations, by his intelligently accelerated tempo, and by his handling of each member of the proficient and moderately strong cast. Excellent as Ray Milland and Charles Laughton are. Acting honors go to Else Lanchester and George Macready in key supporting roles.John Latimer's screenplay, based on Kenneth Fearing's novel, ranks with the season's best. Settings are lavish, photography and recording of a high order.

EXPLOITATION: Herald Milland performance as his best since "Lost Weekend." Play up the spine-tingling supense. Suggested throwaway: Distribute cards resembling a dial and bearing the slogan: "Lose No Time—Look at 'The Big Clock'" or "Look at 'The Big Clock'—It's Time Well Spent."

Publishing tycoon Charles Laughton's most successful editor is Ray Milland, whose sixth sense—an aptitude at tracking down missing persons—has given Crimeways Magazine the largest circulation of his ruthless boss' score of widely-read publications. Happily married for several years to Maureen O'Sullivan, Milland has never had a vacation—much less a honeymoon. So, when Laughton insists Milland again defer his long-promised honeymoon to track down another missing person, the editor quits his job and goes on a binge with his boss' just-discarded and vengeance-seeking girlfriend Rita Johnson...and misses his all-important "honeymoon" train. Following a round of nightspots, they return to Rita's apartment. Milland sobers up just in time to get out before he's seen by the arriving Laughton, come to give Rita her final check .Next day, when Rita is discovered murdered by a blow from a sundial he'd bought for her the night before, Milland knows Laughton is the killer. Unaware Milland is the man he'd seen leaving Rita's apartment, Laughton assigns 0him to find the missing interloper and pin the murder on him. Laughton pours all his resources into the man hunt. While the mounting pile of clues point to Milland as the sole suspect, Milland frantically tries to prove Laughton's guilt, knowing that if he fails, he'll be pinning the murder on himself. In a hair-raising finale, he succeeds in extricating himself and bringing Laughton to justice.

'THE NAKED CITY' GRIPPING, EDGE-OF-THE-SEAT MELODRAMA

Rates ● ● ● generally; more in action houses

Universal-International
96 minutes
Barry Fitzgerald, Howard Duff, Dorothy Hart, Don Taylor, Ted De Corsia, House Jameson, Anne Sargent, Adelaide Klein, Grover Burgess, Tom Pedi, Enid Markey, Frank Conroy.
Directed by Jules Dassin.

The late Mark Hellinger was a reporter who knew his New York and "The Naked City," the last motion picture he produced before his recent, untimely death, is a wonderfully exciting, on-the-spot melodrama of a relentless police hunt for a murderer, told in the factual, yet tense and dramatic style of an expert newspaperman. Photographed right in the canyons, the slums and penthouses of the big city, it is edge-of-the-seat entertainment that will hold all types of moviegoers firmly in its grip from start to finish. Although the cast can hardly be classed as "marquee" (Barry Fitzgerald is the only known name), this picture nevertheless is going to roll up handsome grosses on the strength of critical acclaim and warm audience approval. The fine hand of Hellinger is visible throughout the film, for only a man who knew New York and the inner workings of its homicide squad could unfold so realistic a story. His off-screen voice is heard at intervals narrating some of wordless action and connecting sequences. Jules Dassin's direction is of Academy Award calibre. He has elicited superb performances from his players. Fitzgerald is just right as a good Irish cop on the job. Of the others, we can only say that you will be seeing plenty of them in films to come. The screenplay by Albert Maltz and Mavin Wald is first-rate, fine movie material. Throughout, "The Naked City" is a magnificent job. It makes one so much sadder about the loss of Hellinger.

EXPLOITATION: Feature Hellinger as New York's Greatest Reporter Telling His Last and Most Exciting Story. Catchlines: "The Most Exciting Man-Hunt Ever Filmed!" "The Heart of New York Ripped Open for All To See!" Point out that it was filmed in N. Y. "on the spot."

The story opens with Hellinger's voice describing New York at one a.m., while the camera roams around picking up minor incidents and people. In an apartment, two men are seen murdering a beautiful blonde girl. Lieutenant Barry Fitzgerald of the Homicide Department, arrives at his office and is assigned to the murder. Starting with hardly a clue, Fitzgerald and his young assistant, detective Don Taylor, slowly piece the puzzle together by tracing everyone who had any contact with Jean Dexter, the dead girl. There is House Jameson, a prominent physician who had treated her; Dorothy Hart, who was a model where the dead girl worked; Howard Duff, Dorothy's fiance, who keeps lying himself deeper and deeper into trouble, and, finally the killer, Ted De Corsia, an ex-wrestler. The case breaks when Duff he is a jewel thief who has been friendly with Jean, and implicates Jameson, who had become intimately enmeshed with her. They expose De Corsia as the murderer. The latter, meanwhile, has been tracked down by Taylor, but escapes. He is finally trapped on the Williamsburg Bridge, shot and falls to his death from a high tower. The camera then continues on its aimless way through the naked city in the dawning hours.

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'I LOVE TROUBLE' CONFUSED REHASH OF PRIVATE-EYE FILMS

Rates ● ● + as dualler

Columbia
96 minutes
Franchot Tone, Janet Blair, Janis Carter, Adele Jergens, Glenda Farrell, Steven Geray, Tom Powers, Lynn Merrick, John Ireland, Donald Curtis, Eduardo Ciannelli, Robert H. Barrat, Raymond Burr.
Directed by S. Sylvan Simon.

Everything that is peculiar to the overdone series of "private eye" pictures — everything, that is, except entertainment — has been tossed into "I Love Trouble," Columbia's last-gasp addition to this type of movie. The welter of confusion piles on thickly, the search for the missing beauty goes hither and yon interminably, the girls disdained by the cynical private detective mount up to five, the hero takes his usual beatings, and so on down the line. Where in previous such films, interest was maintained despite the devious plot twists, in this film it gets so one never really cares, not even most of the players, apparently. Performances are lackadaisical for the most part, only Franchot Tone as the detective emerging with any honor — praise indeed for a hackneyed role in a hackneyed film. S. Sylvan Simon's directorial powers seem unable to cope with Roy Huggins' confused screenplay and the limited abilities of most of the performers. The dialogue, which tries hard to be witty, rarely comes off and a stolid paying audience, such as the one in which this reviewer sat, met the attempts at humor with eloquent silence. On a naborhood dual bill, this may be a fair drawing card. If exploited, and it has angles, returns may be slightly better.

EXPLOITATION: The obvious gimmick in this one is the five women who help or harass detective Tone. The gals include such eyefuls as Janet Blair, Janis Carter, Adele Jergens, Lynn Merrick and Glenda Farrell and display of their obvious charms is the logical exploitation. The title is another selling point, since most movie audiences do too.

Franchot Tone is hired by respectable business man Tom Powers to delve into the background of his wife, Lynn Merrick. His search leads him into various tussles with strong-arm men, mysterious women and, of course, the police. After uncovering such details as Merrick's bubble-dancing past, a couple of murders, a bank account depleted of $10,000, an assumed identity and other sundries, Tone comes up with the solution when he traps Powers into confessing the murder of his wife.

'YOU WERE MEANT FOR ME' PLEASING NOSTALGIC MUSICAL

Rates ● ● ● — except in action houses

Twentieth Century-Fox
91 minutes
Jeanne Crain, Dan Dailey, Oscar Levant, Barbara Lawrence, Selena Royle, Percy Kilbride, Herbert Anderson.
Directed by Lloyd Bacon.

Heart-warming and homespun, this unpretentious, nostalgic musical will prove diverting to mass patronage. Appealing as it does to all ages and both sexes, "You Were Meant for Me" should do well in all but action and western spots. Jeanne Crain's click in "Margie" and Dan Dailey's in "Mother Wore Tights" gave them real marquee value that will bolster this show considerably. Director Lloyd Bacon has fashioned from Elick Moll and Valentine Davies' screenplay an entertaining, warming and evenly-paced narrative of the pre-depression romance of a top band leader and his smalltown sweetheart. Dailey as the jazz maestro romps off with acting honors, and Miss Crain commands attention as his cornfed girlfriend. Oscar Levant, Selena Royle and Percy Kilbride render commendable support in lesser roles. Musical numbers, mostly of the 1920's, while still tuneful, occasionally slow the picture's tempo. Production values are adequate-plus, photography and recording satisfactory.

EXPLOITATION: Go after the oldsters as well as the teen-agers — the song hits of two decades ago will appeal to both age groups. Play up the singing and dancing of versatile Dan Dailey; the beauty and talent of Jeanne Crain, and the comedy performances of Oscar Levant and Percy Kilbride. Have local Inquiring Reporter ask: "Do you think old songs like 'You Were Meant for Me' better than today's hits?'

Touring the country in "29, nationally popular Dan Dailey's band plays Bloomington, typical midwest town. Opening night, pretty Jeanne Crain draws the lucky door-prize number — gets to dance with her secretly-cherished idol, Dailey. Later, they meet and dance again at the local chop suey parlor, where Jeanne falls for his glib line. When Dailey and his band move on to Peoria, the smitten Jeanne leaves home after dinner, follows him to the nearby city. Next morning her parents, Selena Royle and Percy Kilbride, discover her bed has not been slept in. Their horror is alleviated on finding Jeanne and Dailey curled up on the living room couch, newly-married. Her love returned, Jeanne tours the country with Dailey and the band, loves the excitement. Comes the Wall St. crash. Unable to obtain engagements, the band breaks up, and Dailey moves in with Jeanne's parents. Months of idleness do not improve the dispositions of Dailey, his now-pregnant wife or her long-suffering parents. Following a quarrel, Dailey leaves. Instead of going to New York, however, he takes a job in Kilbride's brickyard. Later, when times improve, he reorganizes his band and, accompanied by the adoring Jeanne, continues his successful band-leading career.

'THE SMUGGLERS' BRITISH TECHNICOLOR DRAMA WILL APPEAL

Rates ● ● + as dualler generally; more in art houses

Eagle Lion
85 minutes
Michael Redgrave, Jean Kent, Joan Greenwood, Richard Attenborough, Francis L. Sullivan, Felix Aylmer, Ronald Shiner, Basil Sydney, Ernest Thesiger, Allan Jeayes, Ralph Truman, David Horne, George Merritt, Charles Rolfe, Lyn Evans, Herbert Lomas, John Olsen, Maurice Denham, Torin Thatcher, Cyril Chamberlain, Peter Murray.
Directed by Bernard Knowles.

This J. Arthur Rank import, one of the best in recent months, should help to batter down some of the American resistance to British films. Its Technicolor is far ahead of the Hollywood variety; its acting — even to the lowliest bit role — is up to the highest British tradition; its production quality is all that could be desired, and its story by Graham Greene packed with adventure, action, suspense and sex. It has elements that should get it better box-office returns here than most English films. Its script, authored by co-producers Muriel and Sydney Box, maintains a fast pace, vividly and realistically depicts the adventurous life of pirate-ridden England in the 1820's, and contains situations and dialogue considerably more daring than one usually finds in a British film. Bernard Knowles' direction is certain and sustained in educing top-drawer performances from the large and talented cast. As a 19th Century Sussex smuggler, Michael Redgrave gives one of the best performances of his career. Of equal merit is screen-newcomer Richard Attenborough in the exacting role of a youthful smuggler-turned-informer. "The Smugglers," despite several risque moments, is not essentially an adults' picture, but will prove entertaining to all age groups.

EXPLOITATION: Play up the adventure and romance, the magnificent Technicolor, the grim and realistic portrayal of life in lawless England in the 1820's. Catchline: "The Unforgivable Sin — He Broke the Law of the Lawless, Facing Death for the Woman He Loved." The film is based on a best-seller, "The Man Within" by Graham Greene, author of such picture originals as "This Gun for Hire," "Confidential Agent," "The Fugitive."

Spineless young Richard Attenborough, upon the death of his father, is taken from a school he hates and put aboard his late parent's smuggling ship by 1st mate Michael Redgrave. Loathing the sea, Richard likes Redgrave, who is trying to make a man of him. Framed by jealous shipmates, he is lashed by Redgrave for stealing. In revenge, he betrays Redgrave and the crew to their enemies, the customs men. In the ensuing raid a customs man is killed, but Redgrave escapes and, seeking vengeance, pursues the youth who takes refuge in the hut of Joan Greenwood, the slain man's daughter. She approves of his treachery, persuades him to testify against the smugglers in court. Later, Crown barrister Basil Sydney's comely mistress Jean Kent promises Attenborough her favors if he will testify against Redgrave. At the eleventh hour his courage fails. Redgrave, disgusted at his spineless behavior, decides to kill him. That night a murder is committed, Attenborough is arrested and tortured, but refuses to implicate Redgrave. At the height of his agony, he is saved by Redgrave confessing and set free. Redgrave goes to the gallows, happy in the thought the lad has at last found his manhood.

'ALBUQUERQUE' BIG SCALE PINE-THOMAS WESTERN COLOR

Rates ● ● + generally; ● ● ● for action houses

Paramount (Clarion)
90 minutes
Randolph Scott, Barbara Britton, George "Gabby" Hayes, Russell Hayden, Catherine Craig, Lon Chaney, George Cleveland, Karolyn Grimes, Russell Simpson, Bernard Nedell, Jody Gilbert, Dan White.
Directed by Ray Enright.

"Albuquerque" has all the ingredients needed for a first-rate big-time western — except a good script. There is the best Cinecolor seen to date, some fine scenery and a capable cast headed by the marquee name of Randolph Scott. But while the plot simmers, it never boils over into the sort of rousing action and excitement one has a right to expect of this kind of picture. For this reason, "Albuquerque" does not rate deluxe playing time, but should hold its own in secondary first runs, and will do well in action and rural houses. There are several action high points in the story — a slambang fist fight between Randy Scott and Lon Chaney, and a runaway mule-drawn freight truck on a steep mountain road — but the screenplay by Gene Lewis and Clarence Upson Young simply fails to coordinate the sequences to good effect. Some of the dialogue is quite corny, too. Ray Enright's direction gets the most out of the material at hand. This is the first big-scale Pine-Thomas production for Paramount release.

EXPLOITATION: Feature Randolph Scott; the conflict between an old tyrant and the upstart who challenged his western empire; the magnificent color.

Randolph Scott is enroute to Albuquerque in 1878 when the stagecoach is held up and his traveling companion, Catherine Craig, robbed of $10,000 she is bringing to invest in her brother's freight business. Arriving in town, Scott learns that his uncle, George Cleveland, who has sent for him to manage his business, is the hated czar of Albuquerque and the bitter rival of Catherine's brother, Russell Hayden, in the ore hauling business. He turns down his uncle's offer and joins forces with Hayden and Catherine. Despite the efforts of Cleveland and his henchmen, including the sheriff, the rival firm grows. Cleveland brings into town Barbara Britton, who gets a job with his competitors for the purpose of furnishing him with information about their operations. However, she falls in love with Hayden and quits Cleveland. In a showdown gun battle, the Scott-Hayden forces lick Cleveland's gang and the old tyrant, himself, is killed. There is to be a double wedding in Albuquerque.

'ADVENTURES OF CASANOVA' COLORFUL SWASHBUCKLING ROMANCE

Rates ● ● + generally

Eagle Lion
83 minutes
Arturo De Cordova, Lucille Bremer, Turhan Bey, John Sutton, George Tobias, Noreen Nash, Lloyd Corrigan, Fritz Leiber, Nestor Piava, Jorge Trevino, Cliff Carr, Jacqueline Dalya, Miroslava, Rafael Alciade, Jacqueline Evans.
Directed by Gavaldon.

Good production values, magnificent sets, colorful costumes, huge crowds, a romantic story and a moderately well-known cast, plus an intriguing title, should make "Adventures of Casanova" attractive screenfare for general patronage. Backed by showmanship, the film should tally above-ordinary returns in most situations, scoring its best grosses in naborhood and small town houses. Based on an original story by Crane Wilbur, the picture has plenty of action, humor, situations, twists and — as the title would imply — romance. Under Roberto Gavaldon's direction, a well-balanced cast gives realism to what would be, in less skillful hands, overly-theatrical portrayals. Co-stars De Cordova, Bremer and Bey play their respective roles with apparent relish, but the picture's highlight is the hilarious comedy relief of George Tobias.

EXPLOITATION: Stress the fact this was filmed entirely in Mexico, a country whose architecture and terrain most closely approximate those of 18th Century Sicily and Malta, locale of the story. Play up the exciting battle scenes; the lavish costumes and uniforms of the period; the sizzling romances of history's most notorious lover, and the outstanding performances of the large and competent cast. Go after patrons of Italian and Mexican lineage, circularize teachers and students of literature and history.

To great lover-warrior Arturo De Cordova, romantically dallying in Malta, comes his father's trusted aide, Turhan Bey, to report the sad plight of his fellow-patriots in their native Sicily. Told his father has been slain by invading Austrians, De Cordova hastens to Sicily and leads the rebels in daring guerilla warfare against Governor Lloyd Corrigan's troops. Crafty Austrian ambassador John Sutton persuades Corrigan's mistress to act as bait in trapping De Cordova, but under the spell of the latter's love-making, she reveals the plot and helps him escape. Locked in her room because she won't wed Sutton, Corrigan's beautiful daughter Lucille Bremer changes costumes and identities with her maid Noreen Nash. De Cordova rescues the two girls, takes them to the patriots' stronghold. There Noreen, still disguised as her mistress, meets her true love, Bey, finds she can't wed him because she is commited to Sutton. Meanwhile, De Cordova, piercing Lucille's disguise, has ardently wooed and won her. Challenged to a duel by Sutton, he arrives too late; Bey has gone in his stead and been killed. Captured by Sutton's men, De Cordova is taken to the palace and sentenced to hang. Rescued by Noreen and patriot-spy George Tobias, he breaks into the bridal chamber where Sutton has come to claim Lucille, and in a thrilling duel kills him. He and Lucille escape, subsequently wed and, the revolution now won, is named ambassador.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Samuel Goldwyn told the trade press that divorcement is "essential to the health of our industry," that retooling to double quality and halve costs is required, and that competitive bidding is "sound in principle and can work in practice."



Milton S. Kusell (right), SRO v.p. in charge of domestic and Canadian sales, and Sidney Deneau, assistant sales chief, help Valli read the notices on her starring film, "The Paradine Case," one of five announced by Kusell for SRO release during the first half of '48.



Maurice Bergman, Eastern advtg.-publicity director for Universal-International, was elected chairman of the Advertising and Publicity Directors Committee of the motion picture industry at meeting last Thursday.

GOVT. TO HOLD FAST ON DIVORCEMENT

Divorcement of the distribution and production businesses of the Big Five from their theatre operations by divestiture of their theatre holdings and a ten-year ban on cross-licensing during the process will be the remedy asked by the Government in its appeal to the U. S. Supreme Court next Monday (9th) when hearings on the industry anti-trust case are scheduled to begin. The Government's argument was set forth in a 135-page brief, plus a 462-page appendix of documents and exhibits, submitted to the high court the middle of January.

Divestiture is the only remedy by which competition can be restored in the domestic film market, the Government will argue. Competitive bidding, as decreed by the District Court, is both unworkable and ineffective, according to the brief. The lower court erred also, says the Government, in failing to prohibit cross-licensing and in failing to "prohibit absolutely any further acquisitions of theatre interests by the major defendants."

The brief points out that the existing decree assures the majors of distribution control because they have a certain market in their own theatres. Competitive bidding, it will argue, "does nothing to pry open to independent competition the market that has been so long closed by the defendants' unlawful conduct." It holds that affiliated theatres, by outbidding independent houses, would lose nothing, since the extra revenue they pay as exhibitors goes right back to them as distributors. It also called the competitive bidding system unworkable since all disputes would have to be settled by contempt proceedings instituted by the Department of Justice, a virtually impossible task.

The Government also takes to task the District Court's opinion that divorcement would be harmful to both the defendants and the public, pointing out that independent theatres have delivered public service comparable to affiliated houses. It further adds that "only by assurance that the distribution field is equally open to all may the fullest diversity of film content be had."

The cross-licensing ban asked in addition to divestiture as a "short-range remedy" was called "particularly appropriate relief" since it is directed "at the very agreements by which the defendants effectuated their conspiracy." Evidence as to "preferential terms" offered other affiliated theatres, "conspiratorial prices, clearances and runs" and other alleged conspiracy has been submitted, the brief points out.

Earlier, the theatre-owning defendants each submitted its brief to the Supreme Court, Paramount, RKO, 20th-Fox and Loew's denying the existence of monopoly, and/or that divestiture was necessary. They charged that the District Court erred in enjoining the exhibitor defendants from expanding their theatre interests, as well as joint ownership with independents. The Big Five also held that competitive bidding should not be adopted as the only licensing procedure.

Also contested were decree provisions on minimum admission prices, clearance (with the burden on the distributor to sustain its legality), elimination of arbitration, the ban against block-booking, and other points previously detailed in earlier appeal documents.

Signatories to the Government brief were Solicitor General Philip B. Perlman, Asst. Attorney General John F. Sonnett, and special assistants Robert L. Wright, Kenneth L. Kimble, Herbert Borkland, Stanley M. Silverberg, and Philip Marcus. For the defendants, signatories included James F. Byrnes, 20th-Fox; William J. Donovan, George S. Deisure, Ralstone R. Irvine, Gordon E. Youngman and Roy W. McDonald for RKO; Whitney North Seymour and Louis Philips, Paramount; John W. Davis and J. Robert Rubin, Loew's.

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BOTH BRITISH AND MPAA CHARGE 'SQUEEZE' TACTICS

Charges and counter-charges of "squeezing" were hurled on both sides of the Atlantic last fortnight as the situation created by the British ad valorem tax and consequent MPAA embargo on film shipments to Britain continued its impasse.

In reply to British Board of Trade president Harold Wilson's charge that Hollywood was trying to "squeeze" the British Government into lifting its 75 per cent duty on foreign film imports, MPPA prexy Eric Johnston countered that it was Britain who was "doing the squeezing," leaving American companies no alternative under the tax but to halt shipments or "operate in Britain only at a heavy loss." Terming Wilson's accusations before the House of Commons "misleading," Johnston claimed the choice was between "this prohibitive tax and a workable alternative. Britain's expenditure for American films is a tiny percentage of its total import costs," he noted.

Wilson declared that Hollywood pressure, which he charged took the form of deliberately delaying negotiations on the future export of American films to Britain to create an artificial shortage, would be in vain. He said the British Government was prepared to make "any reasonable arrangement" which would allow extra earnings for foreign films to be taken out of the country to the extent that British films earn more money overseas."

Johnston challenged Wilson's statement that American film distributors had not offered alternative plans. He said an alternative was the "sensible" way to reach agreement, adding, "On our part, the door remains wide open to working out an alternative."

A special meeting of the MPEA, called by Johnston, was attended by Fayette W. Allport, MPAA European manager, who flew to this country with a report on the situation, but no change in the situation was evident following the emergency meeting.

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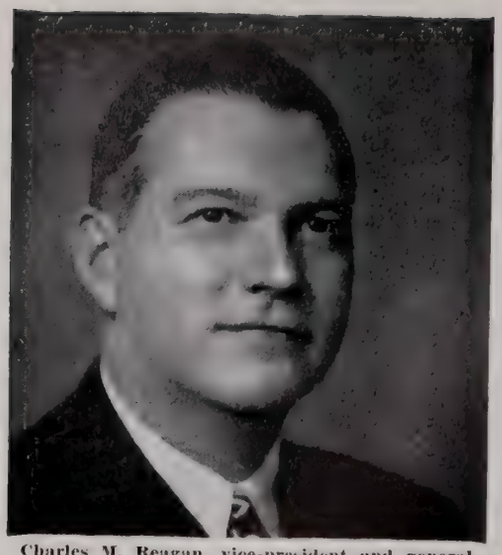
MYERS FORSEES GOV'T VICTORY

Addressing the 10th annual general meeting of Allied Theatre Owners of E. Penna., in Philadelphia last Tuesday (27), A. F. Myers, general counsel of the national

(Continued on Page 10)

NEWS DIGEST

(Continued from Page 9)



Charles M. Reagan, vice-president and general sales head of Paramount, told FILM BULLETIN that his company is *not* considering the advanced admissions policy for any of its forthcoming product.



Ned E. Depinet (right), RKO executive v.p., receives Walt Disney's "Mouscar" on the occasion of the 12th anniversary of RKO's distributing deal with Disney. William Levy, Disney world-wide supervisor, makes the presentation.



First Recognition Award to a film executive by the National Congress of American Indians is bestowed on Steve Broidy, president of Allied Artists, makers of "Black Gold." Nipo Strongheart presents and Elyse Knox adds decoratively.



Elia Kazan after accepting the NY Film Critics Award as the best director of 1947 for his direction of 20th-Fox's "Gentleman's Agreement" and "Boomerang."

organization, predicted that the Government anti-trust suit against the major film companies would result in divorcement.

He told the gathering of some 50 theatre owners that by the time he met them at their 1949 convention, the industry would probably be functioning on an entirely different basis than the present set-up.

The members also heard a report on the organization's activity during the year by Sidney B. Samuelson, general manager. A unanimous vote of confidence was given Samuelson and National Allied. Also approved by unanimous vote was formation of a buying and booking organization, with Samuelson at the helm.

Myers, in his address, quoted statistics to prove the majors' "monopoly" in distribution. He pointed out that in 1945 the five theatre-owning companies had 3,137 theatres, which, while they represented only a fraction over 17% of the total number of movie houses in the country, paid 45% of the domestic film rental of all the major distributors. He said also that the Big Five hold interests in 70% of first-run theatres in American cities with populations over 100,000. Through this control of first-run houses, upon which all distributors rely for the bulk of their revenue, the Big Five dominate the entire industry, Myers declared.

He termed the Government's brief, filed with the Supreme Court in the anti-trust case, "brilliant."

Myers also praised the Allied regionals, saying that it was their work that made the national organization tick.

The meeting was polled on "the company you consider the worst to do business with." Universal won this dubious distinction, with Columbia a close second.

Re-elected for a 3-year term to the board of governors, which will meet Feb. 3, were: Ben Fertel Milton Rogasner, Morris Wax, Larry Woodin and Joseph Greenberg. I. Edward Capner was elected to fill a vacancy for two years. Alternate governors re-elected for a one-year term included Robert Budd, Harold D. Cohen, Harold Hirschberg, Wm. G. Humphrey, Geo. L. Ickes, Max Korr, Thomas Lazarick, David S. Moliver, George Riester, Mark Rubinsky, Leter Stallman and Thomas T. Thomas. New governors for a one-year term were Cecil Felt, Oscar Forman and H. Palmer Lippincott.

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FILMS TO BE CHEAPER AND BETTER—JOHNSTON

Spurred on by foreign market losses, Hollywood is trimming costs, eliminating waste, reducing shooting schedules, all built up during the "lush war years" and introducing efficiency methods to produce better pictures at less cost, Eric Johnston, MPAA president, told an assemblage of the Protestant Motion Picture Council last week. The Council presented M-G-M's "The Yearling" with its first annual award as the best picture of 1947.

Johnston denied reports that the industry was in a state of wild alarm or that the current Congressional probe had frightened producers into dispensing with controversial themes. He predicted that "all the hopes and plans of Hollywood and the future of the country itself center on successfully combatting the threats of censorship for communication industries." He also lashed out at "typical" gangster films, voicing his belief that "bigger gangsters loose in the world.. greed injustice, intolerance, selfishness" should be important in the list of themes for Hollywood production.

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UNIVERSAL GROSS UP, NET DOWN

Universal Pictures Co., Inc., hit a new high in gross revenues for the fiscal year ended Nov. 1, 1947, increasing its take to $64,958,405, compared with $53,934,865 in the preceding year, J. Cheever Cowdin, board chairman, and N. J. Blumberg, president, announced in the company's annual report released last Thursday (29th). Net profits, however, after taxes, showed a drop of $1,325,202, with the net for the last fiscal year at $3,230,017.

According to the report, most of the increase in gross business was due to revenues from the company's newly-established 8 and 16mm film division and by increased volume from distribution of the J. Arthur Rank productions. Operating expenses, however, zoomed to a record $58,883,164 compared with $45,169,152 for fiscal 1946. Of this increase, approximately $10,000,000 was accounted for by higher amortization charges, including amounts accruing to outside producers and operational expenses of the substandard subsidiary. Another important factor, the report stated, was the unusual expenses involved in changing the company's production policy and distribution methods, which included the elimination of so-called "B" pictures, westerns and serials. However, the report discloses, the studio is now producing pictures at "substantially less cost" than last year. Further reductions are being effected, the report added.

The company will release 25 productions this year, of which 15 have already been completed, according to the report. The roster is largely composed of films based on Broadway hits and best-sellers.

The new selling methods occasioned by the industry anti-trust suit has involved considerable expense, the report declared, and has necessitated a large inventory of pictures. Inventories, production advances to outside producers, etc., at the fiscal year-end totalled $32,880,747 against $25,248,364 the preceding year.

The company's progress in distributing the J. Arthur Rank productions is continuing, said the report, and the 8 and 16mm subsidiary, United World Films, Inc., though still in the developmental stage, already is on a profitable basis.

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ASCAP ILLEGAL LICENSING CLAIMED

ASCAP may be asserting the right to license over 13,000 uncopyrighted compositions, A. F. Myers, National Allied general counsel, estimated in a bulletin in which he

(Continued on Page 18)

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

THOSE "COSTS" AGAIN!

ALLIED ROCKY MT. INDEPENDENT THEATRES

"Hollywood, Calif.—Every day the evidence continues to mount that Hollywood, instead of actually pursuing a policy of cost reduction, is embarked upon a program of wild inflation. True, a few—quite a few—studio underlings are being given dismissal notices or pay cuts, but the small savings effected are more than offset by the pay boosts being granted to stars.

"For instance, it was reported last week that Hedy Lamarr will receive a flat $200,000 for her next role. That's not a record fee, for during the past year a number of other actors and actresses have been handed contracts giving them as much as $250,000 a picture, plus percentages of the profits. But those were box office champions, and Miss Lamarr, as far as her personal drawing power is concerned, is merely an also-ran.

"I wouldn't begrudge the fair Hedy her $200,000 or any other amount a producer is silly enough to pay her, if it weren't for the fact that her new wage will inevitably be a peg on which other players of second rank will hang their demands. The scale of pay is getting out of hand; studios seem to be caught in maelstrom of inflation from which they can't escape.

"Under the impact of that inflation, something's going to have to give—and I'll be surprised if the pressure, in a few months' time, isn't directed principally against the present scale of theatre admission fees. You and I are going to be asked to pay more to see pictures. **And I don't think we are going to do so very graciously if the demand is based on the 'need' to pay Hedy Lamarr and other stars of her caliber such fantastic salaries."**

Reprinted from Jimmie Fidler's column of January 11, 1948.

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DELUSIONS AND PENNY-WISE

ALLIED ITO OF EASTERN PENNA.

One company after another suffers from delusions of grandeur, a common disease of the motion picture industry. Now it's RKO with the funny notion that all pictures are top pictures and prices are quoted on that basis. But in New York City, where the RKO circuit operates many theatres, these same theatres double-featured MAGIC TOWN and LONG NIGHT. The next time the RKO salesman quotes prices just ask him "How come?"

Fox is on the merry-go-round. Curtailment of the sales force in the Philadelphia branch has made it almost impossible for exhibitors to receive the attention they require to properly negotiate deals. A typical "Penny wise—pound foolish" policy on the part of Fox. Exhibitors just simply can't afford to waste time, and reports from the territory are definite that visits of the Fox salesmen are becoming more and more infrequent. What do the wise boys in New York think? Are they of the opinion that there will be a stampede to buy FOX pictures like food in a famine or water on a desert? They'll find out that Fox just isn't that important and that business will go to those companies which maintain contacts with and service to their exhibitor customers.

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A FORECAST

ALLIED ITO OF IOWA AND NEBRASKA

We do not subscribe to the opinion held in some quarters that the Supreme Court Decision and/or divorcement of affiliated theatres will not help anyone. There will be many gains made by independent exhibitors from this, and the Jackson Park decisions. And at the same time, we cannot believe implicitly in the happy idea that the Decision will bring Utopia; that the distributors will be around begging the exhibitors to run their top pictures for free! The exhibitors will still have to work, and they'll still have to fight for their film at right prices. But they will have the right of selection and elimination; there'll likely be more pictures to choose from—perhaps even a buyers market and decent exhibitor treatment again! There'll be no forced $1.20 pictures; no admission price fixing. And much of the present clearance and circuit theatre preference will be eliminated.

And we make the FURTHER FORECAST—that if the well-nigh entirely intolerable conditions in this industry under which the exhibitors have been forced to operate are not materially improved by the Decision, the Congress will be let in on the secret—quick!

ADMISSION TAXES

We believe exhibitors should now start making their desires for the elimination of the Federal 20% admission tax known to their Congressman and two U. S. Senators, who should be told the facts that the movies are NOT luxuries: that in your town they are a have no other form of recreation.—Leo F. Wolcott Chairman of NECESSARY relaxation for the vast majority of your people, who the Board .

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GRAPE-NUTS!

20th Century-Fox deserves a hand of congratulation for their GENTLEMAN'S AGREEMENT. It is a great motion picture, and anything which preaches tolerance will always be ace high in this Bulletin.

But the same company should also be ashamed of itself for the very obvious advertising tie-up which it had with GRAPE-NUTS. A box of this cereal occupied the center of the screen during a very important breakfast table discussion.

The son asks, "Dad, What's a Jew?" That's straight talk in a motion picture, and it brought forth some good straight answers.

BUT why the GRAPE-NUTS, Mr. Zanuck?????? That was no time for raw commercialism.

—ALLIED ROCKY MOUNTAIN

MORE ON 'THE SENATOR'

One of our members who can speak authoritatively on politics points out a damage done by THE SENATOR WAS INDISCREET that is less apparent than the one of alienating the sympathy of national legislature toward this industry. To put the sincere, hard-working statesmen into the same group with the selfish adventurers in politics is not only unfair, but wide distribution of the erroneous implications of this picture will serve to discourage able, honest, successful citizens from entering politics. Our American system of government depends upon the services of this kind of men, but we won't get it by constantly ridiculing the field.
—ASSOCIATED THEATRE OWNERS OF IND.

DEVELOPMENTS ON ASCAP

ALLIED THEATRES OF MICHIGAN

Every exhibitor must realize that through the combined and well united opposition of the exhibitors throughout the United States resulting in the immediate threat of legislative relief, the publicity on the Miles plan, the favorable Supreme Court decision in the State of Washington (not Washington, D. C.), the Berger case deadvisable to ASCAP to postpone enforcement of the new rates. We velopments, and other helpful factors, have to date made it appear in Michigan alone, nor any other single group, could expect to effectively oppose ASCAP. The combined avalanche that resulted in the preparation to file law suits everywhere, groundwork for legislative relief in Congress, and representations to the Department of Justice caused postponement of the increased rates. It took your combined, organized effort to obtain the results to date.

Your contribution toward that has therefore played an effective part in the whole movement and will continue to do so without any additional funds being required from those who have already contributed.

If you are one of such exhibitors who has not as yet made your contribution to the ASCAP committee, you have and will continue of necessity to obtain the benefits gratuitously as a "free rider," at the expense of those who have organized and have made their contribution unless you immediately join by making your contribution now. The other exhibitors have paid this ASCAP committee 25% of the total 1947 ASCAP license fee for each theatre. Is there any reason why any exhibitor should permit himself to be a "free rider" and thereby by implication make it appear to ASCAP that he does not object to the increased license fee demand?

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RKO BIDDING METHODS

ALLIED OF GULF STATES

To those of you who have recently been honored by RKO with privilege of submitting bids on their latest releases and whose experiences on your previous bid with this company were not at all satisfactory, do not throw in the sponge and say: "Oh! What's the use." On the contrary, we suggest that your bids be sent in. However, in doing so you should have a letter accompanying your bid expressing your keen disappointment of the manner in which your last bid was handled, if such was the case in your particular instance.

The writer has been shown by several members bids submitted by them on the previous group and it is very difficult to believe that higher bids were received in those particular situations on those particular pictures. Let me say that instead of sulking and registering in person your complaints with the local office, that you send a registered letter to the home-office of RKO giving them the facts as you see them and perhaps your problems may be given a little more serious consideration. Frankly, the main reason why so many differences and misunderstandings are not corrected is because they are not presented to the proper authorities in the proper manner.

EXPLOITATION PICTURE

Two Strong Angles for "The Fugitive" Campaign

There are two prominent angles upon which the showman can hang his exploitation campaign on "The Fugitive". Producer-director John Ford has fashioned a stirring, dramatic, beautiful film that is at once a deeply moving religious tale and a tense, actionful manhunt.

The story of a young priest who continues to minister to his people in a Latin-American country, whose government has become anti-clerical, is fraught with elements that offer a challenge to the imagination and resourcefulness of the individual showman.

The showman's promotion already has been augmented by RKO's strong pre-release advertising campaign in national and secular magazines. Life, Look, Collier's, Saturday Evening Post, American Magazine, Liberty, Parents' Magazine and many other publications, totaling over 74,000,000 circulation, have carried full-page ads on "The Fugitive", as have leading Catholic and Protestant journals, with circulations running over 7,000,000.



THE MEN BEHIND THE CAMPAIGN

★

S. BARRET McCORMICK
National Advertising Director
PAUL HOLLISTER
National Publicity Director
BEN GRIMM, *Advertising Manager*
RUTGERS NEILSON, *Publicity Manager*
FRED SCHAEFER, *Press Book Editor*

FORD - A "NAME"



John Ford is one of those rare directors whose name means something on the marquee. He has won three Academy Awards and his list of outstanding pictures is impressive: "The Informer," "Stagecoach," "Grapes of Wrath," and "How Green Was My Valley," among others.

Don't overlook the value of his name and list those past triumphs.

NEWSPAPER ADS



Three good teaser ads (2-column x 50 lines) are available. Spot these in newspapers at intervals about a week in advance of the opening.

Below are reduced illustrations of three of the newspaper ads. We could not show the 5-column ad, which is one of the most effective in the press book.





THE STILLS

One of the outstanding features of "The Fugitive" is the brilliant cinematography. Showmen should make full use of the striking stills such as the two above which graphically depict moments of drama and action.

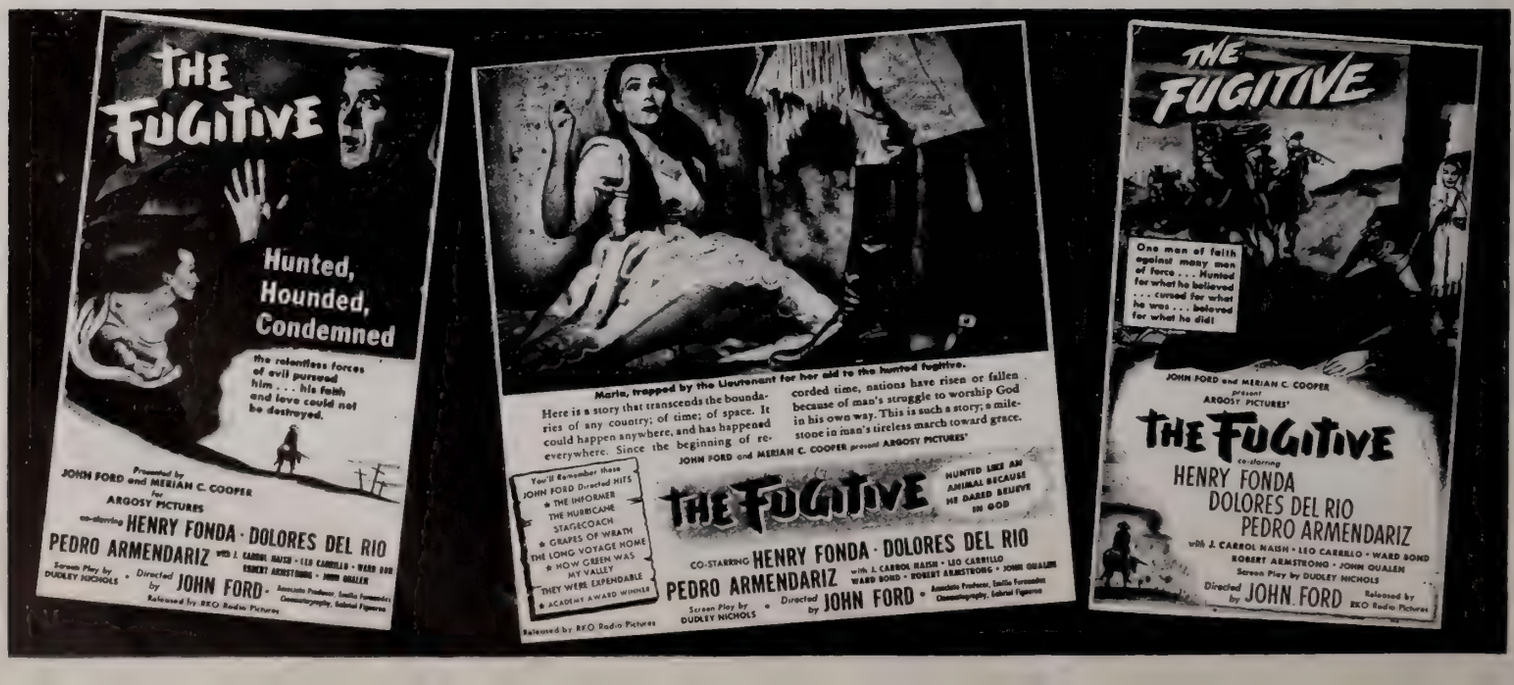
THE POSTERS

In tune with the vivid photography is the quality of the lithographs on this picture. Two 24-sheets are offered, both very effective, as is the six-sheet and the smaller paper.

Posting of this material over the widest possible areas will surely pay dividends at the boxoffice.

RADIO

No less than 21 station breaks and 6 one-minute spot announcements are available on discs to plug "The Fugitive" via the ether. Contact your local branch manager about these recordings.



EXPLOITATION PICTURE of the issue

THE FUGITIVE

John Ford, three-time winner of the Academy Award, and one of the top directors in the business, has called "The Fugitive" the best picture he has made. Since it made the "Ten Best" list of the N. Y. Critics and was named best of 1947 by Red Book, director Ford may not be far off in his estimation. It is a magnificently photographed film, combining tense emotion and stirring action with striking visual effect. "The Fugitive" is different from the usual manhunt story. The hero is a priest, portrayed by Henry Fonda, whose defiance of a Latin-American government's ban on religious activity proves that a people's faith cannot be killed. Hunted by soldiers, the priest continues to administer to the spiritual needs of the peasants until an informer, J. Carrol Naish, delivers him to the firing squad. The return of Dolores del Rio to the American screen is another noteworthy fact about the film. A sterling supporting cast contribute superior performances, the most noteworthy being that by Pedro Armendariz.



"QUOTES"

What the Newspaper Critics Say About New Films

"If Winter Comes" Panned by N. Y. Critics

M-G-M's "If Winter Comes," current version of the old best-seller and successful silent film, comes a cropper this time at the hands of New York's newspaper critics. The verdict ranges from an emphatic thumbs down to a mild allowance for its appeal to the "handkerchief brigade" while their male escorts take it "without discomfort."

All the elements of the soap opera, **"enough material to last the radio serials for years,"** has been dished up in this **"emotional epic,"** says James Barstow, of the Herald Tribune, and **"about the only thing that matters in this black-and-white melodrama is that the talents of such fine players as Walter Pidgeon, Deborah Kerr, Dame May Whitty and others have been shockingly wasted."**

In a caustic tone, the Post's Archer Winsten remarks that **"no matter how subtly you slice it, the darn thing keeps coming out in the form of freshly ground soap opera."** Commenting that it has **"that slick studio air which removes both people and scenes at least once from reality,"** Winsten sympathizes more with Pidgeon, **"who has to endure it all,"** than with the audience, which has **"only to watch and listen."**

Suggesting to the filmgoer that he do well to **"bring a flask of brandy to the thing"** because it's a **"mighty dogged depressant,"** the Journal-American's John Maynard calls Walter Pidgeon's plight in the film **"one of the most sustained hotfoots the screen has come up with in some time."** His final verdict is **"not so hot."**

Eileen Creelman of the Sun, points out the venerability of the story and a plot which **"creeps along gingerly."** The best she finds in it is **"some good characterizations and a few poignant scenes."**

The present version reminds Alton Cook, World-Telegram, that the old novel and silent film were **"pretentious sentimental trash"** and that the new picture is a considerable improvement. He calls it a **"brazen tear jerker,"** but **"conducted with a slick polish and with a reasonable degree of restraint when the players tackle their big weep scenes,"** adding that while it is **"primarily for the handkerchief brigade...their male escorts can take it without discomfort and with some degree of entertainment."**

The politically-conscious Cecelia Ager of PM, calls down Metro for making an **"untimely mistake"** in making an incident in the picture which she feels coincides with the company's recent release of **"one or two of their public-spirited employes, and in the very same manner, for the very same motives, with the very same venality, and that one of their very own movies would be so idiotic as to point it out."** She infers that while it once had **"solid woman's audience stuff,"** it hasn't now.

'TREASURE OF SIERRA MADRE'

WARNER BROTHERS

"Ruthless realism...Superb illumination of basic characteristics in men...Most vivid and exciting action display. Even the least perceptive patron should find this a swell adventure film... Bogart's performance in this film is perhaps the best and most substantial that he has ever done."—CROWTHER, N. Y. TIMES.

"Will stir the enthusiasm of every audience into a dither...A picture for every taste ..John Huston has written a compact narrative packed with vigorous episode and spiced its dialogue with the salty wisdom of primitive men."—COOK, N. Y. WORLD-TELEGRAM.

"Savage, unrelenting and considerably entertaining...Walter Huston is nothing short of magnificent...John Huston, his son, has staged the production superbly...(The two Hustons) hold this Warner Brothers production to a key of high excitement. Superb below-the-border thriller." — BARNES, N. Y. HERALD TRIBUNE.

"Has greatness...Overwhelming impact ..It is a suspense story, or an adventure, or an allegory, or irony, or reality, or philosophy — or all these...Of course, it is magnificently acted, because it is magnificently directed. But out of its vivid gallery emerge two unforgettable, almost epic men: Walter Huston's old prospector, and Alfonso Bedova's Mexican bandit."—AGER, PM.

'SECRET BEYOND THE DOOR'

UNIVERSAL-INTERNATNONAL

"Fritz Lang has turned out such consistently superior pictures in the past, we just owe it to him to ignore this one. That is the course the customers are likely to take, anyway."—COOK, N. Y. WORLD-TELEGRAM.

"Pretty silly yarn...played in a manner no less fatuous by the sundry members of the cast. But Mr. Long is still a director who knows how to turn the obvious...into strangely tingling stuff."—CROWTHER, N. Y. TIMES.

"Utterly synthetic 'psychological' suspense incredibility wrapped in a gravity so pretentious it is to laugh, wherein all the actors stalk and stare like zombies while the sound track babbles fancy words...Anybody out front has seldom encountered duller, emptier, less sympathetic, more tiresome, less life-like shadows on the screen."—AGER, PM.

"Class A production...Class C story...Kind of horror story that used to play at the Rialto but this time all dressed up with psycho-analytical talk and an expensive cast...Builds up horror to such an extent that the shivers must turn to giggles...Too much introspective talk on the heroine's part, too many locked doors, too many grimaces and too many scenes."—CREELMAN, N. Y. SUN.

'T-MEN'

EAGLE LION FILMS

"Fast, direct, danger-action-suspense-packed movie story, briskly done in documentary style...Action-hungry movie audience is sure to pay 'T-Men' vociferous box-office devotion."—AGER, PM.

"Plenty of gun play, rough stuff and slangy dialogue in the long-standing second-feature tradition. Having been given meticulous treatment in the semi-documentary manner, it looks just good enough to stand at the front end of a show."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Loss of faith (from climax) backlashes with a scorpion's tail of disbelief and brings the whole picture into focus as Hollywood melodrama given the documentary treatment as a sugar-coat...Tolerable as routine cops-'n'-robbers stuff, disappoints those who have been inveigled into taking it seriously as another 'House on 92nd Street'."—WINSTEN, N. Y. POST.

"Slambang rip-roarer of a melodrama...Shorn of all its official trimmings, the picture is straight gangland melodrama, one of the best we have had in quite a while...Excitement and hubub runs full steam ahead."—COOK, N. Y. WORLD-TELEGRAM.

"Rousing melodrama...Action is fresh, new and always exciting ...Should be good entertainment for any adult."—CREELMAN, N. Y. SUN.

'I WALK ALONE'

PARAMOUNT

"Good enough frequently to overcome the producer's obvious determination to concentrate on that man and woman thing, which is reputed to be sure box-office...Occasionally a very silly picture, when its romantic side dominates, but more frequently it is a good, taut gangster story; artificial and incredible it may be — but strong, heady excitement."—COOK, N. Y. WORLD-TELEGRAM.

"While the story may have the New Look of modern racketeering devices, it still contains enough of the Old Look in the way of gunfights, beatings and double crosses to qualify it as hard-boiled gangster melodrama."—PELSWICK, N. Y. JOURNAL-AMERICAN.

"Good sound melodrama...told tensely, with the suspense mounting from the first sequence...Tough story, with sentimental characters to play it...Plenty of overwriting and overacting."—CREELMAN, N. Y. SUN.

'HOLIDAY CAMP'

J. ARTHUR RANK-GAINSBOROUGH PICTURES

"Superb English film...Alternates among moods of tenderness, robust humor and scathing contempt...Ingratiating picture, a memory its audiences will cherish for weeks and weeks." — COOK, N. Y. WORLD-TELEGRAM.

"Engaging little British film...Atmosphere of freshness, spontaniety and gaiety about the proceedings that is altogether charming."—PRYOR, N. Y. TIMES.

"Though a slight film by Hollywood's epic standards, the British 'Holiday Camp' has a richness Hollywood knows little about ...All so real and so true, the details of Summer resort life are so accurate that you are sure to laugh heartily in recognition... What is so pleasing about 'Holiday Camp' is its fine humor and fine emotion, and, as William Saroyan might describe them, its 5000 beautiful people."—PECK, PM.

"Fresh and curiously attractive in the field of cinema comedy-drama...Spirit of mutual good fun comes through and gradually makes itself felt in the audience...Has a simple reality which is ingratiating."—GUERNSEY, N. Y. HERALD TRIBUNE.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

The Jeffrey Lynn Case

With about a week of shooting completed on "Let's Fall In Love," Jeffrey Lynn was removed from the leading male role opposite Dorothy Lamour and Don Ameche took over. Studio spokesmen insisted that actor Lynn came down with Virus X and to avoid production delay he gave up the part. But it is reported that he was actually removed from the picture because someone felt he was not right for the role.

Lynn, one of the first to go into service and one of the last to return (with a minimum of fanfare) has had a bad break from the studios since his return. When he went away, his career had just begun to build; since his return, he has had little worthwhile offered him. He did a good job of a secondary role in Warner's still unreleased "Whiplash" (Dane Clark-Alexis Smith) but no other break has come his way. If an actor like Lynn gets lost in the shuffle because he was in service longer than most, Hollywood producers can count a black mark on their side.

"IT'S QUIET HERE"

That is what studio spokesmen say when you talk shop at Columbia these days. Only two films are in production, "Let's Fall In Love" (Dorothy Lamour-Don Ameche) and "Loves of Carmen" (Rita Hayworth-Glenn Ford). The story is that concentration for the coming year will be more and more on independent productions for Columbia release. President Cohn is quietly moving to tie-up as many such deals as he can. "We'll have some interesting announcements to make shortly," say the boys who dish out the news.

Sam Katzman, specialist in quick production, has set twelve pictures for release on Columbia's 1948 schedule. Four musicals, four action features and four serials will make up the list. Eight of these will be completed by August 1, with "Superman," a 15-chapter serial set to start shortly. The first Katzman musical to go February 10 is tagged "I Surrender Dear" and will star Gloria Jean and Radio Singer David Street.

WALLACE NIXES DEAL

Director Richard Wallace last week requested and was given his release from a contract he had at this studio. When Wallace signed a non-exclusive pact with Columbia, studio executives talked long and glowingly of plans for the director. Apparently, none of them have come to pass and Wallace, who has a similar tie-up with Dore Schary at RKO, decided to devote his full time to the latter studio. He is currently working on a free lance chore at Eagle-Lion on "Let's Live A Little."

Harry Rome, a New York theatrical agent, has signed a deal here to produce two pictures a year for the company. His first one comes in April and is tagged "Ladies of the Chorus." Phil Carlson will direct. No casting has been set yet. The second feature may be a starrer for Milton Berle.

FIVE FOR AUTRY

Armand Schaefer, president of Gene Autry Productions, has set the cowboy's program for 1948 at five films. These five will complete the two-year deal calling for eight pictures that Autry has with Columbia. No news of renewal of the contract is available yet. All five of the films will be done in Cinecolor, "Hideaway" is scheduled as the first to go in March when Autry returns from his personal appearance tour.

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EAGLE-LION

Four A Month From E-L

At the close of a two-day session of sales meetings here recently, assistant sales chief Harold Dunn announced that Eagle Lion will release four films per month. The releases usually will consist of top-budget pictures, one exploitation feature and one western. With this schedule, Dunn said, the product from E-L will be kept on a full basis that will meet the needs of exhibitors at a steady pace and give the studo a fixed program.

President Arthur Krim, Bryan Foy and Walter Wanger talked with great optimism of what is ahead for E-L. Aubrey Schenck and Ben Stoloff gave the sales meeting a picture of the production plans and the gathering took a look at some of the product that is now ready to be sold. There are ten first-line features, topped by "Prelude to Night" (Zachary Scott), eight Eddie Dean westerns and four Lash La Rue westerns ready to go.

HARRY THOMAS FORMS UNIT

Harry Thomas (former PRC prexy) has formed a new production unit tagged Equity Pictures, with Howard Welsch, Jack Schwarz and Sid Justman. The company has signed to do 22 pictures for Eagle-Lion release. Six of the program will be done in Cinecolor. Two have already been completed: "Enchanted Valley" (Alan Curtis-Anne Gwynne) and "Heading For Heaven" (Stuart Erwin-Glenda Farrell). These were made by Jack Schwarz before the Equity set-up was formed, but will be included in the program. Next one to go on the line-up has a February 15 starting date. Emphasis will be on action and exploitation films.

HENREID-BENNETT DEAL SET

Big excitement of the week was the signing of Joan Bennett for Eagle-Lion's "Hollow Triumph." She will be co-starred with Paul Henreid. Henreid will also be producer on this one, Bryan Foy moving up to the executive producer spot. The budget is set at $1,750,000 for a 52-day shooting schedule. Steve Sekely will direct. Thus is Eagle-Lion moving into the big time.

This oufit's "T-Men" is clicking big in all first-run engagements, we hear. The Criterion on Broadway is holding it for an indefinite run on the basis of a near-record gross the opening week.

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M-G-M

Roach & Wood Return

Hal Roach, after an absence of ten years, has a signed a new deal with this studio to produce a series of comedies and short subjects for Metro release. Roach still owes United Artists two short features on his current deal with them. But as soon as these are turned in he'll swing back to the lot he left ten years ago in a flurry of law suits and counter-suits. No plans have been announced for the Roach-MGM product, but the producer will continue to work on his own lot.

Sam Wood is another to return to this studio. He kissed off his tie-up with Universal-International and all his other plans for independent production and is now back at MGM on a straight directorial deal for three years. The Wood's move is typical of the trend of the top directors and producers, who are finding independent production too risky and too difficult to finance, and are turning back to the security of a straight job deal with the major studios. Woods' last production was "Ivy" for U-I release and it didn't break any box-office records. He got all snarled up on preparation for "Purgatory Street" so the MGM deal is well-timed. His last at this studio was the successful "Goodby, Mr. Chips." He will turn over about six story properties to MGM, but his first production here is likely to be a story prepared on this lot.

STUDIO BUYS TUCKER BIOG

It looks like the powers-that-be at Metro are really in a nostalgic mood these days. First, the deal to do a sequel to "The Jolson Story" and now news that Metro has bought Sophie Tucker's life story, "Some of These Days" and handed it over to Pandro S. Berman for production. The studio was quick to announce that Miss Tucker would not portray herself in the title role.

TEMPEST OVER TURNER

Much ado about practically nothing was the fuss made over whether or not Lana Turner would be a good girl and come back to work in "The Three Musketeers." The actress nabbed columns of free (and not too flattering) space in the dailies with her antics of the last several weeks. Everything was news: her refusal to the role, after costumes had been made; her suspension; her offer

"STATE OF THE UNION" RUSHED

Eager to exploit the timeliness of "State of The Union" (Spencer Tracy-Katharine Hepburn) which deals with the shenanigans of politicians in presidential elections, the Metro production staff is rushing this film ready for the screen by March 1. It went into production in October—that's a record at MGM.

The Studio plans to hit big as the national conventions get under way in mid-summer with extensive openings employing as many theatres as they can get hold of. Executives expect to be on velvet even with a 2½ million dollar cost after the high-pressure openings. This is a once-in-a-lifetime exploitation natural and Metro is set to make the most of it.

STUDIO SIZE-UPS

to work this one if the studio would give her a year's vacation with pay afterwards (that was turned down). But finally Miss Turner decided to behave and consented to do the role. So the picture is under way an peace reivns. But the yarns about Lana's romance with a married man and the $25,000 "spending money" for a little vacation in New York leave a bad taste in the public's mouth.

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MONOGRAM

Two Minor Starters

"Kilroy On Deck" (Jackie Cooper-Jackie Coogan) and "Thunder On The Range (Johnny Mack Brown-Raymond Hatton) hit the cameras last week as this studio continued on its slow production pace.

Wound up on the lot were: "The Tenderfoot" (Eddie Albert-Gail Storm), "Jinx Money" (the Bowery Kids) and "Melody Range" (Jimmy Wakely-Virginia Belmont).

MONOGRAM SETS $3,850,000 LOAN

A bank credit of $3,850,000, consisting of direct loans and loans to its producers, covered by guarantee of Monogram Pictures Corp., was announced by Steve Broidy, president, and George D. Burrows, executive vice-president and treasurer.

The agreement, signed with the Security First National Bank of California, runs for a one-year period, is revolving in form. The latter feature will enable Monogram to use an aggregate of from ten to twelve million dollars of bank funds for production purposes during the current year. Allied Artists, Monogram big-budget subsidiary, will also have the funds available for its product.

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PARAMOUNT

Pick Up Here

While it cannot be said that things are humming on this lot, Paramount does show signs of life with two new starters joining the continuing "A Foreign Affair" (Jean Arthur-John Lund. New starters are Hal Wallis' "Sorry, Wrong Number" (Barbara Stanwyck-Burt Lancaster) and "Abigail, Dear Heart" (Claude Rains-McDonald Carey-Wanda Hendrix).

Like most of the other film plants, this outfit is holding current production to a minimum to see how things go in the next few months and to dispose of some of its high-budgeted backlog. Paramount's stock on hand consists of sixteen films now ready for release on the 1947-48 schedule.

In backlog at the present time are: "Dream Girl" (Betty Hutton-McDonald Carey), "The Big Clock" (Ray Milland-Maureen O'Sullivan), "The Sainted Sisters" (Veronica Lake-Joan Caulfield-Barry Fitzgerald), "The Emperor Waltz" (Bing Crosby-Joan Fontaine), "A Connecticut Yankee' (Bing Crosby-Rhonda Fleming), "The Long Gray Line" (Alan Ladd-Donna Reed), "Whispering Smith" (Alan Ladd-Brenda Marshall), "So Evil My Love" (Ray Milland-Ann Todd), "I Walk Alone" (Burt Lancaster-Lizabeth Scott-Kirk Douglas), "Saigon" (Alan Ladd-Veronica Lake), "Sealed Verdict" Carey), "My Own True Love" (Melvyn Douglas-Phyllis Calvert) (Ray Milland-Joan Marly), "Hazard" (Paulette Goddard-McDonald and "Night Has A Thousand Eyes" (Edward G. Robinson-Gail Russell) plus Pine-Thomas' "Alberquerque" and Cecil B. De Mille's "Unconquered" now ready for general release.

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REPUBLIC

Schedule On The Double

In a move to finish up its 1947-48 schedule of production in record time, this studio has assigned 35 films to twelve producers for completion by mid-summer. This will wind up Republic's announced 52 pictures for the year.

John Auer has been handed four of the top-budget pieces and his next will be "Another Dawn" starring Vera Ralston. Edmund Grainger gets three on his list and his nert will be "Wake of the Red Witch," starring John Wayne. Joseph Kane gets three more in addition to his currently shooting "Gallant Legion" (William Elliott-Adrian Booth). Allan Dwan will produce and direct a pair. John Wayne will turn in one more of his own productions; this one tagged "Eagles In Exile." Sidney Picker and Stephen Auer each get four to do. Edward J. White has "Eyes of Texas" and "Westerner and the Lady." Gordon Kay is responsible for a quartet in the Allan "Rocky" Lane western series.

The balance of the quota with the exception of four properties, has been assigned and the untagged four will be set for production within the next three months.

In this sparked program the studio has four set to roll almost immediately. "Secret Service Investigator," a Sidney Picker production was due to roll over the past weekend. "Carson City Raiders," an Allan Lane western, goes Feb. 6. Lou Brock starts his "Prison Train" February 13 and Steve Auer goes with "Daredevils In the Sky" on February 18.

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RKO

Hughes Deal ?

Hottest rumor (and more than a rumor, it is) of this week is the negotiation by Howard Hughes to take over, lock, stock and barrel, the RKO set-up. Hughes is after the Atlas Corp. holdings and Floyd Odlum admits he is willing to sell to the "right people" at the "proper price." The story on Hughes seems to be that he wants full control or nothing. And at last reports, Odlum was about decided to let Hughes the whole works — providing the wealthy oil and airplane magnate pays the right price.

Meanwhile, riding with the Hughes story was the report that Robert Young, of railroads and Eagle Lion, was negotiating for RKO, too. Spokesman for Mr. Young indicated that he and a group of people he represents had been considering RKO, as well as United Artists, as a possible investment. It is Mr. Young's present purpose, said his representative, to build Eagle Lion to its maximum. If, however, other deals present themselves at terms agreeable to Mr. Young and his group, it is possible they may be culminated.

ACTIVITY TO START HERE

While the big financial boys tossed RKO back and forth among themselves, studio production chiefs were more concerned with the immediate problem of resuming work after a six-week shut-down. Cameras will roll again on Feb. 9 when "The Boy with Green Hair," starring Pat O'Brien and Barbara Hale, starts. Second starter in February will be "Blood On the Moon," with Robert Mitchum and Barbara Bel Geddes. "The Long Denial," starring Melvyn Douglas will be number three on the February list.

SCOTT SUES FOR $1,314,200

Adrian Scott, producer of "Crossfire" and other RKO hits, filed his suit against the studio in the dismissal business for $1,314,200. Scott, one of the five fired summarily when he was cited for contempt of Congress during the Thomas hearings, claims $500,000 for "being deprived of artistic and intellectual satisfaction, $250,000 for "humiliation and anguish," $473,000 to cover "optional increases" set forth in his contract and $91,000 for "contract compensation." He had a two-year deal calling for $1400 a week and he claims that RKO was acting without cause in firing him for his refusal to answer the Thomas committee.

Meanwhile, Sir Alex Korda is reported to be negotiating with both Scott and Edward Dmytryk to do a picture for him. The pair have approval of the Federal Court to go to England before they stand trial in March. Naturally, any deal they make with Kord will have to be contingent upon the sentence handed down in their trials.

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SCREEN GUILD

Lippert Sets 3 Films

"The Return of Wildfire" is the first of a trio of pictures set by Robert L. Lippert for production for Screen Guild release. The film goes into work this month. "Kazan," a James Oliver Curwood story, and "Last of the Wild Horses" are set to follow quickly on the schedule.

The sudden death of Maury Nunes saddened his friends here and left a question mark on production schedule at Screen Guild. Nunes had five productions set for the year and as yet it is uncertain whether someone else will take over on these or whether they will be dropped from the schedule.

SCHARY OKAYS "BOY"

A lot of people took for granted that RKO would drop plans to produce "The Boy with Green Hair" following the Thomas committee's probe. However, they failed to reckon with production chief Dore Schary's determination not to be sidetracked from any productions in the liberal vein.

Schary was asked by a reporter recently if he would dare produce "Crossfire" today. He replied, "Of course, I would."

STUDIO SIZE-UPS

SELZNICK

Plans Progress

While Selznick executives were winding up final discussions on the future program here, the activity of putting the plans into work got under way.

The plan to acquire a chain of theatres for SRO product got started with the acquisition of the Victoria Theatre in New York. Negotiations are also under way for an SRO theatre in Los Angeles. Theatres in Beverly Hills and Hollywood are also being considered and it is believed that these will form a nucleus for a nationwide chain of houses where SRO releases will be showcased.

The Hellinger situation seems to have been settled as predicted too. Humphrey Bogart and Gregory Peck have been set to co-star in "Act of Violence" which will be made by Hellinger Productions for SRO release. Selznick hopes to have delivered all of the films planned by the late Mark Hellinger for his releasing organization.

☆

20th CENTURY-FOX

New Trend Here

Of the 48 films on 20th Century's 1948 production schedule, 25 will be from independent producers, including four imports from Alexander Korda. That means that 20th will produce 23, the same number of films it made last year. Thirteen of these are already completed. he indies who will contribute a brace of 21 pictures are Sol Wurtzel, Edward Alperson, Edward Small's Reliance Pictures, Frank Seltzer and Sam Baerwitz' Belsam Productions.

The inclusion of these smaller independent units in the 20th product list is a new departure for this company and is obviously intended to bolster the revenue coming in. This kind of inexpensive, quick turn-over product can well provide a sound basis to cover the more extravagant ventures of the company, which as a rule, pay out but take a much longer time in the process.

THREE IN PRODUCTION

With "The Iron Curtain" (Dana Andrews-Gene Tierney) and Walls of Jericho" (Cornel Wilde-Linda Darnell) wound up, this lot is occupied with only three films this week: "Apartment For Peggy" (Jean Craine-William Holden), "Chair For Martin Rome" (Victor Mature-Richard Conti) and "The Street With No Name" (Mark Stevens-Barbara Lawrence).

☆

UNITED ARTISTS

Looking Up

THE MOOD around the AU offices here these days is much brighter than it has been for months. Mary Pickford's "Sleep My Love" (Claudette Colbert-Robert Cummings) got good notices in its local preview, Samuel Bischoff has his picture, "The Pitfall" (Dick Powell-Lizabeth Scott) in production and Robert Golden has his "Texas, Heaven and Brooklyn" (Guy Madison-Dianna Lynn) in work.

Executives here are watching the RKO-Hughes deal with considerable interest. They figure that if Hughes takes over RKO, he will have the company's chain of theatres available for his three pictures (including "The Outlaw") all of which are tied up on UA release contracts. They see a chance for added profits for UA if Hughes should run his pictures through the RKO circuit. After all, 25 per cent is still a good chunk of profit and that would be UA's share.

PARIS PREMIERE?

Enterprise is talking again about a world premiere of "Arch of Triumph." If this comes off, the company will fly a special plane from here with 21 members of the press as guests. It will garner columns of free space in the daily papers and give the picture a send-off it needs to take it over the hump of $5,000,000.

So far, there has been no official showing of the film, but one thing is certain: Charles Einfeld, with his background in exploitation, advertising and publicity, will launch this one with real showmanship and, if the picture measures up, it promises to be a great grosser.

NINE READY FOR RELEASE

The company has eight pictures ready for release and they will come in quick succession. Now that Enterprise and UA have kissed and made up, "Arch of Triumph" is getting the spotlight again in preparation for release. Others to come include "A Miracle Can Happen," "Sleep My Love," "So This Is New York," "Atlantis," "Red River," "They Passed This Way" and Arthur Rank's "Man of Evil."

Meanwhile, Enterprise plans at least four more productions for this year. Although the deal with Ginger Rogers for "Wild Calendar" blew up, the company is still planning to make this picture. "Cairo Incident," "Tuesday In Bed" and "The Passion of Eugene Aram" are also scheduled for 1948 production. A picture from Harry Sherman titled "Tennessee's Partner" and Screen Plays, Inc. (they turned in "So This Is New York") has promised another one for this year.

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UNIVERSAL-INTERNATIONAL

For Spring Release

U-I HAS SCHEDULED its first quarter release program, with "The Senator Was Indiscreet" leading off. "Secret Beyond the Door" (Joan Bennett-Michael Redgrave) follows the "Senator." "A Woman's Vengeance" (Charles Boyer-Ann Blyth), "Black Bart" (Yvonne DeCarlo-Dan Duryea), "The Naked City" (Barry Fitzgerald-Howard Duff), "A Double Life" (Ronald Colman-Signe Hasso) and "Casbah" (Yvonne eDCarlo-Tony Martin) are all slated for quick release.

Set to follow this imposing group of films are others which should also pull big for U-I, like "Another Part of The Forest" (Frederic March-Ann Blyth), "Up In Central Park" (Dick Haymes-Deanna Durbin), "All My Sons" (Edward G. Robinson-Mady Christians), and "Are You With It" (Donald O'Connor-Olga San Juan).

It was rumored here a couple of months back that finances weren't all they should have been with this company. They were new and they had a fortune tied up in unreleased films. But it would seem the log jam is starting to break and the intake should begin to flow steadily with the kind of merchandise U-I has for sale now.

BRIEFLY

Audrey Totter has nabbed the fourth top role in the next Robert Montgomery film, "The Saxon Charm." Now it is Montgomery, Susan Hayward, John Payne and Miss Totter and the picture goes into production shortly.

Walter Wanger is going to try for an "Oscar" for Miss Hayward for her performance in "Smash-Up." He is planning a reissue just to refresh public opinion and Academy voters on the excellent performance Miss Hayward gave.

It looks as though "One Touch of Venus" will finally get in front of a camera after all these years of on-again-off-again. They have progressed as far as casting at U-I. So far it is Ava Gardner, Dick Haymes and Robert Walker. (What happened to the story that this actor was quitting films for good?)

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WARNER BROS.

Quickies Are Back!

THREE NEW STARTERS here this week, including the first of Warner Bros. new series of quickies. Interesting to note that J. L. Warner's name will not appear on this group of B's. He takes credit only on A stuff.

Shooting is "John Loves Mary" (Ronald Reagan-Jack Carson-Wayne Morris). This is the play that cost Warners a fortune back in the days when every studio in town was fighting for the right to spend hundreds of thousands of dollars on successful Broadway shows.

Also rolling is "Rope," the Alfred Hitchcock picture with James Stewart, John Dall and Joan Chandler heading the cast. This one was reported to be on a 10-day schedule originally, but tossing it into the Technicolor department upped the schedule to six weeks, still a short time. Hitchcock is using Technicolor in a new and novel manner in this one and the results will be interesting to see.

"The Fighting Terror" (Wayne Morris-Lois Maxwell) is the quickie. Saul Elkins is the producer, and he is slated to make a batch of them this year. Here, they like to call them "experimental" pictures, because "quickie" or "B picture" are such harsh words.

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NEWS DIGEST

(Continued from Page 10)

loosed another blast in Allied's battle to have the Society's powers curbed by legislation or litigation.

Pointing to the Washington State Supreme Court decision that ASCAP was not qualified to do business in the State because it was not complying with the State law, Myers cited the ASCAP copyright list filed with the State, containing about 80,000 musical compositions and when the cards were sampled, 10 out of 60 picked at random were found to be compositions that were not copyrighted and were in the public domain. If the percentage holds good throughout the list, Myers pointed out, then ASCAP claims license rights over 13,000 uncopyrighted compositions. In the titles sampled were compositions by Beethoven and Chopin, long since in the public domain.

The decision, said Myers, "has disclosed enough to warrant a thorough-going investigation of all of ASCAP's pretensions. Heretofore, proceedings and judicial pronouncements concerning ASCAP have been on the assumption that it was trying in good faith to protect the legitimate rights of its members. But if the same ratio of public domain music to copyrighted music can be developed as to ASCAP's entire repertoire, then that organization will be revealed as a gigantic fraud."

Meanwhile, the ASCAP board agreed to extend the effective date of the new licensing rates, which fostered the widespread exhibitor antipathy to the Society, to March 15. The board's decision came after negotiations between ASCAP and Theatre Owners of America had been continuing, but looked as though added time would be necessary before any agreement could be reached.

In Washington, Rep. Lewis introduced a bill to force ASCAP to deal exclusively with the producers so that when an exhibitor licenses a picture for exhibition from the distributor, the agreement would cover the music in the film, as well as all other rights.

* * *

"ARCH" AT UPPED ADMISSIONS, NO ROADSHOW

The Enterprise film, "Arch of Triumph" will be released on an advanced-admission price basis, but will not be roadshown, it was announced jointly by George Schaefer, Enterprise vice-president and sales head, and Gradwell Sears, president of United Artists, which will distribute the picture.

According to the announcement, the decision to eliminate the roadshow provision and put it into regular release at upped admissions was taken in order to bring the picture to the greatest portion of the public in the shortest time. The film will be shown at a $1.80 top.

The picture has the greatest "want-to-see" in audience potential of any hollywood film, results of a poll conducted by Audience Research Institute (the Gallup organization) indicate, the announcement declared.

* * *

FOX IN TELEVISION NEWSREEL DEAL

Television's first daily motion picture newsreel, produced by 20th Century-Fox Movietone News sponsored by R. J. Reynolds Tobacco. Co. (Camels), and covering the entire East Coast NBC network, will go on the air Feb. 16. The announcement was made jointly last week by Spyros P. Skouras, 20th-Fox president; Thomas D. Luckenbill, representing the tobacco company, and Frank E. Mullen, executive v. p. of NBC.

Skouras revealed that World-wide resources of Movietone News will be at the newsreel's disposal so that television audiences, first on the East Coast, but ultimately coast-to-coast, will get an up-to-the-minute newsreel daily. Skouras added that these television versions would be produced in addition to the semi-weekly regular motion picture theatre editions now being released by Movietone News.

The news program will be telecast daily Mondays through Fridays (7:50-8 P. M., EST) on the east coast NBC Television network which includes stations servicing the areas around New York, Washington, Philadelphia, Schenectady and Baltimore.

* * *

U-I'S 'ALL MY SONS' TO BE ROADSHOWN

Universal-International's "All My Sons" will get a special road show release, beginning April 15, it was announced by William A. Scully, v.p. and general sales manager, following a series of studio conferences. The April date was set so that the company can publicize and promote the film in order for the exhibitor, as well as the distributor, to get maximum results, Scully added.

Declaring that "All My Sons" demands this "specialized treatment" not only so that the distributor can benefit financially, but also because of the "the necessity of giving the exhibitor an opportunity to effectively exhibit this picture under the logical auspices," Scully voiced his confidence that exhibitors would "understand and appreciate" the roadshow, advanced-admission price policy on the film after they have seen the picture.

Release plans for "All My Sons" and several other pictures on U-I's 1948 roster will be set at a series of regional sales meetings, which began yesterday (1st) in San Francisco..

* * *

THOMAS FORMS EQUITY FILMS, E-L RELEASING

The formation of Equity Pictures, with a production schedule of 22 pictures for release this year through Eagle Lion, was announced last fortnight by Harry H. Thomas, who relinquished the presidency of PRC when it was absorbed last August by E. L. Welsch, former Universal executive producer, will be vice-president of the new company, with Thomas in the president's chair.

Also associated with the new venture are Jack Schwarz, Sid Justman, and Jerry Thomas, the latter to join the Equity in a production capacity.

Of the 22 projected features, 6 will be in color. First of these, "The Enchanted Valley" is completed, as is a black-and-white film, "Heading for Heaven," both Jack Schwarz productions. Action and exploitation stories will be the forte of the new unit.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (37)	In Production (2)
Westerns	Completed (11)	In Production (0)
Serials	Completed (2)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Let's Fall In Love	Lamour-Ameche	1-19			
Loves of Carmen, The	Hayworth-Ford	11-24			

COMPLETED —— 1947-48 ——

Adventures In Silverado	Bishop-Henry	11-10			
Best Man Wins	Buchanan-Lee	12-22			
Black Arrow, The	Hayward-Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie in the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Night Out	Singleton-Lake	9-29			
Brick Bradford	Richmond-Johnson	10-27	12-18		
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble (66)	Baxter-Cheirel	8-4	11-27		
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Eternal Melody, The	Kiernan-Engrth	11-10			
Fuller Brush Man, The	Skelton-Blair	10-27			
Gallant Blade (C)	Parks-Chapman	12-8			
Glamour Girl	Krupa-Reed	9-1	1-16		
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26	1-48		
Details under title: Double Take					
It Had To Be You (98)	Rogers-Wilde	5-26	12-47		1-5
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The	Hayworth-Welles	10-14			
Last Days of Boot Hill, The	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Little Spanish Town, A	Autry-Marion	8-18			
Lone Wolf in London, The (68)	Mohr-Saunders	5-26	11-13		
Lulu Belle	Lamour-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou	Lowery-Barton	9-15	1-23		
Mating of Millie, The	Ford-Keyes	7-7			
My Dog Rusty	Donaldson-Doran	11-24			
Phantom Valley	Starrett-Burnette	8-4	2-19		
Port Said	Bishop-Henry	12-22			
Prince of Thieves (72)	Hall-Morison	5-12	1-48		
Relentless	Young-Chapman	12-9	2-48		
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of The Whistler, The	Duane-Aubert	10-27			
Rose of Santa Rosa	Hot Shots	9-1	12-25		
Sign of the Ram, The	Peters-Knox	8-4			
Six Gun Law	Starrett-Saunders	7-7			
Sea Hound, The (Serial)	Crabbe-Blake	5-26	1-9		
Song of Idaho	Vincent-Grant	10-27			
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Swordsman, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Granger (Serial)	Stevens-Stewart	8-4			
To the Ends of the Earth	Powell-Hasso	12-9	2-48		
Trapped by Boston Blackie	Morris-Lane	12-22			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora	Starrett-Burnette	9-29			
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The	Jergens-Dunne	9-29	2-12		
Wreck of The Hesperus, The	Parker-White	9-15	2-5		

—— 1946-47 ——

Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Bulldog Drummond at Bay (70)	Randell-Louise	12-23	5-15	820	
Bulldog Drummond Strikes Back (65)	Randell-Henry	9-4		821	
Corpse Came C.O.D., The (87)	Brent-Blondell	1-6	5-31	840	
For the Love of Rusty (69)	Donaldson-Powers	12-23	5-1	812	
Framed (82)	Ford-Carter	9-30	4-47	834	3-17
Details under title: They Walk Alone					
Fuller Brush Man	Skelton-Blair				
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47	836	3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	7-15	838	6-23
Details under title: Twin Sombreros					
Keeper of The Bees (68)	Henry-Duane	3-17	7-10	802	
Last of The Redman (Color) (77)	Hall-Ankers	9-16	8-47	837	
Law of The Canyon	Starrett-Burnette	10-28	4-24	867	
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19	815	
Details under title: Broadway Baby					
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29	817	
Details under title: Crime Doctor's Vacation					
Pacific Adventure (95)	Randell-Steinbeck	7-47		835	
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29	863	
Riders of The Lone Star (55)	Starrett-Hunter	12-23	8-14	870	
Smoky River Serenade (67)	Campbell-Terry	4-28	8-21	857	
Son of Rusty, The (69)	Donaldson-Powers	4-14	8-7	813	
Sport of Kings (68)	Henry-Campbell	2-17	6-26	811	
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25	7-3	819	
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26	853	
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
When a Girl's Beautiful	Jergens-Platt	6-23	9-25	827	

EAGLE-LION

1947-48 Features	Completed (26)	In Production (1)
Westerns	Completed (5)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Spiritualist, The	Bey-Bari	1-19			

COMPLETED —— 1947-48 ——

Adventures of Casanova (83)	deCordova-Nash	5-12	2-7	812	
Black Hills	Dean-Ates	5-12	9-27	851	
Blonde Savage (61)	Sherwood-Ericson	7-7	11-22	807	10-13
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20	803	9-23
Check Your Guns (55)	Dean-Gates	7-7	1-24	853	12-8
Close-up	Baxter-Gilmore	12-22			
Cobra Strikes, The	Ryan-Fraser	1-5			
Corkscrew Alley	O'Keefe-Trevor	11-24			
Enchanted Valley (C)	Curtis-Gwynne	9-1	1-31		
Gentleman After Dark (76)	Donlevy-Hopkins	Reissue	11-8	735	
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven (71)	Erwin-Farrell	8-4	1-17	810	1-5
It's Maider	Switzer-Whalen	5-12			
Linda Be Good (67)	Hubbard-Knox	7-21	1-3	808	10-27
Love From A Stranger	Sidney-Hodiak	3-17	11-15	806	12-8
Man from Texas	Craig-Bari	5-26	10-18		
Details under title: A Texas Story					
Man in the Iron Mask (110)	Hayward-Bennett	Reissue	11-8	735	
Mickey (C)	Butler-Goodwin	11-10			
Noose Hangs High, The	Abbott-Costello	11-24			
Northwest Stampede	Leslie-Craig	7-21	1-17		
Details under title: Wild Conquest					
Open Secret (70)	Ireland-Randolph	9-1	2-14	813	2-2
Out of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10			
Prelude to Night	Scott-Lynn	9-1	2-7		
Rampage	Mitchell-Long	12-22			
Return of Rin-Tin-Tin, The (V) (65)	Rin-Tin-Tin-Woods	9-16	10-25	804	12-8
Return of the Lash (59)	LaRue-St. John				12-8
Shadow Valley (58)	Dean-Ates		11-9	852	12-22
Smugglers, The	Redgrave-Kent	Foreign	1-31	811	
T-Men (91)	O'Keefe	7-21	1-10	809	12-22
Take My Life (85)	Cynt-Williams	Foreign	2-28	814	
Tomorrow You Die	Ireland-Ryan	5-12			
Tornado Range (56)	Dean-Holt	9-1	2-21	854	
Whispering City (92)	Lukas-Dantine	11-15		805	11-24

—— 1946-47 ——

Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Big Fix (63)	Brown-Ryan	4-19		702	5-12
Border Feud (55)	LaRue-Marlen	12-13	5-10	792	5-26
Caravan (80)	Granger-Kent	Foreign	8 2	106	9-15
Cheyenne Takes Over	LaRue-St. John	8-4	10-25	757	
Details under title: The El Lobo Mystery					
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24	733	
Gas House Kids in Hollywood (63)	Switzer-Bartlett	8-23		712	9-15
Gashouse Kids Go West (63)	Switzer-Williams	4-14	7-12	711	7-21
Ghost Town Renegades (57)	LaRue-St. John	4-28	7-26	754	8 18
Gun Law	LaRue-St. John	7-21	10-18	756	
Heartaches (71)	Ryan-Norris	3-3	6-28	704	7-7
Details under title: Silent Voice					
International Lady	Brent-Massey	Reissue	5-24	734	
Killer at Large (64)	Shaw-Lowery	3-3	5-31	717	6-23
Details under title: Gangway for Murder					
Philo Vance's Gamble (62)	Curtis-Austin	11-25	4-13	707	5-26
Philo Vance Returns (64)	Wright-Austin	10 14	6-14	708	4-28
Philo Vance's Secret Mission (64)	Curtis-Ryan		8-30	709	9 13
Pioneer Justice (56)	LaRue-St. John	4-14	6-28	753	7-7
Railroaded (72)	Ireland-Ryan		8-30	710	10-13
Range Beyond the Blue (53)	Dean-Ates		6-15	745	3-31
Red Stallion (C) (81)	Paige-Nash	10-14	8-16	107	8-4
Repeat Performance (93)	Leslie-Hayward	1-6	5-30	105	6-9
South of Pago Pago (84)	Hall-McLaglen	Reissue	6-21	736	
Step Child (70)	Austin-Joyce	2-3	6-7	703	6-23
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5	715	4-28
Details under title: The Corpse Came Calling					
Too Many Winners (60)	Beaumont-Marshall	2-17	5-24	716	6-9
West To Glory (61)	Dean-Ates		4-13	746	5-12

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John		4-26	766	
Frontier Fighters (39)	Crabbe-St. John		4-26	761	
Panhandle Trail (—)	Crabbe-St. John		4-26	765	
Raiders of Red Gap (38)	Crabbe-St. John		4-26	763	
Shootin' Irons (40)	Newhill-O'Brien		4-26	764	
Thundergap Outlaws (39)	Newhill-O'Brien		4-26	762	

Unconquered (T) (146)	Cooper-Goddard	8-19		4705	9-29
Waterfront At Midnight	Garfield-Hughes	12-8			
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-18
—— 1946-47 ——					
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8 6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
Danger Street (66)	Lowery Withers		6-20	4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-9
Desert Fury (T) (95)	Scott-Hedlak	9-2	8-15	4617	8-4
Details under title: Desert Town					
Fear in The Night (72)	Kelly-York	4-29	4-18	4621	3-3
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery Savage	6-24	8-22	4625	3-3
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	460)	3-3
Perils of Pauline (T) (96)	Hutton-Lund	3-18	7-4	4615	6-23
Sealed Verdict	Milland-Marly	12-8			
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	5-12
Variety Girl (93)	Hatcher Kelley	11-11	8-29	4618	7-21
Welcome Stranger (107)	Crosby-Cam Bold	3-18		4613	4-28
Details under title: The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamour-Milland			9-1. R5-3620	
Plainsman, The (113)	Cooper-Arthur			9-1. R5-3624	

REALART

REPUBLIC

1947-48 Features	Completed (13)	In Production (2)
Westerns	Completed (6)	In Production (0)
Serials	Completed (2)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Gallant Legion, The	Elliott-Booth	1-5			
Moonrise	Clark-Russell	1-5			

COMPLETED —— 1947-48 ——

Bandits of Dark Canyon	Lane Waller		12-15	752	
Bill and Coo (Tr.) (61)	Burton's Birds				1-5
Bold Frontiersman	Lane-Waller	12-22			
Details under title: Cimarron Trails					
California Firebrand	Hale-Booth	10-13	3-15	654	
Campus Honeymoon	Crane-Wilde	10-13	2-1	703	
Dangers of The Canadian Mounted	Bannon-Belmont	10-27		792	
G-Men Never Forget (Serial)	Moore-Ames	8-4	9-9	791	
Heart of Virginia	Martin-Lowery	12-22			
I, Jane Doe	Hussey-Carroll	11-24			
Inside Story, The	Hunt-Lundigan	9-15	3-15		
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature	12-20		761	
Macbeth	Welles-Nolan	7-7			
Madonna of The Desert	Castle-Roberts	11-10	2-23		
Main Street Kid, The	Pearce-Martin	9-29	1-1	701	
Oklahoma Badlands	Lane-Coles	11-24	2-22	753	
Old Los Angeles	Elliott-McLeod	10-13			
Red Pony, The (T)	Loy-Mitchum	6-9			
Slippy McGee	Barry-Evans	9-1	1-15	702	
Thunder In The Forest	Roberts-Douglas	12-8			
Under California Stars (Tr.)	Rogers-Frazee	11-24			
Wild Frontier, The	Lane-Holt	5-12	10-1	751	10-13
—— 1946-47 ——					
Along the Oregon Trail (Trucolor) (64)	Hale-Booth		8-30	651	9-15
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	5-15	642	6-9
Blackmail (67)	Marshall-Mara	1-6	7-24	617	8-18
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley		6-10	694	
Driftwood (90)	Brennan-Warrick	5-26	9-15	621	11-10
Exposed (59)	Mara-Scott	5-12	9-8	623	9-29
Details under title: It's Murder She Says					
Fabulous Texan, The (95)	Elliott-Carroll	6-23	11-9	624	11-24
Flame, The (97)	Carroll-Ralston	3-31	11-24	628	
Details under title: The Outcast					
Gay Ranchero, The (Tr.)	Rogers-Frazee	8-4	1-10	644	
Homesteaders of Paradise Valley (59)	Lane-Blake		4-1	664	
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	692	
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21	693	
Marshal of Crippled Creek (58)	Lane-Blake	11-25	8-15	667	9-15
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	615	5-26
Details under: Untitled					
On The Old Spanish Trail (Tr.) (75)	Rogers-Frazee	5-12	10-15	648	10-27
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665	
Pilgrim Lady, The (67)	Lane-Blake	9-2	5-15	663	5-26
Details under title: The Inner Circle					
Pretender, The (69)	Dekker-Craig	3-31	8-16	620	
Details under title: Complex					
Robin Hood of Texas (71)	Autry-Roberts	4-28	7-15	685	9-15
Rustlers of Devil's Canyon (58)	Lane-Blake	10-14	7-1	661	7-21
Saddle Pals (72)	Autry-Roberts	3-17	6-15	684	6-23
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	661	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Spoilers of The North (66)	Kelly-Booth	8-9	4-24	612	5-12
Springtime in The Sierras (Tr.) (75)	Rogers-Frazee	3-3	7-15	646	8-4
Stagecoach to Denver (56)	Lane-Blake		12-23	662	
That's My Man (104)	Amecho-McLeod	11-11	6-1	613	4-14
Details under title: Gallant Man					
That's My Gal (Trucolor) (66)	Barry Roberts	8-6	5-15	609	6-23
Timber Trail (Tr.)	Hale-Roberts	1-19			
Trespasser, The (71)	Evans-Douglas	2-27	7-3	619	7-21
Details under title: The Finger Woman					
Twilight on the Rio Grande (71)	Autry-Mara	1-20	4-1	683	4-28
Under Colorado Skies (Tr.) (65)	Hale-Booth	7-7	12-15	652	12-22
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2-17
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	6-23
Details under title: Snow Cinderella					
Wyoming (84)	Elliott-Ralston	11-25	8-1	618	8-4
Web of Danger (58)	Mara-O'Flynn	10-28	6-10	616	6-23
Yankee Fakir (71)	Fowley-Woodbury		4-1	611	4-28

RKO RADIO

1947-48 Features	Completed (43)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Mr. Joseph Young of Africa	Johnson-Armstrong	1-5			

COMPLETED —— 1947-48 ——

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6		801	6-9
Crossfire (86)	Young-Mitchum	3-17		802	7-7
Riffraff (80)	O'Brien-Siezak	6-24		803	6-9
Seven Keys to Baldpate (66)	Terry-White	11-25		804	6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20		805	6-9

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd-Karloff	4-14		809	11-24
Night Song (102)	Andrews-Oberon	4-14		806	11-24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Holt-Leslie	8-4		808	11-24

NOT DESIGNATED

Arizona Ranger, The	Holt-Leslie	11-10			
Berlin Express	Oberon-Ryan	9-1			
Fighting Father Dunne	O'Brien-Dell	3-31			
Fort Apache	Fonda-Temple	8-18			
Details under title: War Party					
Good Sam	Cooper-Sheridan	8-18			
Guns of Wrath	Holt-Leslie	12-22			
I Remember Mama	Dunne-Homolka	6-9			
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern				
Joan	Bergman-Ferrer	10-13			
Man About Town	Chevalier-Derrier	Foreign			
Miracle of The Bells, The	MacMurray-Valli	8-4			
Mystery In Mexico	Lundigan-White	10-13			
Pearl, The	Marques-Armendariz	Foreign			
Race Street	Raft-Maxwell	9-1			
Return of the Badman	Scott-White				
Roughshod	Sterling-Grahame	7-7			
Station West	Powell-Greer				
Tall, Dark Stranger	Young-Holden	9-1			
Details under title: Rachel					
Tarzan and the Mermaids	Weissmuller-Joyce	8-4			
Tycoon (T)	Wayne-Day	2-3			2-8
Under Arizona Skies	Holt-Leslie	9-1			
Velvet Touch, The	Russell-Genn	10-13			
Window, The	Hale-Kennedy	11-24			
Your Red Wagon	O'Donnell-Granger	7-7			

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25		862	6-9
Mourning Becomes Electra (172)	Russell-Redgrave	4-14			11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo	4-29		851	7-21
Song Is Born, A (T)	Kaye-Mayo	8-4			
Details under title: That's Life					

REISSUES

Bambi (70)	Disney Cartoon Feature	2-1			
Gun Law (60)	O'Brien-Oehman	10-3			
Border G-Man (60)	O'Brien-Johnston	11-14			
Lawless Valley (60)	O'Brien-Sutton	1-30			
Painted Desert (60)	O'Brien-Johnston	12-19			
Trouble In Sundown (60)	O'Brien-Whitley	3-2			

—— 1946-47 ——

BLOCK NO. FOUR

Beat the Band (67)	Langford-Krupa	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3

METRO-GOLDWYN-MAYER

1947-48 Features Completed (28) In Production (4)

NEW PRODUCTIONS

SOUTHERN YANKEE
Comedy—**Started** January 19
Cast: **Red Skelton**, Brian Donlevy, Arlene Dahl.
Director: **S. Sylvan Simon** Producer: Paul Jones
Story: **Skelton plays** a spy for the North and the South during the Civil War.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Date With Judy, A	Beery-Powell	1-5			
Easter Parade	Astaire-Garland	12-8			
Julia Misbehaves	Carson-Pidgeon	1-19			

—— 1947-48 ——

Alias The Gentleman	Beery-Patrick	5-13	Mar	818	
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept	803	2-17
B. F's Daughter	Stanwyck-Heflin	9-29			
Big City, The	O'Brien-Murphy	10-27			
Cass Timberlane (119)	Tracy-Turner	5-12	Jan	813	11-17
Bride Goes Wild, The	Johnson-Allyson	7-7	Mar	819	
Details under title: Virtuous					
Desire Me (91)	Garson-Hart	4-1	Oct		9-29
Details under title: A Woman of My Own					
Good News (T) (95)		3-31	Dec	810	12-22
Green Dolphin Street	Turner-Heflin	9-30		811	
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7	Feb	815	
Homecoming	Gable-Turner	9-15			
If Winter Comes (97)	Pidgeon-Kerr	6-9	Jan	814	1-5
Killer McCoy (103)	Mooney-E. Taylor	6-23	Dec	809	10-27
Luxury Liner (T)	Brent-Gifford	5-1			
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Master of Lassie	Gwenn Leigh	9-29			
Details under title: Hills of Home					
Merton of the Movies (82)	Skelton O'Brien	9-2	Oct	805	7-21
On An Island With You	Williams-Lawford	6-23			
Pirate, The (T)	Garland-Kelly	3-3			
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-1
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4
Summer Holiday	Rooney-DeHaven	7-8			
State Of The Union	Tracy-Hepburn	10-13			
Tenth Avenue Angel (76)	O'Brien-Murphy	4-1	Feb	816	1-19
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov	808	10-13
Three Daring Daughters (T)	MacDonald-Turbi	11-25	Mar	817	
Details under title: The Birds and the Bees					
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4
Details under title: Ballerina					

—— 1946-47 ——

Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Cynthia (98)	Taylor-Murphy	11-25	July	726	5-26
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June	724	4-14
Details under title: Cynthia's Secret					
Fiesta (T) (104)	Williams-Carroll	12-24	July	727	6-23
High Barbaree (91)	Johnson-Allyson	5-27	May	721	3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-4
Hucksters, The (115)	Gable-Kerr	1-20	Aug	728	6-23
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr	718	3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr	719	6-10
Living In a Big Way (104)	Kelly-McDonald	8-6	June	725	6-9
Details under title: To Kiss and To Keep					
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug	729	7-7
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr	720	2-17
Undercover Maisie (90)	Sothern-Nelson	11-11	May	722	3-17
Yearling, The (T) (128)	Peck-Jarman	8-20	May	717	12-9

REPRINTS

Gone With The Wind	Gable-Leigh		Feb		
Great Waltz (T) (103)	Rainer-Gravet		July	723	
Ninotchka (112)	Garbo-Douglas	Reprint	Dec	812	
Philadelphia Story, The (110)	Hepburn-Stewart-Grant				
Rage In Heaven (82)	Bergman-Montgomery		Oct	705	9-2

MONOGRAM

1947-48 Features Completed (14) In Production (1)
Westerns Completed (3) In Production (1)

NEW PRODUCTIONS

KILROY ON DECK
Comedy—Started January 17
Cast: Jackie Cooper, Jackie Coogan, Renee Godfrey, Robin **Chandler, Ralph** Sanford, Charles LaTorre, Curt Bois.
Director: Frank McDonald Producer: Sid Luft
Story: Two young sailors get caught in French black market and break the gang running it.

THUNDER ON THE RANGE
Western—**Started** January 26
Cast: Johnny Mack Brown, Raymond Hatton.
Director: Lambert Hillyer Producer: Barney Sarecky
Story: Establishing of telephone lines brings battles between outlaws and land owners.

RELEASE CHART

COMPLETED

—— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angels' Alley	Gorcey-Gray	11-24	3-7		
Released originally under title: When Strangers Marry		Reissue	12-27	4706	
Betrayed (66)	Rogers-Rogers				
Death On The Doorsteps	Stewart-Preisser	12-8			
Docks of New Orleans	Winters-Young	11-24			
Fighting Mad (75)	Errol-Kirkwood	9-15	2-7	4703	
Details under title: A Palooka Named Joe					
High Tide (72)	Tracy-Castle	3-31	10-11	4701	10-13
Jiggs and Maggie in Society (66)	Yule-Riano	9-29	1-10	4704	
Jinx Money	Gorcey-Caldwell	1-19			
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Louisiana (83)	Davis-Lindsay	3-3	11-1	4703	9-15
Melody Ranch	Wakely-Belmont	1-19			
Overland Trails (58)	Brown-Belmont	11-24	1-31	4-51	
Perilous Waters (66)	Castle-Long	9-1	2-14	4707	
Rocky	McDowall-Barrier	8-18	2-21	4705	
Rose of the Rio Grande (60)	Carroll-Movita	Reissue	2-28	4-10	
Smart Politics (68)	Preisser-Stewart	9-15	1-3	627	1-5
Song of The Drifter (53)	Wakely-Coles	11-10	1-17	685	

—— 1946-47 ——

Chinese Ring, The (67)	Winter-Currie	9-1	12-6	616	12-22
Code of the Saddle (53)	Brown-Hatton		6-28	677	
Dillinger (72)	Tierney-Jeffries	Reissue	7-5	3803	
Flashing Guns (59)	Brown-Hatton	6-23	9-20	673	
Gun Talk (58)	Brown-McIntyre	9-1	12-20	674	
Details under title: Man from Powder River					
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Poland	12-23	6-21	620	5-12
Kilroy Was Here (68)	Cooper-Coogan	3-31	7-19	622	
King of The Bandits (66)	Roland-Greene	6-9	11-8	624	
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton		5-24	672	
Mutiny in the Big House (83)	Bickford-MacLane	Reissue	7-	3803	
Newshounds (63)	Gorcey-Hall	3-31	9-13	622	
Details under title: Searchers					
Prairie Express (55)	Brown-Hatton	8-4	10-25	678	
Details under title: Dusty Trail					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Ridin' Down the Trail (53)	Wakely-Taylor	7-7	10-4	635	
Details under title: Song of the Saddle					
Robin Hood of Monterey (55)	Roland-Brent	5-12	9-6	603	
Sarge Goes To College (64)	Stewart-Preisser		5-17	618	5-12
Silver Stallion (59)	Sharpe-Mahon	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White		4-5	684	4-28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Suspense (101)	Bellita-Sullivan	10-29	6-15	609	4-15
Details under title: Glamour Girl					
Thunderbolt (T) (44)	Documentary		7-26	666	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Wolf Call (61)	Carroll-Movita	Reissue	6-7	613	5-12

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-O'Neil	12-23	5-16	2	7-21
Gangster, The (86)	Sullivan-Bellita	2-17	11-2	3	11-10
Hunted, The	Bellita-Foster	4-14	4-7	6	
It Happened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Panhandle	Cameron-Downs	9-20	2-22	5	
Smart Woman	Bennett-Ahern	10-27	4-30	7	
Song of My Heart (89)	Sandstrom-Long	2-3	1-31	4	11-24
Details under title: Tragic Symphony					
Tenderfoot, The	Albert-Storm	12-8	5-30	8	

PARAMOUNT

1947-48 Features Completed (28) In Production (3)

NEW PRODUCTIONS

SORRY, WRONG NUMBER
Drama—Started January 12
Cast: Barbara Stanwyck, Burt Lancaster, Ann Richards.
Director: Antole Litvak Co-Producers: Hal Wallis - Antole Litvak
Story: From the famed radio story of the woman who hears her own murder plotted and tries to make people believe her when she says she is going to be killed.

ABIGAIL, DEAR HEART
Drama—Started January 12
Cast: Claude Rains, Macdonald Carey, Wanda Hendrix, Andrea King, Henry Hull.
Director: Mitchell Leisen Producer: Richard Maibaum
Story: Young wife of an old man falls in love with a younger man but the romance does not work out.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Foreign Affair, A	Arthur-Lund-Dietrich	12-22			

—— 1947-48 ——

COMPLETED

Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8-18
Albuquerque (C)	Scott-Britton	3-3	2-20	4709	
Big Clock, The	Milland-O'Sullivan	3-17			
Big Town After Dark (70)	Reed-Brooks	5-26	12-12	4706	11-24
Big Town Scandal	Reed-Brooks	6-23			
Caged Fury	Denning-Ryan	9-29			
Connecticut Yankee, A (T)	Crosby-Fleming	11-10			
Dream Girl	Hatton-Carey	5-12			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Golden Earrings (95)	Milland-Dietrich	8-19	10-31	4703	9-1
Hazard	Goddard-Carey	11-10			
I Walk Alone (89)	Lancaster-Scott	12-23	1-16	4708	12-22
Details under title: Deadlock					
Mr. Reckless	Eythe-Britton	11-10			
Details under title: Hard To Kill					
My Own True Love	Douglas-Calvert	7-7			
Long, Grey Line, The	Ladd-Reed	9-29			
Night Has A Thousand Eyes	Robinson-Russell	7-7			
Paleface, The (T)	Hope-Russell	8-18			
Road To Rio (100)	Crosby-Hope	1-6	12-25	4707	11-24
Saigon	Ladd-Lake	12-9	3-12	4710	
Sainted Sisters	Lake-Caulfield-Fitzgerald	10-27			
So Evil My Love	Milland-Todd	5-26			
Speed To Spare	Arlen-Rogers	10-27			

BLOCK NO. FIVE

Banjo (68)	McNutt-White	9-16		725	4-23
Born To Kill (92)	Trevor-Tierney	5-27		722	4-23
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale	2-4		724	4-23
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison	4-1		721	4-23
Tarzan and the Huntress (72)	Weissmuller-Joyce	10-14		723	3-31

BLOCK NO. SIX

Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long	12-9		728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward	8-19		726	5-26
Thunder Mountain (60)	Holt-Myer	10-28		730	5-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727	5-26
Details under title: Desirable Woman					

SPECIALS

Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Notorious (101)	Bergman-Grant	10-29		761	8-5
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

SCREEN GUILD

1947-48 Features — **Completed (9)** — **In Production (0)**

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-A'ber'son	3-31	9-13	4702	
Miracle in Harlem (71)	Stepin Fetchit		1-24	X-3	
Road to the Big House (72)	Shannon-Doran		12-27	4706	
Prairie, The (80)	Aubert-Baxter		1-10	4705	
Trail of the Mounties (42)	Hayden-Holt	3-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt		12-13	4707	

— 1946-47 —

Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Bush Pilot (60)	Hudson-LaRue	Foreign	6-7	4616	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Call It Murder (74)	Bogart-Whorf	Reissue	9-13	S-2	
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
My Dog Shep	Neil-Chapman	9-2	12-1	4609	
Prairie, The (72)	Baxter-Aubert	8-18	11-29	4705	
Queen of The Amazon (60)	Morison-Lowery	9-30	1-15	4611	4-28
Racketeers (58)	Foster-Douglas	Reissue	9-13	S-1	
Renegade Girl	Curtis-Savage	9-30	12-25	4612	
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton		5-3	4608	
Sepia Cinderella (69)	Negro Cast		10-18	X-1	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden	3-15		HC07
Texas Trail (59)	Boyd-Hayden	4-12		HC08
Partners of the Plains (71)	Boyd-Hayden	4-26		HC09
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10		HC10
Heart of Arizona (68)	Boyd-Hayden	6-14		HC11
Bar 20 Justice (65)	Boyd-Hayden	7-19		HC12
Frontiersman, The	Boyd-Hayden	11-8		HC13
Sunset Trail	Boyd Hayden	11-25		HC14
Pride of the West	Boyd-Hayden	1-3		HC15

SELZNICK—S.R.O.

Features — **Completed (4)** — **In Production (1)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Mr. Blandings Builds His Dream House	Grant-Loy		10-13		

COMPLETED

Duel In the Sun (T) (138)	Jones-Cotten		3-19	4-17	4-14
Intermezzo (70)	Bergman-Howard	Reissue		Oct	
Paradine Case, The (132)	Todd-Peck		12-23		1-19
Portrait of Jenny	Cotten-Jones		3-3		

20th CENTURY-FOX

1947 Features — **Completed (54)** — **In Production (3)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Apartment for Peggy	Crain-Holden		1-19		
Chair For Martin Rome, The	Mature-Conti		1-5		
Street With No Name, The	Stevens-Lawrence		1-5		

— 1947-48 —

Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Brasher Doubloon, The (72)	Montgomery-Gould	7-22	Feb	707	2-17
Call Northside 777 (111)	Stewart-Walker	10-13	Feb	805	2-2
Captain From Castile (T) (140)	Powers-Peters	12-9	Jan	801	12-8
Carnival In Costa Rica (T) (95)	Haymes-Holm	4-29	Apr	710	3-31
Challenge, The	Conway-Vincent	11-24			
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec	731	12-8
Deep Waters	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct	729	9-29
Fury at Furnace Creek	Mature-Gray	9-15			
Details under title: Ballad of Furnace Creek					
Gentleman's Agreement (118)	Peck-McGuire	6-9			11-24
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Give My Regards to Broadway (T)	Guild-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-26
Iron Curtain, The	Andrews-Tierney	12-8			
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Late George Apley, The (98)	Colman-Cummins	7-8	Apr	712	2-17
Let's Live Again	Emery-Brooks	11-24			
Margie (T) (94)	Crain-Young	2-18	Nov	646	10-28
Mess Rose (82)	Cummins-Mature		June	717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730	10-13
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign		Apr	714	4-14
Sitting Pretty	Young-O'Hara	11-10			
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan	703	1-6
Snake Pit, The	deHavilland-Genn	8-4			
Summer Lightning (T)	Haver-McCallister	3-17			
Tender Years, The (81)	Brown-Hutchinson	9-1	Jan	803	12-8
That Lady In Ermine (T)	Grable-Fairbanks	11-10			
Details under title: This Is the Moment					
13 Lead Soldiers	Conway-Wescott	12-22			
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702	1-6
Thunder in the Valley (T) (103)	Garner-McCallister	7-22	Nov		
Rev. under title: Bob, Son of Battle					
Walls of Jericho	Wilde-Darnell	11-10			
You Were Meant for Me (91)	Crain-Dailey	9 15	Feb	820	2-2

REISSUES

Alexander's Ragtime Band (106)	Power-Faye	Mar	709	
Drums Along the Mohawk (103)	Colbert-Fonda	Oct	741	
Grapes of Wrath (128)	Fonda-Darnell	Dec	745	
How Green Was My Valley (118)	Pidgeon-O'Hara	Sept	727	
Les Miserables (105)	March-Laughton	Jan	704	
Mark of Zorro (93)	Power-Darnell	Oct	740	
Stanley and Livingstone (101)	Tracy-Greene	Jan	705	
Swamp Water (90)	Brennan-Huston	Sept	728	
Tobacco Road (84)	Tierney-Andrews	Dec	744	
Western Union (95)	Young-Scott	June	719	

SOL WURTZEL PRODUCTIONS

Arthur Takes Over	Collier-Cowan	12-22			
Backlash (66)	Travis-Rogers	9-30	Mar	711	
Crimson Key (76)	Taylor-Dowling	3-31	July	722	7-7
Dangerous Years, The (62)	Halop-Todd		Feb	804	12-22
Half-Past Midnight	Taylor-Knudsen	11-24			
Invisible Wall, The (73)	Castle-Christine	6-9	Oct	732	10-13
Jewels of Brandenburg (66)	Travis-Chairel		May	716	4-14
Roses Are Red (67)	Castle-Knudsen	6-23	Dec	734	11-10
Second Chance (62)	Taylor-Curtis		Sept	726	7-21
Strange Journey (65)	Kelly-Massen	5-27	Feb	708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1947-48 Features — **Completed (26)** — **In Production (1)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

THE PITFALL

Drama—Started January 17
Cast: Dick Powell, Lizabeth Scott, Jane Wyatt.
Director: Andre de Toth — Producer: Samuel Bischoff
Story: Not available. See next issue.

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Arab of Triumph	Bergman-Boyer		7-22	Ent	
Atlantis	Montez-Aument		3-3	Neb	
Body and Soul (104)	Garfield-Palmer		1-20	1147	Ent	8-18
Christmas Eve (90)	Mason-Calvert		Fur	GFD	
Dead Don't Dream	Boyd-Brooks		8-4	BB	
False Paradise	Boyd-Brooks		9-1	BB	
Heaven Only Knows (97)	Cummings-Donlevy	12-23	9-47	Neb	8-4
Henry V (T) (134)	Olivier-Newton		For	9-47	GFD	4-29
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue (90)	Raft-Havoc	5-12	12-47	Bis	1-5
Laff Time (C)	Olsen-Jannsen		9-30	Re	
Details under Misc. Independents Chart					
Lured (102)	Sanders-Ball	11-11	7-25	Smg	7-21
Details under title: Personal Column					
Mad Wednesday (80)	Lloyd-Walburn		10-1	Stg	3-3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Raft-Blondell	12-9	9-47	Gs	11-10
Miracle Can Happen, A	All-Star	8-5	11-47	Bog-Mar	
Red River	Wayne-Clift			Hks	
Roosevelt Story (80)	Documentary		11-47	U-L	7-7
Silent Conflict	Boyd-Brooks		7-21	BB	
Sleep My Love (97)	Boyd-Brooks		9-1	BB	
Sleep My Love	Colbert-Cummings		6-9	ri	1-19
So This Is New York	Morgan-Vallee	10-13		Ent	
Stampede	Wayne-O'Sheridan	9-30		Hks	
Details under title: Red River					
Strange Gamble	Boyd-Clyde		9-1	BB	
Time of Your Life, The	Cagney-Bendix		5-26	Cgy	
Vendetta	DeGeorge-Brooks		8-19	Hgs	

—— 1946-47 ——

Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	12-23
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	5-19	R-C	5-12
Carnegie Hall (134)	Hunt-Prince		8-2	LeB-M	3-17
Copacabana (92)	Miranda-Marx	12-9	5-30	Csl	5-26
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Rach	3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg	4-28
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn	4-14
Details under title: Strange Redfellows					
Hal Roach Comedy Carnival (112)	Abel-Rafferty		8-29	Ro	9-1
Details under titles: Curley (5-27) and Fabulous Joe (3-3)					
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.	9-16
Marauders, The	Boyd-Brooks	4-28	10-47	B.B	
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Rog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24	10-47	Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patrick	9-30	4-48	Lev	5-12
Other Love, The (96)	Stanwyck Niven	10-28	7-11	[illegible]	4-11
Outlaw, The (114)	Russell-Huston			Hgh	4-1
Ramrod (94)	McCrea-Lake	6-20	8-2	Ent	3-3
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Scandal in Paris, A (100)	Sanders-Hasso	10-29	4-19	Psb	8-5
Stork Bites Man (67)	Conner-Roberts	2-3	6-21	Com	8-13
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25

UNIVERSAL-INTERNATIONAL

1947-48 Features — **Completed (27)** — **In Production (2)**

NEW PRODUCTIONS

THE JUDGE'S WIFE

Drama—Started January 19

Cast: Frederic March, Edmond O'Brien, Florence Eldridge, Geraldine Brooks, Stanley Ridges.

Director: Michael Gordon — Producer: Jerry Bresler

Story: Judge is accused of the murder of his wife and tried in his own court. An invalid daughter adds to the drama of the situation.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Mr. Peabody and the Mermaid	Powell-Blyth	1-19			

—— 1947-48 ——

All My Sons	Robinson-Christians	10-13			
Another Part of The Forest	March-Blyth	11-10			
Are You With It	O'Connor-San Juan	11-24			
Beware of Pity (102)	Palmer-Lieven	Foreign			11-10
Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23			
Details under title: Adventures of Black Bart					
Bush Christmas (70)	Rafferty-Fernside	Foreign			12-8
Casbah	DeCarlo-Martin	10-27			
Captain Boycott (92)	Donat-Granger	Foreign	Jan		12-8
Double Life, A (105)	Colman-Hasso	6-23			1-19
Details under title: Imagination					
Exile, The (95)	Fairbanks-Montez	5-12	Nov.		10-27
Hungry Hill (92)	Lockwood-Price	Foreign			10-27
Letter From An Unknown Woman	Fontaine-Jourdan	9-15			
Lost Moment, The (89)	Cummings-Hayward	3-31	Dec.		10-27
Details under title: The Lost Love					
Naked City, The	Fitzgerald-Duff	7-7			
Nicholas Nickleby (94)	Hardwicke-Bond	Foreign			11-24
Man-Eaters of Kumaon	Sabu-Page	12-22			
Pirates of Monterey (T) (77)	Montez-Cameron	5-13	Dec.		11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct.		9-15
River Lady (T)	DeCarlo-Duryea	8-4			
Secret Beyond the Door (99)	Bennett-Redgrave		Feb.		1-19
Senator Was Indiscreet, The (81)	Powell-Raines	7-7	Jan.		12-22
Singapore (79)	MacMurray-Gardner	3-17	Sept.	622	8-18
Tap Roots (T)	Heflin-Hayward	6-23			
Tawny Pipit (81)	Miles-John	Foreign			9-15
Up In Central Park	Durbin-Haymes	10-13			
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct.		10-13
Woman's Vengeance, A (56)	Boyer-Blyth	8-4	Feb.		1-5
Details under title: The Mortal Coil					

—— 1946-47 ——

Black Narcissus (T) (99)	Kerr-Robinson	Foreign	Dec.		7-21
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Brute Force (98)	Lancaster-Blyth	3-3	Aug.	620	6-23
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr.	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28
Dracula	Lugosi	Reissue	June	2798	
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31
For The Love of Mary	Durbin-Dall	3-17			
Frankenstein	Karloff	Reissue	June	2797	
Frieda (97)	Farrar-Johns	Foreign	Sept.		
Great Expectations (116)	Mills-Hobson	Foreign	July	619	3-31
I Know Where I'M Going (91)	Hiller-Livesy	Foreign			9-1
I Stole a Million (78)	Raft-Trevor	Reissue	Apr.	2794	
Ivy (99)	Fontaine-Knowles	12-23	June	616	6-23
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A (108)	Lockwood-Granger	Foreign			6-23
Magic Bow, The (105)	Granger-Calvert	Foreign			7-7
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May	2795	
Odd Man Out (118)	Mason-Ryan	Foreign	June	617	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May	2796	
Slave Girl (80)	DeCarlo-Brent	8-5	Aug.	623	7-21
Something In the Wind (89)	Durbin-Dall	3-17	Sept.	621	8-4
Details under title: For the Love of Mary					
Time Out of Mind (88)	Calvert-Hutton	10-28	May	614	3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept.	1065	9-16
This Happy Breed (110)	Newton-Johnson	Foreign		GFD	4-14
Upturned Glass (86)	Mason-Kelline	Foreign	Nov.		11-24
Vigilante Return, The (Classics)	Hall-Lindsay	7-22	July	618	
Web, The (87)	O'Brien-Raines	3-17	June	615	6-9
Details under title: Jeopardy					
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr.	2793	

WARNER BROTHERS

1947-48 Features — **Completed (23)** — **In Production (5)**

NEW PRODUCTIONS

ROPE (T)

Drama—Started January 19

Cast: James Stewart, John Dall, Farley Granger, Joan Chandler, Constance Collier, Edith Evanson, Richard Crane.

Director: Alfred Hitchcock — Producer: Transatlantic Pictures Corp.

Story: Two men try for a perfect crime and to rid the world of unfit people. They fail, of course.

JOHN LOVES MARY

Comedy—Started January 13

Cast: Ronald Reagan, Jack Carson, Wayne Morris, Patricia Neal, Edward Arnold, Ernest Cossart, Virginia Field.

Director: David Butler — Producer: Jerry Wald

Story: A G.I. marries an English girl just to get her into this country. When he finds the pal he wanted her for already married, his problem is how to marry her off so he can marry the girl he is really engaged to.

THE FIGHTING TERROR

Melodrama—Started January 14

Cast: Wayne Morris, Lois Maxwell, Gordon MacRae, Mary Stuart, Jimmy Ames.

Director: Sherry Shourds — Producer: Saul Elkins

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Don Juan (T)	Flynn-Lindfors	10-27			
Key Largo	Bogart-Bacall	1-5			

COMPLETED

—— 1947-48 ——

Always Together (78)	Reynolds-Hutton	6-23	1-10	713	12-22
Details under title: Love at First Sight					
April Showers	Carson-Sothern	9-15			
Christopher Blake	Smith-Douglas	9-15			
Dark Passage (106)	Bogart-Bacall	11-25	9-27	703	9-15
Deep Valley	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708	11-10
Johnny Belinda	Wyman-Ayres	9-15			
Life With Father (T) (118)	Dunne-Powell	4-15		702	9-1
My Girl Tisa (95)	Palmer-Wanamaker	6-9	2-7	715	
Details under title: Ever The Beginning					
My Wild Irish Rose (T) (101)	Morgan-King	10-14	12-27	711	12-22
Night Unto Night	Lindfors-Reagan	9-30			
Romance in High C (T)	Carson-Paige	6-23			
Silver River	Flynn-Sheridan	5-12			
Strange Meeting	Davis-Davis	10-13			
Details under title: Winter Meeting					
That Hagen Girl (83)	Reagan-Temple	6-23	11 1	707	10-2
Details under title: Mary Hagen					
To The Victor	Morgan-Lindfors	8-18			
Treasure of Sierra Madre (126)	Bogart Huston	3-31	1-24	714	1 19
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706	9-29
Voice of The Turtle (103)	Parker-Reagan	3-3	2-21	716	1-5
Woman in White, The	Parker-Young	10-14			
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			

REISSUES

Adventures of Robin Hood	Flynn-deHavilland	Reissue	3-13		
Anthony Adverse (116)	March-DeHavilland	Reissue	12-13	709	
Bad Men of Missouri (71)	Morgan-Wyman	Reissue	10-4	704	
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4	705	
Jezebel (93)	Davis-Fonda	Reissue	12-13	710	
Sight Case of Murder, A (85)	Robinson	Reissue	12-13	712	

—— 1946-47 ——

Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-28
Cry Wolf (83)	Flynn-Stanwyck	5-27	8-16	625	7-7
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	3-31
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6
Details under title: The Sentence					
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed (108)	Crawford-Heflin	6-24	7-26		6-9
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	8-19	3-8	615	3-3
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621	4-14
Untaithful, The (109)	Sheridan-Scott	12-9	7-5		6-9

REISSUES

Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	

TERRIFIC!

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FEBRUARY 16, 1948

THE STORY BEHIND THE MONOPOLY CASE

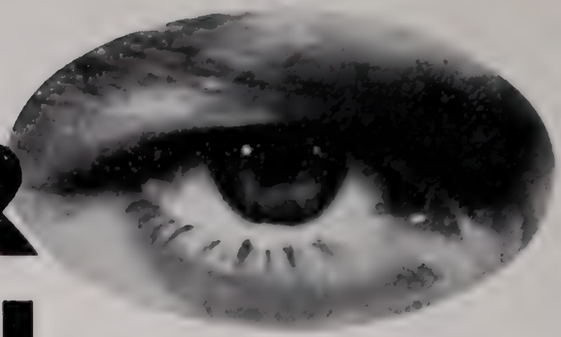
EDITORIAL by MO WAX

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FATE OF BIG 5 IN SUPREME COURT

Page 5

KEEP YOUR EYE ON THESE!



Last week seven wonderful motion picture entertainments were previewed at the M-G-M Studios. They give thrilling meaning to the industry's new slogan "M-G-M GREAT IN '48!"

"STATE OF THE UNION"

LIBERTY FILMS presents SPENCER TRACY · KATHARINE HEPBURN · VAN JOHNSON · ANGELA LANSBURY ADOLPHE MENJOU · LEWIS STONE in FRANK CAPRA'S "STATE OF THE UNION" · Based on the Play by Howard Lindsay and Russel Crouse · Screen Play by Anthony Veiller and Myles Connolly · Associate Producer Anthony Veiller Produced and Directed by FRANK CAPRA · A METRO-GOLDWYN-MAYER PICTURE

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"THE BRIDE GOES WILD"

M-G-M presents VAN JOHNSON · JUNE ALLYSON in "THE BRIDE GOES WILD" · BUTCH JENKINS · HUME CRONYN · UNA MERKEL · Original Screen Play by Albert Beich · Directed by NORMAN TAUROG · Produced by WILLIAM H. WRIGHT · A METRO-GOLDWYN-MAYER PICTURE

★ ★ ★ ★ ★

"HOMECOMING"

M-G-M presents CLARK GABLE · LANA TURNER · ANNE BAXTER · JOHN HODIAK in "HOMECOMING" · Ray Collins · Gladys Cooper · Cameron Mitchell · A MERVYN LeROY PRODUCTION · Original Story by Sidney Kingsley Adaptation by Jan Lustig · Screen Play by Paul Osborn Directed by MERVYN LeROY · Produced by SIDNEY FRANKLIN · A METRO-GOLDWYN-MAYER PICTURE

"THE PIRATE"

(Technicolor)

M-G-M presents JUDY GARLAND · GENE KELLY in "THE PIRATE" · WALTER SLEZAK · GLADYS COOPER REGINALD OWEN · Songs by COLE PORTER · Color by TECHNICOLOR · Screen Play by Albert Hackett and Frances Goodrich · Based on the Play by S. N. Behrman Dance Direction by Robert Alton and Gene Kelly · Directed by VINCENTE MINNELLI · Produced by ARTHUR FREED A METRO-GOLDWYN-MAYER PICTURE

"EASTER PARADE"

(Technicolor)

M-G-M presents IRVING BERLIN's "EASTER PARADE" starring JUDY GARLAND · FRED ASTAIRE · PETER LAWFORD with ANN MILLER · Color by TECHNICOLOR Music and Lyrics by IRVING BERLIN · Director of Musical Numbers ROBERT ALTON · Directed by CHARLES WALTERS · Produced by ARTHUR FREED · A METRO GOLDWYN-MAYER PICTURE

"THE BIG CITY" *(Tentative Title)*

M-G-M presents "THE BIG CITY" starring MARGARET O'BRIEN · ROBERT PRESTON · DANNY THOMAS GEORGE MURPHY · KARIN BOOTH · EDWARD ARNOLD · BUTCH JENKINS · and introducing to the screen BETTY GARRETT and LOTTE LEHMANN · Screen Play by Whitfield Cook and Anne Morrison Chapin · Additional Dialogue by Aben Kandel · Based on a Story by Miklos Laszlo As Adapted by Nanette Kutner · Directed by NORMAN TAUROG · Produced by JOE PASTERNAK · A METRO GOLDWYN-MAYER PICTURE

Give Generously For American Brotherhood Week

EDITORIAL

Vol. 16, No. 4 February 16, 1948

☆

THINK IT OVER

Dependents

The wise man must remember that while he is a descendant of the past, he is a parent of the future; and that his thoughts are as children born to him, which he may not carelessly let die.

—HERBERT SPENCER.

☆

Film BULLETIN

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BEHIND THE MONOPOLY CASE

The case of the United States Government against the major film companies now rests with the Supreme Court. Last week, the eight distributors stood before the nation's highest tribunal and pleaded that the decision means economic life or death for them. It was a spectacle that made one wonder how it came about that these giants of our industry found themselves thrown into this herculean struggle with the Government.

It is often the case that as a battle endures and spreads in scope and violence, people lose sight of the little sparks that first lit the torch. And if we look into the history of the monopoly case, we realize that it grew from what seemed to be minor incidents in the relationship between the major companies and the little exhibitors. It was an accumulation of provocations against these theatremen that inspired the Department of Justice to file its original anti-trust action.

Two basic issues are involved in the anti-trust case: ownership of theatres by film distributors, and the practice of block booking.

What is the origin of the opposition to distributor-affiliated theatres?

At rock bottom, it would be difficult to find a reason why a film company should not operate theatres. But, there was the case of the independent who purchased or built a fine theatre and found he could not obtain a run ahead of the competitive affiliated theatre *at any price.* And there was the fourth-run independent who was bluntly advised that he must await the 30 days clearance granted to the affiliate's third-run house. And there was the distributor without theatres who had no choice but to sell his film on the terms offered by the affiliated circuit that controlled all the theatres in the city.

Then, there was the little exhibitor who one day was warned by a film salesman that his company would build a theatre across the street if he refused to buy their product. Maybe a few hundred such exhibitors appealed to their Government for protection from this threat and the Department of Justice began to investigate.

There was a time when block booking was a system acceptable to the whole trade. That was when every picture in a company's program was identified in the contract by star, story, or director, and when the exhibitor was allowed the option of cancelling a picture to offset a substitution.

But the avarice of distributors gradually proscribed the exhibitors' rights and finally evolved a contract whereby a season's program was identified only by cold, meaningless numbers. Whereas the old style of block booking was desirable, this pig-in-a-poke system became to thousands of independent exhibitors a manifestation of a monopolistic force that was throttling their freedom of enterprise. They began to raise their voices in protest and, as the volume grew, the public took note of its interest in the issue. In the national Congress and in several State Legislatures, bills were introduced to legislate block booking out of existence. Eventually this system, too, came under the scrutiny of the Federal Government's legal arm and the monopoly case was born

Film executives have always been inclined to disparage the role played by the thousands of rank-and-file exhibitors in the industry scheme of things. The movie moguls never seemed to appreciate that the great strength of American democracy resides in the ability of the little people to make their voices heard. Whatever the decision of the Supreme Court, they will profit in the future by paying heed and homage to this fundamental facet of the great American system.

MO WAX.

BROTHERHOOD

Intolerance is ignorance. Throughout the ages enlightened men have pondered the means of dispelling the darkness of bigotry and leading mankind into the light of true wisdom-understanding.

A wonderful organization is today engaged in teaching tolerance. It is the National Conference of Christians and Jews, organized twenty years ago by Charles Evans Hughes, the late Newton D. Baker and the late Dr. S. Parkes Cadman. The original program of the founders was to impress upon the American people our bedrock principles of freedom, tolerance and understanding. This work is now being extended by the Conference throughout the world.

The purpose of this splendid group has been dramatized in recent years by American Brotherhood Week, observed the week beginning with Washington's birthday, February 22-29. The motion picture industry has always joined enthusiastically in promoting this worthy cause and this year every member again is asked to contribute as much as possible to enable the National Conference to carry on and extend its gospel of friendship and understanding among the people of our nation and of the world. Give, Give.

LIFE SAID THIS ABOUT

WARNERS' "TREASURE OF SIERRA MADRE":

"One of the few movies which genuinely deserve to be called 'great'!"

HUMPHREY BOGART · and WALTER HUSTON · TIM HOLT · BRUCE BENNETT

Directed by JOHN HUSTON · Produced by HENRY BLANKE

Screen Play by John Huston • Based on the Novel by B. Traven • Music by Max Steiner

GOV'T, BIG 5 CLASH ON DIVORCEMENT

SUPREME COURT MAY DECIDE BY JUNE 7

For three days last week, a hushed capacity audience listened as the climactic act in the drama entitled "The United States of America vs. Paramount Pictures, Inc., Et Al." was played before the Supreme Court.

Principals in this historic command performance were an all-star cast of lawyers representing the eight major film companies, in the unhappy roles of defendants, and three members of the Department of Justice, headlined by the Attorney General, himself, the accusers, plus a few minor characters.



John W. Davis

The play, ten years in rehearsal, had everything — melodrama, comedy and corn — as the film lawyers sought to tear apart into eight distinct segments the picture of a compact, national monopoly drawn by the Justice Department.

Varied Argument

With the Government fighting for divorcement and a ban on cross-licensing of pictures by the Big 5 to replace the decree (competitive bidding, no pools, restrictions on theatre expansion, etc.) imposed by the New York Statutory Court, the defendants offered a startling variety of arguments to support the positions of their clients. They ranged from the contention of James F. Byrnes, representing 20th Century-Fox, that the lower court was "composed of three wise men" who had exercised "the skill of a surgeon" in formulating the decree, to the argument of Universal's counsel, Thomas Turner Cooke, that the provisions in the decree against block booking were "uneconomic" for his client in view of the fact that it specializes in "inferior pictures," to the plea of United Artists' Edward C. Raftery that the entire decree be thrown out, because "we want to go home free!"

The Supreme Court sitting to hear the arguments in the ten-year-old anti-trust suit was reduced to eight jurists when Associate Justice Robert H. Jackson disqualified himself from participation in view of his previous connection with the suit in the role of U. S. Attorney General. There had also been some speculation on the qualification of Justice Frank Murphy, who likewise was Attorney General during the early phases of the Government action. However, he sat throughout the hearings.

Decision by June

The decision, a fateful one for the entire industry, is expected to be handed down prior to the Court's summer recess, which starts the first week in June, although it is possible that the opinion will not be forthcoming until readjournment in the fall, in view of the voluminous record compiled on the case.

During the first day and a half the eight jurists listened intently and asked few questions, but interrogations from the bench perked up considerably during the second half of the three days of oral argument. Justices Felix Frankfurter, William O. Douglas and Stanley Forman Reed led the questioning, with Chief Justice Fred M. Vinson and Associates Hugo L. Black, Frank Murphy and Wiley B. Rutledge, Jr. joining in occasionally with queries and comments. Justice Harold H. Burton did not speak throughout the hearings.

In addition to the eight lawyers for the film company and three for the Government, the Court heard appeals to intervene from Thurman Arnold, former Attorney General, on behalf of the ATA, and John G. Jackson and Col. Robert Barton, for the Confederacy of Southern Exhibitors. Amicus curiae petitions had been filed by both the Conference of Independent Exhibitor Associations and by the MPTOA, but no oral arguments were offered by counsel for these organizations.

Clark Opens

The total nine and one-half hours of argument allotted to the case by the Court was opened by U. S. Attorney General Tom C. Clark, who stated the Government's position as an unequivocal demand for complete divestiture of all affiliated theatres from distributor ownership. He argued out that the lower court found the defendants guilty of seven forms of restraint of trade and attempted monopoly, thereby recognizing the need for basic reform, but he termed the decree inadequate to cure these evils. The only remedy, he said, is divorcement.

The Attorney General summed up his hour-long argument with the point that the Expediting Court's decree posed a basic question of Sherman Act enforcement: "Does the (Sherman) Act mean that equitable relief against habitual violators should be limited to experimentation to induce competition by regulating their business practices, or should an opportunity and incentive to compete be created and maintained by actual reorganization of their business structures?" He warned that "the Government's entire anti-trust program will be vitally affected by this Court's answer to that question."

Attack Bidding

Following Clark came Messrs. Arnold, Jackson and Barton seeking to intervene on behalf of their organizations. All three centered their attack against the competitive bidding provision of the District Court's decree, but disclaimed any vital interest in the issue of divorcement.

One colloquy between Justice Frankfurter and the ATA's counsel brought a laugh in the usually quiet and tense courtroom. While arguing for the right of exhibitors to intervene in the case because they are affected by the decree, Arnold was asked by the jurist if he thought that a group of children who go to the movies regularly might be entitled to intervene, since they, too, are affected. Mr. Arnold replied that the children did not have to go to the movies. Justice Frankfurter shot back, "Yes, they could stay home, but so could you!"

"No Monopoly" — Davis

Opening gun for the defendants was fired by John W. Davis, representing Loew's, who supported competitive bidding as a remedy. He argued that the angles of monopoly and restraint of trade are separate and distinct in this case. The Statutory Court, he said, found no monopoly and rejected divestiture, but it did find restraints of trade and provided a remedy in the decree.

The white-maned attorney, once a candidate for president of the United States, sought to dispel the Government's contention that the majors are integrated, claiming intense competition among them in all phases of operations. He pointed to the fact that Loew's operates only 131 theatres out of an estimated 18,000 as evidence of its inability to monopolize. He charged that the Department of Justice plea for a ban on cross-licensing was an attempt to "starve out" the defendants, and called on the high tribunal to allow the Statutory Court to judge the "workability" of competitive bidding.

Seymour Blasts Dissolution

Whitney North Seymour, counsel for Paramount, who called for an end of competitive bidding, which he termed "an abuse of discretion by the court to shackle the industry with one method of selling pictures." In view of Paramount's widespread theatre interests and the need to protect their buying position, this contention was readily understood by courtroom observers.

Seymour devoted the largest portion of his 35-minute period to an attack on the provision in the decree requiring dissolution of joint ownerships between distributors and independent exhibitors.

Lacking a long and fair trial of competitive bidding, RKO is not prepared to say that the system will not work, Gen. William Donovan, its attorney, declared, arguing that the court below should decide the fate of the practice, since it, rather than the Supreme Court, will have the experience to judge its merits.

RKO Profits in Theatres

In answer to a question from Justice Murphy as to how RKO would suffer financially in case of divorcement, Donovan replied that "the records show" that the company's money is really made in its theatres.

On behalf of Columbia, attorney Louis D. Frohlich delivered an impassioned plea for the return of the block booking system and elimination of competitive bidding,

(Continued on Page 17)

Quotations

Assistant Attorney General John F. Sonnett made effective use of quotations to sum up the Government's case.

He quoted Justice Frankfurter in the Associated Press case:

"In addition to being a commercial enterprise, it has a relation to the public interest unlike that of any other enterprise pursued for profit... From this point of view it is wholly irrelevant that the Associated Press itself has rival news agencies."

And he closed with a quotation from Judge Learned Hand in the Aluminum case:

"Many people believe that possession of unchallenged economic power deadens initiative, discourages thrift and depresses energy; that immunity from competition is a narcotic, and rivalry is a stimulant, to industrial progress; that the spur of constant stress is necessary to counteract an inevitable disposition to let well enough alone...These considerations, which we have suggested only as possible purposes of the (Sherman) Act, we think the decisions prove to have been in fact its purposes."

All Indies, Maybe!

Just before the Supreme Court convened last Wednesday, a film lawyer, hunting a vacant seat, located one beside two independent exhibitor leaders.

"Is there room for an affiliate here?" he asked.

"Sit down; you might be an independent soon yourself," one of the indies quipped.

'THREE DARING DAUGHTERS' BIG, BEAUTIFUL TECHNICOLOR BORE

Rates ● ● + on names and color

M-G-M
115 minutes
Jeanette MacDonald, Jose Iturbi, Jane Powell, Edward Arnold, Harry Davenport, Moyna MacGill, Mary Eleanor Donahue, Ann E. Todd, Tom Helmore, Kathryn Card, Dick Simmons.
Directed by Fred M. Wilcox.

M-G-M has lavished blessings galore to insure the triumphal return of Jeanette MacDonald to the screen. They assigned Producer Joe Pasternak, used gorgeous Technicolor, gave Miss MacDonald clothes that will make the ladies gasp, used a versatile and impressive musical score, hired Jose Iturbi and Jane Powell to help Miss MacDonald interpret it, and generally, just about knocked themselves out to make "Three Daring Daughters" a super-duper production. All they neglected to do was to give her a story to carry the wealth of production. Not that they didn't try. Four scripters were assigned to do the original screenplay, but all they could deliver was a wisp of a tale that has been stretched out to an inordinate length about three precocious youngsters who attempt to straighten out their mother's romantic affairs. The film's other glaring defect is the casting of Iturbi in a co-starring role, none other than Miss MacDonald's romantic vis-a-vis. The stubby little pianist, with his pair of stock expressions, makes a fine figure at the keyboard, but is ridiculous as a screen lover. Unfortunately, Mr. Iturbi spends a great deal of time in the latter role, and relatively little at the piano. Miss MacDonald has never looked lovelier, although her singing chores are secondary to those of Jane Powell, who displays a pleasing voice and personality.

Grosses will be above average in first-runs and higher class naborhoods where music and the MacDonald-Iturbi names are drawing cards. Action spots will find it a weak attraction.

The music is both varied and excellently performed, but is too often exasperatingly clipped or sidetracked to give right of way to the story. Best of the modern numbers is "The Dickey Bird Song" and "Route 66," the latter given a nifty swing rendition by Iturbi. Amparo Iturbi teams up with brother Jose for "Ritual Hire Dance" piano duet, and harmonica virtuoso Larry Adler comes in for a brief rendition of "Roumanian Rhapsody." Miss MacDonald sings an aria from "Rosenkavalier" and "The Sweetheart Waltz."

EXPLOITATION: The return of Jeanette MacDonald is big news that should be splashed over lobbies and fronts. Play up the color, of the most beautiful the screen has had, and the music, which includes something for every taste. Dont overlook the value of Larry Adler's name along with Iturbi's for both classical and swing music fans.

Jeanette MacDonald, overworked slick magazine editor, is persuaded by her doctor, Harry Davenport, and three young daughters, Jane Powell, Ann E. Todd and Mary Eleanor Donahue, to take a sea voyage rest. Believing their mother is pining for their divorced father, the girls persuade publisher Edward Arnold, to bring him back from his foreign correspondent's job in Africa. Miss MacDonald, who has never told the kids that their father ran away leaving her to bring them up alone, meets Jose Iturbi (playing Jose Iturbi) aboard and by the time the trip is over, they are married. They keep their marriage a secret while Iturbi attempts to ingratiate himself with the children and Arnold is kept busy shifting their father around as the situation demands. When they see the grief they have caused their mother by their actions, which result in a separation between Iturbi and their mother, they right things by getting them together again.

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'IF YOU KNEW SUSIE' CANTOR & DAVIS CARRY SILLY PLOT

Rates ● ● + as dualler on names of stars

RKO
90 minutes
Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn, Charles Dingle, Phil Brown, Sheldon Leonard, Joe Sawyer, Douglas Fowley, Margaret Kerry, Dick Humphreys, Howard Freeman, Mabel Paige, Sig Ruman, Fritz Feld.
Directed by Gordon M. Douglas.

Only through sheer dint of their individual comedy talents are Eddie Cantor and Joan Davis able to squeeze some mirth out of the harebrained plot with which they are burdened in this RKO comedy with musical interludes, produced by Cantor. His zestful singing and eye-rolling and Miss Davis' mugging should elicit a modicum of laughs from mass audiences, but "If You Knew Susie" is definitely not for the discriminating patronage. It will serve as a good top dualler in the naborhoods and rural houses on the strength of the stars' names. The picture opens with a sock musical number, but, unfortunately, the story has it as the farewell vaudeville performances of the Cantor-Davis husband-wife team and from that point on, the plot converts to alleged straight comedy with only an occasional song number interspersed. The screenplay by Warren Wilson and Oscar Brodney goes completely haywire, resorting to a variety of devious gags in a labored attempt to tickle the spectator's funnybone. Director Gordon M. Douglas, however, manages to keep the pace lively. A high spot of the musical proceedings is the dance routine by an attractive young couple, Margaret Kerry and Dick Humphreys.

EXPLOITATION: Sell Cantor and Davis and the musical numbers.

Husband and wife Eddie Cantor and Joan Davis leave vaudeville to settle down in the Massachusetts town of their forebears and raise their two children. They open the old homestead as a restaurant but encounter the opposition of the town snobs and their business is a failure. Forced to sell at auction, they are preparing to move when son Bobby Driscoll finds a letter from George Washington to one of their ancestors recording a debt of $50,000 due the latter from the Revolutionary War. Cantor and Miss Davis proceed to Washington to collect and fall into the toils of newspaper man Allyn Joslyn. A sensation is created throughout the country when compound interest on their inheritance is computed and is found to amount to billions of dollars that would bankrupt the country. After daffy complications, Cantor renounces his heritage and returns to his home to the acclaim of the populace and the success of his restaurant.

'SAIGON' LADD-LAKE CO-STARRER ROUTINE, BUT EXPLOITABLE

Rates ● ● ● for action houses; slightly less elsewhere

Paramount
94 minutes
Alan Ladd, Veronica Lake, Douglas Dick, Wally Cassell, Luther Adler, Morris Carnovsky, Mikhail Rasumny, Luis Van Rooten, Eugene Borden.
Directed by Leslie Fenton.

This is an uninspired Alan Ladd vehicle, but it should pull ample grosses, since it again gives him one of those popular adventure roles. The story, however, lacks novelty and real punch, and it will require the showman's best efforts to keep business above average when the word-of-mouth takes its toll in the sub-runs. The names of Ladd and Veronica Lake offer good marquee substance and there is exploitation value in the yarn's colorful Indo-Chinese locale, Saigon — "The Paris of the Orient" — one of those places where, you know, "anything can happen, and usually does!" Unfortunately, neither the screenplay by P. J. Wolfson and Arthur Sheekman nor the direction by Leslie Fenton contribute any spark to the proceedings. One welcome feature is the comedy relief role of Mikhail Rasumny. The Ladd fans have another opportunity to see their man, and that means good returns in action houses.

EXPLOITATION: Sell Ladd in another adventure-action role. Play up the money-smuggling angle, the glamor of postwar Indo-China, the ruthless plotting of scoundrely profiteers.

Major Alan Ladd and Sgt. Wally Cassell, learning that their buddy Capt. Douglas Dick has but a few months to live — a fact of which he is unaware — get demobilized in Shanghai and, with the doomed co-flyer, undertake to fly war-profiteer and enemy-collaborator Morris Carnovsky and a cargo of contraband into Saigon. At the last moment Carnovsky is detained by the police, his pretty secretary Veronica Lake appearing at the airport in his stead. Against her wishes that they wait for Carnovsky, the plane takes off. Later, the decrepit crate survives a forced landing, its crew and passenger making their way to Saigon. There Colonial Police Lieut. Luther Adler searches Veronica's effects for the $1,000,000 he knows she has smuggled into the country, but Ladd outwits him. Still unaware he is doomed to die of his war injuries, Dick falls in love with Veronica, whom Ladd dislikes because of her affiliation with the scoundrely Carnovsky. At end, Dick is killed protecting Veronica from her enraged employer. Ladd discovers he loves her and the two plight their troth.

'ALIAS A GENTLEMAN' ENTERTAINING WALLACE BEERY VEHICLE

Rates ● ● + for naborhood and rural houses; OK dualler elsewhere

M-G-M
76 minutes
Wallace Beery, Tom Drake, Dorothy Patrick, Gladys George, Leon Ames, Warner Anderson, John Qualen, Sheldon Leonard, Trevor Bardette, Jeff Corey, Marc Krah, William Forrest.
Directed by Harry Beaumont.

Wallace Beery fans will be gratified, others will be spottily entertained by this pat little item from Leo's maw. The Beery brand of humor is given ample play in "Alias A Gentleman," a role particularly suited to the veteran comic, who plays an ex-convict, suddenly wealthy, making like a gent. Most of the humor is derived from Wally's mayhem of the King's English — and French — as he attempts to be what he obviously is not — at least on the screen. There is the usual face-pulling, sheepish grin, etc., but director Harry Beaumont has wisely held it down to a minimum, and although he hasn't been able to elicit anything sterling from Beery, or any of the other performers, he manages to maintain an even pace with the chuckles coming regularly and interest in the proceedings rarely flagging. Less of slapstick and more of story, even an old hack like this one, is welcome in a Beery film, particularly after some of his recent misfortunes. In support, Tom Drake departs from his usual goody-boy roles, to play a hard-boiled, hot-tempered youngster, who becomes romantically involved with Dorothy Patrick, Beery's pretended daughter. The latter, while easy on the eyes, is unimpressive in the acting department. Such other dependables as Leon Ames, Gladys George, John Qualen and Sheldon Leonard are wasted on roles that demand as little as they give. Where Beery is popular, grosses should at least equal, probably top his previous efforts. Elsewhere, this is just an average dualler.

EXPLOITATION: Catchlines: "Wally Wants to be a Gentleman — and Darn Near Makes It!" "Can $250,000 Make Wally Beery A Gentleman?" A "Before-and-after" blow-up of the star should be effective for lobby or front. Tie-ups with department stores, haberdashers and clothing stores can be used to demonstrate the clothes that make a gentleman.

Wallace Beery, boss convict on an honor prison farm, serving the last part of a 15-year term, most of which he has dedicated to learning etiquette, has a run-in with a cocky youngster, Tom Drake, gives him a beating. However, when the latter takes a scythe in his ribs, meant for Beery, they become good friends. On his release, Beery gets word that his farm is oil-rich and he finds himself with $250,000 in the bank. He acquires a Park Avenue penthouse, clothes, a butler and sets about to find his daughter, whom he hasn't seen for 15 years. Leon Ames, racketeer and one-time pal of Beery's, plants Dorothy Patrick in a hospital as Beery's daughter, and taken in by her deception, Beery lavishes his wealth on her. Drake, released from prison, takes a shine to Patrick, but when he joins Ames' gang, Beery frowns on Drake's attentions to his daughter. Growing to like her "father," Patrick decides to run away with Drake rather than continue the masquerade, but Ames intercepts them and holds them for ransom. Pretending to pay for their release, Beery tricks Ames into letting Patrick go, then in a free-for-all turns Ames and his gang over to the police. Patrick and the reformed Drake return to Beery and all is forgiven.

'PRINCE OF THIEVES' PHONY, AMATEURISH REMAKE OF ROBIN HOOD FABLE

Rates ● ● as dualler for action houses; n. g. elsewhere

Columbia
72 minutes
Jon Hall, Patricia Morison, Adele Jergens, Alan Mowbray, Michael Duane, H. B. Warner, Lowell Gilmore, Gavin Muir, Robin Raymond, Lewis L. Russell, Walter Sande, Syd Saylor, Fredric Santley, Belle Mitchell.
Directed by Howard Bretherton.

An artificial, gruesomely-Cinecolored, incredibly-badly acted remake of the multi-told Robin Hood tale, "Prince of Thieves" looks as though it could hardly have come from a major studio. Inept in every department, the only attractions the film can have for the paying customers are the popularity of the Robin Hood legend, the minor marquee value of Jon Hall and color. Action and rural houses might use it as a dualler, but caustic word-of-mouth will do the exhibitor who plays this Columbia contribution no good. Played straight, without attempt at farce, there are nevertheless several laughs, all at the expense of the foolish antics of the players and silly situations. Hall, Patricia Morison, Adele Jergens, Michael Duane, all mouth the inane dialogue like dramatic school students, while such reliables as Alan Mowbray, H. B. Warner, Walter Sande and other capable performers seem embarrassed at what they have to say and do. The Cinecolor, too, follows the general pattern of ineptitude, often turning the actors' faces a bilious shade of chartreuse.

Robin Hood (Jon Hall) and his band capture Lady Marian (Patricia Morison) and her brother (Michael Duane), but become fast friends when Hall learns that his prisoners are fighting for the exiled King Richard. Duane, betrothed to Adele Jergens, enlists Hall's aid in rescuing Miss Jergens from the clutches of her selfish father, who wants to marry her off to the wicked King John's relative. They invade the castle and carry off the lovely Adele, but the villains kidnap Lady Marian and demand Hall's surrender. Hall gives himself up, but Little John (Walter Sande) and Will Scarlet, in the guise of soldiers, succeed in killing a small army and save Hall from the hangman's noose. The band arrives in the nick of time to prevent the double marriage of Lady Marian and Lady Cristabel to the heavies and as Friar Tuck (Alan Mowbray) perform the rites, "Hall and Duane substitute for the grooms, whom they have despatched via broadsword. The nuptial kisses are interrupted by the announcement that King Richard has returned and the ladies are left gazing wistfully into the distance as Robin Hood, with a "Follow me, men!" rides to the aid of King Richard.

'OPEN SECRET' ANTI-HATE FILM PULLS NO PUNCHES

Rates ● ● + generally; more in action and foreign naborhood spots

Eagle Lion
70 minutes
John Ireland, Jane Randolph, Roman Bohnen, Sheldon Leonard, George Tyne, Morgan Farley, Anne O'Neal, Arthur O'Connell, John Alvin, Bert Conway, Rory Mallinson, Helena Dare, Charles Waldron, Jr., Leo Kaye, King Donovan, Tom Noonan.
Directed by John Reinhardt.

In its hard-hitting attack on racial hatred, 'Open Secret" does not, like "Gentleman's Agreement," confine its target to the relatively tiny sector of America's country club set, nor does it, as does "Crossfire," pull its punches by mentioning only one racial minority, the Jews. Instead, it blasts away at prejudice against any group and lashes out at Fascism's greatest ally, the street corner rabble rouser and his cohorts who incite racial hatred for their own personal gain. The film, packed with action, suspense and purpose, is aimed directly at the person who should and, it is hoped, will see it — the man-in-the-street. Its vigorous melodrama and its topical importance and entertainment values will appeal to adults of both sexes. Properly exploited, it will give a satisfactory account of itself at the boxoffice, thanks to word-of-mouth. Best returns may be anticipated in action spots and naborhoods patronized by racial minority groups. Under John Reinhardt's taut direction, all members of the cast give sincere and credible portrayals, best characterizations being those by Roman Bohnen, Sheldon Leonard and George Tyne. Production quality is fair; photography excellent.

EXPLOITATION: Play this up for what it is — an expose of America's fascist menace today. Enlist the support of racial minority groups, as well as clergymen of all sects, editors and other civic leaders. Teaser suggestion: 'You May be Their Next Victim — It's an 'Open Secret.'" Have local newspaper's Inquiring Reporter ask: "How Would You Combat the Fascist Menace Shown in 'Open Secret'?"

Invited to share for a few days the apartment of former army buddy Charles Waldron, Jr., John Ireland and his bride Jane Randolph, spend the night there. Next morning Waldron, called away by a phone message before their arrival, has not returned. Following a day of sight seeing, the newlyweds return to find Waldron still missing, his apartment rifled in their absence. Evidences of a second rifling of the flat, plus Waldron's continued absence, impel Ireland to enlist plainclothesman Sheldon Leonard's aid in locating his pal. Next day Waldron's slain body is found. Ireland determines to track down the killers. Through some films developed at the camera shop of intolerance-victim George Tyne, Ireland discovers Waldron had been readying a photo expose of a murderous gang of hate peddlers. Their efforts to retrieve Waldron's damning photos before Ireland can unmask the gang build to a dynamic crescendo ending in a climactic battle royal, with Ireland, Leonard and Tyne emerging victoriously.

'I BECAME A CRIMINAL' ENGROSSING LITTLE BRITISH-MADE MELODRAMA

Rates ● ● + as dualler

Warner Bros.
78 minutes
Sally Gray, Trevor Howard, Griffith Jones, Rene Ray, Mary Merrall, Charles Farrell, Phyllis Robins, Vida Hope, Eve Ashley, Jack McNaughton, Cyril Smith, Ballard Berkely.
Directed by Cavalcanti.

Tightly-made, suspenseful and loaded with action, "I Became a Criminal," British melodrama, packs a wallop that should make it ideal for the action houses. However, since the names mean nothing to American audiences, this punchy little item will probably be relegated to the lower half. Showmen would do well to couple this with a marquee-powered comedy or musical. Performances by the stellar British cast are excellent, although the usual British underplaying is notably lacking. Grffiith Jones, playing the head of a London black market ring operating under the guise of a funeral parlor, is as nasty a villain as the screen has seen in years. Trevor Howard, star of "Brief Encounter," turns in another acting ace as the framed amateur who escapes from prison to track down Jones, and Sally Gray displays both pulchritude and ability as the girl in the case. Support down to the smallest bit, follows the pattern. Director Cavalcanti has maintained an accelerated pace that covers a substantial amount of story, punctuated with pungent dialogue (unhampered by British accent) and some masterful action sequences. Production is cheap, but offers no drawback to the effectiveness of the film as entertainment. Photography is fuzzy in spots, but generally satisfactory.

EXPLOITATION: Although the star names are unsaleable, Howard might be publicized as the star of "Brief Encounter," where that film has played. Catchlines: "Coffins for Rackets — and for Double-Crossers;" "Bars Could Not Protect Him from the Man He Framed."

Trevor Howard, RAF vet, joins up with Griffith Jones, head of a black market gang using a funeral parlor as a front, transporting the goods in coffins. Howard balks when Griffith begins peddling dope, and Griffith frames him for murder of a policeman. In prison, Howard is visited by Sally Gray, jilted by Griffith, and offered help, but he sends her away. She receives a savage beating by Griffith when he learns of her action. Howard escapes, is hunted and gets a load of buckshot in his back from a farmer. He seeks refuge in the home of Vida Hope who helps him then asks him to murder her husband. He refuses, but when the man is found dead, he is blamed. Howard seeks out Sally and she helps him, but the police close in. They use Howard as bait to lead them to Griffith, who has killed the only witness that would clear Howard, and Griffith sets a trap to kill Howard. In a climactic battle, Griffith falls from the roof of the funeral parlor, and, dying, refuses to clear Howard. The police captain, however, urges Howard to file for a new trial on the basis of additional evidence and Sally promises to wait for him.

'HOLIDAY CAMP' BRITISH FILM HAS HUMOR NOVELTY—BUT LIMITED APPEAL

Rates ● ● ● in art and selected class houses; ● ● as dualler generally

Universal International
97 minutes
Flora Robson, Dennis Price, Jack Warner, Hazel Court, Emrys Jones, Yvonne Owen, Kathleen Harrison, Esmond Knight, Jimmy Hanley, Peter Hammond, Esme Cannon, Joan Blythe, Jeannette Tregarthen, Beatrice Varley, Dennis Harken, Susan Shaw, Maurice Denham, Jane Hylton, Pamela Braham, Jack Raine, John Stone, Reginald Purdell, Alfie Bass, Phil Fowler, Jack Ellis, Patricia Roc, Cheerful Charlie Chester, Gerry Wilmot.
Directed by Ken Annakin.

Definitely a "critics' picture," as evidenced by the huzzahs accorded it by the reviewers on the N. Y. dailies, this novel and charming import, unfortunately is unsuited to U. S. general patronage. Its excellent cast is for the most part unknown to American filmgoers and its dialog and humor, while delightful, are far too British for domestic consumption. "Holiday Camp" will appeal mainly to traveled adults and patrons of British extraction and to patrons of art houses. Elsewhere, it will serve only as a supporting feature. The feature's chief fault is its lack of coherence and its failure to develop its one melodramatic situation into a rousing climax. As a result of apparently hasty writing and direction, the film — its story dealing with events befalling a dozen or more individuals on a week's holiday — has the aspects of an animated snapshot album. As in most British films, performances are all noteworthy, with acting honors going to Flora Robson, Jack Warner, Jimmy Hanley, Kathleen Harrison and Esma Cannon, the two last-named turning in superior comedy relief portrayals. Production quality is adequate, sound and photography excellent.

EXPLOITATION: Go after patrons of British extraction and former GI's who saw service in the United Kingdom. At your opening performance, have as guests of honor — with customary advance publicity — any ex-GI's with foreign war brides. Suggested throwaway: Distribute cards reading "Did your GI boyfriend jilt you for an English girl? You'll know why, when you see 'Holiday Camp'!"

To a packed seaside holiday camp in search of a week's happiness come hundreds of lower-middle class Britons. Among them are Peter Hammond and Kathleen Harrison, with their son Jack Warner, and war-widow daughter Hazel Court; elderly spinster Flora Robson; fugitive murderer Dennis Price; talented young pianist Emrys Jones and his sweetheart Jeannette Tregarthen, with child by him; jilted sailor Jimmy Hanley, and Hazel's chum Yvonne Owen. While his sister Hazel is falling in love with Jimmy, Jack falls into the hands of two card sharps, is fleeced of his meager savings. Impressed by the suave Price, the already-engaged Yvonne agrees to elope with him. Flora, after years' searching for her fiance Esmond Knight, reported missing in World War I, finds him at the camp, blinded, with no knowledge of his prewar past — and happily married. Herself heartbroken, she brings solace and financial aid to the distrait Jones and his pregnant sweetheart Jeannette. Hammond takes on the card sharps and cleans them out. Price momentarily transfers his attentions from Yvonne to impressionable nitwit Esma Cannon, murders her a few hours before his arrest by Scotland Yarders. Hazel wins the camp's beauty contest, becomes engaged to Hanley.

'WESTERN HERITAGE' ACTIONFUL, WELL-MADE TIM HOLT WESTERN

Rates ● ● + in western spots; good dualler for action houses

RKO Radio
60 minutes
Tim Holt, Nan Leslie, Richard Martin, Lois Andrews, Tony Barrett, Walter Reed, Harry Woods, Richard Powers, Jason Robards, Robert Bray, Perc Launders.
Directed by Wallace A. Grissell.

On a par with previous Tim Holt westerns, which is to say well above average for this type of fare, "Western Heritage" continues in the same tradition with an abundance of the usual horse-opera derring-do well produced, tightly directed and proficiently performed. Tim Holt, who is thespic head and shoulders above the run-of-the-mill sagebrush hero, has achieved recent fame beyond the western field by his performance in 'Treasure of Sierra Madre." "Western Heritage" is just fine for the western spots and weekend matinee trade, while Holt's name now might make it useful as a dualler in better class action houses. Production, sets and Alfred Keller's photography are well above par, while a score by Paul Sawtell under C. Bakaleinikoff's musical direction is particularly effective. Director Wallace A. Grissell again demonstrates his capabilities in the western technique, plus a few touches that make it palatable for patrons not addicted to the oaters.

Richard Martin, his Mexican-Irish sidekick, ekes out enough laughs to satisfy the customer who goes for this diet, and Nan Leslie and Lois Andrews make a wholesome pair of beauties on the distaff side. That trio of villains, Tony Barrett, Harry Woods and Richard Powers, who have taken more punches and tossed off more leers than any other group of heavies, go through their paces with dispatch.

Cowpoke-rancher Tim Holt rescues Walter Reed from an attempted robbery by Harry Woods and a pair of toughs who are seeking a paper Reed possesses giving title to all the land in the area by virtue of an old Spanish land-grant. In a second attack, fatal to Reed, Woods is successful in obtaining the paper, assumes Reed's identity, and files his claim to all the ranches in the territory. Holt and partner Richard Martin beat the baddies off when they attempt to take over his ranch, then set about straightening matters out by proving Woods' guilt in Reed's murder and discrediting his claim to the land.

Paramount's Cinecolor Epic

"ALBUQUERQUE

Great In The
Great Southwest

ALBUQUERQUE . . . Sensational World Premiere sets the pace for

HOUSTON . . . . . bigger than "California"
SAN ANTONIO . . . . . bigger than "California"
DALLAS . . . . . bigger than "California"
FORT WORTH . . . . . bigger than "California"

and soon
"A" Across All America
as 349 pre-release dates are set in
"A" houses from coast to coast.



SHORT SUBJECTS
By BARN

NSS Values Good Will

National Screen Service is one outfit in the movie business that seems to place real value on the good will of its customers.

Vice-president George Dembow recently advised Allied that his company would like the inde organization to question its membership on any possible complaints about NSS service. Dembow told Allied that he would like to be present at the National directors' meeting in Washington, Feb. 16-18, to receive any such squawks in order that his company might correct the causes.

The various Allied units informed their members, but it is understood that a mere handful of kicks were received. Pete Wood, the ITO of Ohio firebrand, for instance, reports only one complaint from his entire unit.

National Screen prexy Herman Robbins and Dembow merit the plaudits of exhibitors for their evident desire to give the best possible service.

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WITH THE NEW ONES: Those bang-up special one-night previews of Warners' "Voice of the Turtle", wherein Mort Blumenstock's bally-boys inundate the territory with a specialized campaign prior to the regular openings, are reported a tremendous success in the nine situations already covered, and the chappies are looking for new worlds to raise their "Voice". . . . M-G-M has added another pair of test engagements to the five previously set for "Three Daring Buffalo, Cleveland, Baltimore, Pittsburgh, Daughters", now set to open Feb. 19 in Boston, Toledo and New Orleans. . . . The dual world premiere of Enterprise's "Arch of Triumph" in Miami Beach and Palm Beach Tuesday (17th) will be a white-tie-and-tails affair. . . . Mass mid-west regional openings of the 20th-Fox gee-gee show, "Scudda Hoo! Scudda Hay!" (yep, it's back to that title) line up at the barrier March 16.

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PLUGGING 'EM: Paramount's past successes in building the title song from its films into a Hit Parade favorite ("To Each His Own", "Golden Earrings"), has resulted in the waxing of four others, "Dream Girl", "My Own True Love", "The Night Has a Thousand Eyes", and "Emperor Waltz", and the company is planning to blanket the country with the new recordings, made before the Petrillo edict went into effect. , , ,

FILM CLASSICS DEFENDS

Following United Nations Department of Public Information charges that Film Classics has misrepresented UN participation in connection with its release, "Women in the Night", FC ad-publicity director Al Zimbalist tells FILM BULLETIN that FC is merely distributing the film for which all advertising material was supplied by Louis K. Ansell and William Rowland, producers of the picture. Ansell, who operates eight theatres in St. Louis, is reliably reported to have affidavits giving him complete authority from UN's predecessor, Allied Nations Information Bureau, in London, to make the picture and use the material. Third round coming up.

ECONOMY NOTE

Economy, in whose name sales and promotional staffs are being hacked, must wonder about the film business. It seems that Enterprise has just hired Marianne Ostier, jewelry designer, who has made 'em up for Queens and Maharanies, to create exclusive precious pieces for the studio's stars for each of their pictures. Mme. Ostier feels that there is a dire need for precious gems individually created for the star, claiming that "the camera eye can detect a fake jewel as easily as a fake duck". Or fake economy?

Eagle Lion publiciteers feel that they have another Deanna Durbin in 16-year-old Lois Butler, new singing star of the company's forthcoming "Mickey", and Max E. Youngstein, ad-publicity chief, is readying the biggest promotional campaign in E-L's history for the film. , , , That pressbook M-G-M ad head Si Seadler whipped up for the industry's American Brotherhood Week campaign offers exhibitors a simplified, top-drawer blueprint of "How to feel good on Feb. 22nd with little effort and no expense"!

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UP AND ABOUT: Barney Balaban, Paramount prexy, takes up where he left off last year to serve again as head of the industry division of the 1948 United Jewish Appeal campaign for $250,000,000. . . . Jack Kirsch discloses that his Illinois Allied unit has engaged Thomas C. McConnell as counsel for the association. McConnell's fame as a legal star skyrocketed as a result of his handling of the Jackson Park Case. . . . Variety Club's 1948 convention, set for Miami Beach, Apr. 12-17, promises to be a whooperdoo, according to the very lively schedule just released. . . . Eagle Lion's "Show-Up Drive", 13-week push beginning Mar. 1, will be captained by Herman Beiersdorf, recently named Western sales manager. . . . Max Roth has been named Midwestern division manager by B. G. Kranze, Film Classics' sales topper.

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ODDS 'N ENDS: Film industry's first "cash bonus" incentive plan, has been created by Eagle Lion, similar to that in use by Robert R. Young's Chesapeake & Ohio, E-L president Arthur B. Krim has advised his employees. A suggestion system, the plan sets no ceiling on the cash award, which will be in proportion to the savings effected or additional take. . . . Monogram will bolster its current program with 11 reissues, Steve Broidy reveals. The list includes "Betrayed" (formerly "When Strangers Marry"), the Robert Mitchum starrer; "Rose of the Rio Grande", John Carroll-Movita; "Sign of the Wolf", and eight westerns. . . . First of Philadelphia's theatres to darken for lack of fuel oil was the Garden. Casualty list is expected to be augmented shortly.

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TAPS. . . . Burns Mantle, 74, drama critic emeritus of the N. Y. Daily News, retired since 1943, died at his home in Forest Hills, Feb. 9. He had been seriously ill from cancer of the stomach since Christmas Day. . . . Mrs. Lena Broidy, 63, mother of Monogram-Allied Artists president Steve Broidy, suddenly Feb. 2, in Hollywood's Cedars of Lebanon hospital after a cerebral hemorrhage. . . . Mrs. Margaret Harvey, wife of George Harvey, Paramount press book editor, Feb. 3, from a heart attack following a six weeks' illness. . . . Mrs. Rachel Girden, mother of Jules Girden, of Warner Bros. home office theatre dept. Funeral services were held Sunday (8th) at the Park West Memorial Chapel. . . . Mrs. Pauline Greenthal, widow of David Greenthal, and mother of Monroe Greenthal, at her home in New York Feb. 8 after a long illness.

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THE TRAVELERS: John Joseph, U-I national director ad-publicity, arrived in New York last Wednesday (11th) for a two-week series of conferences. Eastern ad-publicity head Maurice Bergman, hit the Big Town two days earlier after studio conferences and regional sales confabs. . . . Al Suchman, Eagle Lion eastern sales, is on a six-exchange sales tour to set deals on forthcoming product in Albany, Buffalo, New Haven, Washington, Philadelphia and Pittsburgh. . . . E-L prexy Arthur B. Krim and production chief Bryan Fox in New York from Hollywood for conferences with Bill Heineman, new distribution chief. . . . Republics Jimmy Grainger and division mgr. Walter L. Titus, Jr., on a swing through the south and midwest, due to return March 1st. . . . David O. Selznick and vanguard exec. v. p. Ernest L. Scanlon are in NY for confabs with SRO toppers. . . . Jacques Kopfstein, Astor exec., down South and swinging West on company's 16mm product sales huddles. He joins Mrs. K. in Miami to celebrate their 30th Wedding Anniversary before returning to NY in March.



JOSEPH

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INDEPEN-NOTES: Broadway's Gotham Theatre must feel those Realart dual combos are money in the bank. It has just booked its fourth Realart combination, "Ghost of Frankenstein" and "Mummy's Ghost", to play the house since September. . . . Moe Kerman's Favorite Films will distribute Masterpiece product in NY, Los Angeles, San Francisco and Portland. Bert Stern, Screen Guild distributor, gets rights to the 39 former UA releases in Pittsburgh. . . . Albert Dezel Productions has closed a deal for 37 Westerns from United Screen Attractions. There'll be 10 Ken Maynards, 8 Bob Steeles, 8 Bill Codys and 11 Fred Scotts. . . . Bob Savini, Astor prexy, has set the first two Sunset Carson releases made by Yucca Pictures. "Fighting Mustang" goes on March 1, and "Deadline", April 15.

FOREIGNS BLOSSOM

Philadelphia, an arid territory for foreign pix in the past five years, has suddenly blossomed out with two central city art houses and some intense rivalry for the pick of the imports. Warners has converted its ancient grind spot, the Princess, and is showing "Shoe Shine", Italian import, to be followed by "To Live in Peace". Willie Goldberg's Studio, salamander-like house which has played imports, horror shows, reissues, etc., is in the midst of a foreign film policy that includes the French "Well-Digger's Daughter", "Lucrezia Borgia" and "Torment" (Swedish). Goldberg, however, will still handle topflight dual reissues, with Realart's "Pittsburgh"-"Green Hell" combo lined up to follow "Torment".



Barney Balaban, president of Paramount, will again direct the m.p. division of the 1948 United Jewish Appeal drive for $250,000,000. He headed the industry UJA campaign last year, also.



J. Robert Rubin (right, center) v.p. and general counsel for M-G-M, accepts the Protestant Motion Picture Council's award for the Picture of the Year ("The Yearling"), from Mrs. Jesse M. Bader, Council Chairman. MPAA president Eric Johnston (left) and Dr. Daniel M. Poling look on.



N. Peter Rathvon, RKO president, and Mrs. Rathvon, as they arrived in New York from the West Coast.



At the 36th Annual Convention of N. & S. Carolina TO at Charlotte from left: Ted Gamble, president, TOA; Ben Strozier, president NSCTO; Sam Shain, 20th-Fox director of public relations, and Roy Smart, Carolina exhibitor.

Ascap Cuts Demands In New Rate Plan

In a virtual capitulation to exhibitor pressure, the American Society of Composers, Authors and Publishers last week chopped its demand for a theatre rate increase, which originally approximated 300 per cent, down to a 25 per cent maximum hike and no increase in rates for theatres up to 500 seats.

Scheduled to become effective March 15, except where current contracts extend beyond that date, the agreement would be for 10 years. The new formula junks completely ASCAP's original proposal for basing the music tax on admission scales which would amount to one full house at top adult prices.

Under the new plan, theatres up to 500 seats will continue to pay ASCAP an annual rate of 10c per seat; from 500 to 799, up to 12½c per seat; from 800 to 1599 seats, increased from 15c to 19c per seat, and those over 1600 seats, now paying 20c, upped to 25c. Theatres operating three or less days weekly would half rates. ASCAP also reserves the right to establish special rates for theatres operating under a continuous live talent policy.

Exhibitor reaction to the new proposal ranged from enthusiastic approval to a cautious wait-and-see attitude on the pending Lewis Bill in the House, which would prevent ASCAP from collecting any fees from theatres, limiting the Society to dealing with the producer-distributor only.

Theatre Owners of America, which had been negotiating with ASCAP for five months prior to the announcement of the new proposal, was permitted by the Society to reveal the details of the plan. Ted R. Gamble, TOA president, lauded ASCAP's willingness to negotiate and the resultant plan as "realistic and fair in the light of decreasing theatre box offices." He denied that a "deal" had been made, since TOA cannot legally bind any of its members to a contract. He added that exemption of small theatres from any rate increase "should silence any who might feel that TOA represents 'big interests'."

Allied States' general counsel A. F. Myers refused to comment on the new plan until he could study its features in full, but said that the proposal would come up before the Allied board meeting Feb. 16-18.

Decision Reserved On Brandt Motion

A motion by Harry Brandt and other defendants in the Paramount $563,265 fraud action against the theatre circuit to strike from the complaint "evidentiary matter" which it is claimed should have been presented in court, met with a reserved decision by N. Y. Supreme Court Justice Samuel Null last week. Attorney Louis Nizer, representing Paramount, maintained that the motion by Brandt should be stricken out as "self glorification" and irrelevancy, and was sustained by Judge Null.

Brandt charged, in his affidavit, filed with the NY high court February 3, that inclusion of the "evidentiary matter" in Paramount's complaint was both "unnecessary" and "improper" and that the plaintiff's motive in publishing the "libelous allegations" was to discredit Brandt and destroy his circuit through a "campaign of vilification conducted and to be conducted through the press." He called himself a "leader in the fight of independent exhibitors, against the monopoly of the plaintiff and other motion picture producers and distributors and their affiliated exhibitor corporations."

In its answer to the Brandt motion, Paramount submitted affidavits by Hyman Frank and Daniel Glass, attorneys, which claimed that the alleged fraud in the complaint "are supported by evidence derived from the defendants' own books and records" and that the charges were made "in good faith as proper and necessary pleading." Even if the defendants' books are totally accurate, the affidavit, submitted, the defendants "fraudulently failed to report to Paramount Pictures, Inc., a sum in excess of $74,887.88." Other charges in the complaint are also supported by proper evidence, the depositions claimed.

Heineman Named Eagle Lion Sales Chief

William J. Heineman, recently appointed vice-president in charge of distribution for Eagle Lion, presided at his first E-L sales meeting over the week-end (14-15) in New York. Heineman was named to the company's top sales post by president Arthur E. Krim on Feb. 2, replacing A. W. Schwalberg, whose resignation was accepted by Krim "with the deepest regret."

Entire Eagle Lion top echelon was present at the confab, which discussed sales policy on current and forthcoming releases, and plans for increased promotion budgets. The meeting was addressed, in addition to Krim and Heineman, by production v. p. Bryan Foy and by director of ad-publicity-exploitation Max E. Youngstein.

In taking the E-L post, Heineman resigned as general sales manager of the J. Arthur Rank division of Universal, but remains as a member of the board of the JAR organization in the U. S.

M-G-M Pix Costs Lower—Rubin

The cost of M-G-M pictures currently being made will be "substantially lower" this year due to the economies that have been effected in Loew's, Inc., organization and the stepping up of production activity, J. Robert Rubin, vice president, told the corporation's annual stockholders' meeting on Jan. 30th. The full effect of these economies, Rubin said, will be evidenced in the 1949 operations.

He also advised stockholders that earnings for the first eight weeks of the second quarter of the current fiscal year show an improvement over first quarter earnings.

All directors of Loew's, Inc., were re-elected at the meeting. These include Leopold Friedman, Eugene W. Leake, Charles C. Moskowitz, William A. Parker, William F. Rodgers, J. Robert Rubin, Nicholas M. Schenck, Joseph R. Vogel, David Warfield and Henry Rogers Winthrop. Two new vice-presidents, both studio executives, were named. They are Louis K. Sidney and J. J. Cohn.

Skouras Denies Rift With Rank

Stating that 20th Century-Fox relations with J. Arthur Rank and his British interests "were never more amicable", Spyros Skouras, president of 20th-Fox, denied any truth in a trade press story that his company was at odds with Rank.

Noting that he was unable to speak for United Artists, which was included in the story as being "in a feud" with Rank, Skouras noted that his discussions with Rank, from which he has just returned, "were most favorable and Mr. Rank and his people were at all times cooperative and helpful in working out the preliminary

(Continued on Page 17)

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

KICKOUT TRAMPS!

Associated Theatre Owners of Indiana

The many recent newspaper stories dealing with the escapades of Hollywood stars has lowered the position of the motion picture industry another notch in the scale of public opinion.

Let's not forget the very bad publicity that the industry received during the recent communist investigation by the Washington legislators. This could have been avoided for the producers were in full possession of the facts in the matter long before the heat was turned on by Washington and they, the producers, could have acted and avoided the criticism that was heaped on the heads of everyone in the business.

You and I, Mr. Exhibitor, and yes Mr. Distributor do not associate with the type of persons mentioned above; then why tolerate them upon our screens. You say, "What can I do?".....

A word of warning, if exhibition does not take the lead in these matters, then we acknowledge and approve the action of the Hollywood tramps. Mr. Exhibitor, let's act before it's too late and we are shackled with regulation.

* *

16 MM COMPETITION

Theatre Owners of America

Continued conversations have been taking place between Robert W. Coyne, Executive Director of TOA, and 16 MM film executives in an effort to reconcile the differences between theatre executives and distributors of the smaller film. Appointments have been set up with Eric H. Haight, President of Films, Inc. A conference was held with RKO officials on January 22nd on this subject. Assurances from RKO were received that their program would not be permitted to conflict with 35 MM exhibition. The expressed RKO policy is as follows:

(a) Schools (proper subjects) as part of curriculum, in regular hours with no admission charge.

(b) Hospitals and bonafide shut-ins.

(c) Theatreless towns probably not in substantial competition with regularly established theatres.

A feature of RKO's policy is that the films are booked by regular RKO exchanges so that the exchange manager's judgment can be brought into play as to questionable cases. RKO requests information on any alleged violations for investigation and correction.

It must be remembered in relation to a company like RKO (whose policy appears fair) that independent producers distributing through a major have reversionary rights in films distributed after the contract period elapses. Such independent producers are then free to dispose of 16 MM rights without reference to the original distributor's policy.

Further discussions with UNITED WORLD (Universal) whose 16 MM policy appears quite harmful, are in the offing.

* *

THE NEW ASCAP RATES

Allied ITO of E. Penna.

ASCAP has announced the following rates for a ten-year period starting March 15, 1948:

499 seats and under—10c per seat (no increase)

500 to 799 seats—12½c per seat (2½c increase)

800 to 1599 seats—19c per seat (4c increase)

1600 and up—25c per seat (5c increase)

Theatres playing three days per week or less will be given a 50% reduction in the above scale. (For example—a 600 seat theatre playing three days per week or less would pay 6¼c per seat.)

Any concessions that ASCAP is now offering to the aroused independent exhibitors of the nation have been secured by the militant, active efforts of ALLIED — both national and local — in combatting the original unconscionable demands by ASCAP.

You, of course, realize that exactly three weeks from today — on March 1 — hearings will open before the Congressional Committee on H. R. 5014 which, if passed, will make it impossible for ASCAP to collect any fees whatsoever from theatres. Predicting things to come, you will be deluged with a barrage of propaganda against this Bill.

For the time being there will be no public announcement from this office as to our attitude on this new ASCAP proposition. Our position will be determined at the National Allied Board Meeting to be held on February 16-17-18, when all the Allied units will meet.

Therefore, you are now advised:

1. Do **not** sign any ASCAP application or contract at the new rate starting March 15.
2. **Wait** for further word from this office.
3. In ample time before March 15 you will be informed of the basic Allied policy.

* *

BROTHERHOOD WEEK

ITO of Ohio

The purpose of the National Conference of Christians and Jews is set forth in their by-laws as being, "to promote justice, amity, understanding and cooperation among Protestants, Catholics and Jews, and to analyze, moderate and finally eliminate group prejudices which disfigure and distort religious, business, social and political relations, with a view to the establishment of a social order in which the religious ideals of brotherhood and justice shall become the standards of human relationships."

To further this aim BROTHERHOOD WEEK will be observed from February 22 to 29. During that week all newsreels will contain a subject touching on the theme of Brotherhood. There will be **no theatre collections** and funds will be solicited only from exhibitors and their theatre employes. Support this worthy project.

* *

NO REPROACH TO FOX

Associated Theatre Owners of Indiana

Twentieth Century-Fox has signed a contract with R. J. Reynolds under which Movietone News will furnish five 8 minute reels per week to be televised over the NBC Video network for sponsorship by Camel cigarettes. The program begins Monday, February 16. How similar the composition of these newsreels will be to the footage that is later exhibited in theatres remains to be seen, but regardless of treatment it would seem that it must inevitably lessen the value of newsreels in theatres. This would apply equally to producers other than Fox.

There is no reason to criticize Fox for this move because, whether it be a threat or not to the theatres, the growth in importance of television is inevitable and sure, and news from one source or another will be televised. Perhaps the entrance of the newsreel companies into the picture is the best safeguard of the exhibitors' interests.

The important thing about the Fox contract is to take note of the fact that it is another step in the growing alliance between the film and television industries, and it signals further things to come. Universal, Paramount and Warners are reported close to following Movietone's lead.

* *

AN INDIVIDUAL RESPONSIBILITY

Associated Theatre Owners of Indiana

Senator Charles F. Carpentier of Illinois, when speaking to an exhibitors' meeting in that state, told his audience that their failure to develop good Public Relations in their own individual communities was handicapping their legislative friends.

It behooves every exhibitor to make sure that by his relationship with the people of his own town he is not embarrassing or making more difficult the efforts of those who are trying to secure for him fair and considerate treatment in legislation.

The same circumstance surrounds the industry wide public relations program now being built. As much merit as the Industry Film Committee reels may have, their effectiveness will be lost unless each individual in this business makes public relations a part of his own program. Naturally, an important part of **your policy** is a refusal to play immoral or otherwise objectionable pictures.

Shortage of product or company sales policies notwithstanding, your public does not readily accept the alibis of block booking. Particularly those groups who are most active in formulating public opinion.

SALAMI ON RYE GIVE-AWAY

In order to get the paying customers in we have heard of "give-aways" of dishes, dresser ware, silverware, beauty preparations, perfume and money. But now comes Miami Beach's newest theatre — The Normandy — announcing that patrons will be served, free of charge at every evening performance, sandwiches, coffee and cake.

If the dearth of good pictures continues, The Normandy will be able to charge for the food and throw the pictures in for free.

With this new departure in giveaways, we can't complain if Sam's Delicatessen announces a special of corned beef and potato salad with a double feature gratis while you eat.

—ITO of Ohio

LEARN THE HARD WAY!

Colonel Cole of Texas ALLIED made one of the best remarks of the Milwaukee Convention when he said:

"Any exhibitor who plays an increased admission price picture should sit in his own box-office and sell tickets himself. He'll never play another one."

—Rocky Mt. Independent Theatres

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

ACTIVITY AT MINIMUM

THIS studio continues in the doldrums as the press boys just keep saying that there will be "interesting announcements" soon.

Meanwhile, current production consists of a serial, "Superman", and a Ted Richmond outdoor film, "Wild Fury" (Preston Foster-Mary Stuart). Two of Columbia's important films are about wound up, "Loves of Carmen" (Rita Hayworth-Glenn Ford) and "Let's Fall In Love" (Dorothy Lamour-Don Ameche).

This studio's "scoop" in acquiring the rights to make the Associated Press picture should materialize into one of Columbia's biggest productions. We can only hope that Harry Cohn sees that it doesn't turn out to be a trite, romantic yarn. The exciting new semi-documentary film format will be ideal to tell this story.

☆

EAGLE LION

"BASTILLE" FOR WANGER

THE final shift in Walter Wanger's plans for production here is settled and "Bastille," a drama of the French Revolution is number one on the list. Richard Basehart, under contract to Wanger, will be brought back from New York to do the lead. No other casting is set yet. Anthony Mann, director of "T-Men," will handle the megaphone.

"Hollow Triumph," produced by and co-starring Paul Henreid, is the big news on this lot. It is the only film in work at the present time and full focus is being given to it. Joan Bennett co-stars with Henreid in this film in which he plays a dual role.

E-L SAYS "NO"

Eagle Lion turned down a releasing deal for a film based on the life of Jackie Robinson, famed Negro baseball hero. As quickly as E-L turned it down, Martin Mooney tied the player to a deal and has submitted a package deal to Film Classics.

E-L'S REAL "BLOOD"

Quite happy with the great success of "T-Men," its factual melodrama currently rolling up amazing box-office returns, Eagle-Lion will make its forthcoming "Blood on the Snow" in the same documentary-like vein. The entire production, which will be personally handled by studio chief Bryan Foy, will be filmed on the site of the recent prison break at the Colorado State Prison, which is the basis of the story. Turhan Bey will play the gang leader who terrorized the countryside for weeks after the escape.

Picture is slated to roll starting next month.

☆

METRO-GOLDWYN-MAYER

LOW-BUDGET FILMS SET

METRO is frankly going into the programmer field, although they prefer to call them "exploitation" pictures. As it stands now, Sam Marx, who has been put in charge of the unit, will make about six or seven films averaging $500,000 budgets within the coming year.

The announcement of this new program was made jointly by Louis B. Mayer and E. J. Mannix. The features, according to the announcement, will be based on "timely subjects with documentary exploitation values."

It was firmly stated that these pictures will get the same consideration as any Metro property. The story files are being combed for likely subjects and contract writers will be put to work on developing scripts. Top producers like Joe Pasternak or Arthur Hornblow might be assigned to some of the low-budgeters. It was also implied that there might be roles in these stories suitable to top name stars in which case, those top name stars would do the part. At least, the program is being described as a "great opportunity" for MGM's long list of contract players.

But whatever the probabilities or the potential of this group of films, MGM is to be congratulated on being forthright enough to make its announcement of this complete departure from its established studio policy without apology or explanation. At another major studio, where a group of quickies is now in work, it is being treated as though it were something of which to be ashamed.

Actually, this is an excellent idea for a studio with the story and talent properties that Metro has. This plan provides an avenue of use for stories that might otherwise do no more than gather dust in the story department files and an opportunity for young players to be seen on film months, perhaps years, ahead of what they could hope for if they had to wait for a casting in Metro's costlier picture.

DE ROCHEMONT SIGNED

Tying in with the news of Metro's new series of pictures is the signing of Louis De Rochemont to a one-picture deal. De Rochemont is the pioneer in the documentary-type films ("The House On 92nd Street," "Boomerang," and "13 Rue Madeleine"). He is in New York scouting material for his first Metro feature, which might be W. L. White's "Lost Boundaries," a controversial subject.

Another "first" was scored at Metro last week, when John Ford and Merian C. Cooper signed with Metro for a one-picture deal. The "first" in this case being that never before had Metro signed a deal with an independent where it had none of the financial control, nor any control over production, casting, etc. Metro will participate only in the release deal. The Argosy production is tagged "The Three Godfathers" and John Wayne and Pedro Armendariz are already set for the starring roles.

MORE METRO RE-ISSUES

Looks like Metro is in the re-issue business for some time to come. Good grosses on the old MGM films re-released last year "Gone with the Wind," "The Great Waltz," "Ninotchka," "Boom Town," has given impetus to the plan for more of the same. Next pair set for re-showing are "Goodbye Mr. Chips" and "The Philadelphia Story." Others also scheduled include: "Mutiny on The Bounty," "China Seas," "Captains Courageous," "Barrets of Wimpole Street," "Naughty Marietta," "The Great Ziegfeld," "Queen Christina," "The Good Earth," "Romeo and Juliet," "Marie Antoinette," "David Copperfield," San Francisco" and "Dinner at Eight."

That list of films is a strong reminder of the kind of product that made Metro-Goldwyn-Mayer tops—should be more like it.

MONOGRAM

WE'RE IN THE MONEY!

PRESIDENT Steve Broidy announced last week the completion of a loan of $3,850,000 with the Security First National Bank of California. This new chunk of money made available to Monogram is on a year's basis and in revolving form which gives the company a constant credit in the full amount. The company and its independent producers will both have access to the funds and all loans will be guaranteed by Monogram Pictures Corporation. Allied Artists is included.

With the money situation set, Monogram has set its own program and that of Allied Artists for the coming year. Tagged for Monogram production are about 38 features and westerns, while the AA slate calls for seven features. Full details of the program will be announced shortly by Chief Broidy.

ROD CAMERON SIGNED

Rod Cameron, who made his reputation at Universal in their outdoor epics, has signed a long term contract with Allied Artists. The actor was quite discontented with the properties U-I had for him, so he decided not to sign with them again. He said then that he'd stick to free lancing but apparently changed his mind.

Claire Trevor will have the femine lead opposite William Bendix in Roy Del Ruth's production of "The Babe Ruth Story." This rolls the beginning of April.

A new Charlie Chan with James S. Burkett producing, "Murder By Alphabet" (Roland Winters) and "I Wouldn't Be In Your Shoes" (Don Castle-Elyse Knox) are the pair in work at this writing.

☆

PARAMOUNT

TEMPO UP HERE

WITH four pictures in work, studio spokesmen reported happily last week on the heightened current activity here and future plans.

Shooting now are: "A Foreign Affair" (Jean Arthur-John Lund), "Sorry, Wrong Number" (Barbara Stanwyck-Burt Lancaster), "Abigail, Dear Heart" (Claude Rains-Wanda Hendrix) and Pine-Thomas' "Disaster" (Richard Denning-Trudy Marshall). We hope that last title is a misnomer!

Set for early starts are: "Isn't It Romantic," with Veronica Lake, Mary Hatcher, Mona Freeman, Billy De Wolfe, Roland Culver, Patric Knowles and Pearl Bailey—a musical; "The Great Gatsby" (Alan Ladd); "Sorrowful Jones" (Bob Hope); "Tatlock Millions" (Wanda Hendrix-John Lund); "Diamond in the Haystack" (Crosby-Barry Fitzgerald).

The studio reports eight pictures in editing or scoring including: "The Long Grey Line" (Ladd-Donno Reed); "The Paleface" (Hope-Jane Russell); "A Connecticut Yankee" (Crosby-Rhonda Fleming); "The Sainted Sisters" (Veronica Lake-Joan Caulfield-Barry Fitzgerald); "Sealed Verdict" (Ray Milland-Florence Marly), "Hazard" (Paulette Goddard-Macdonald Carey); "So Evil My Love" (Milland - Ann Todd - Geraldine Fitzgerald).

In addition, there are seven features ready for release.

"LOOK HOMEWARD ANGEL" RUMOR

Once again, the long-talked of filming of "Look Homeward Angel," Thomas Wolfe's

great book, is in the rumor department. For two years now, various producers have been reported "about to"make the picture. David O. Selznick was close to a deal with Arthur Ripley and Rudolph Monter, who own the screen rights, but it fell through. Seymour Nebenzal tried to get in on the deal last year, but didn't. Now, Paramount is rumored talking deal with Ripley and Monter because they want the property for William Wyler as his initial production for the Liberty Films unit.

☆

REPUBLIC

8 TOP FILMS COMPLETED

WITH the wind-up of "Moonrise," Republic reported last week that eight of its scheduled twelve top-budget films are finished. Vice-president Allan Wilson stated that the eight pictures represent an investment of more than $10,000,000 and is the most expensive program in the history of Republic Pictures.

In addition to "Moonrise," (Dane Clark-Gail Russell-Ethel Barrymore), the following are ready for release: "The Red Pony" (Myrna Loy-Robert Mitchum), "Macbeth" (Orson Welles), "I, Jane Doe" (Ruth Hussey-John Carroll-Vera Ralston), "Old Los Angeles" (William Elliott-John Carroll-Catherine McLeod), "The Inside Story" (Marsha Hunt-Bill Lundigan) and "The Gallant Legion" (William Elliott).

This line-up promises to mark the biggest year in Republic's history. The company has reason to be shouting from the rooftops.

GRANT SETS STREAMLINERS

Marshall Grant Pictures announced something new in mass film production. The plan calls for a production program in which six pictures will be handled in a group as though only one picture were being made, with an interchange of writers, directors, technicians and even actors. The program will be completed on about a four-month schedule with a total budget of $1,050,000. Three of the films will be in color.

Grant points to his plan as a real answer to the economy need, particularly for independent outfits. Some of his pictures in this group will cost less than $125,000. He hasn't said anything yet about the kind of stories or casts he will use. He insists that audience appeal will be the keynote of each picture.

It is not certain yet that Republic will handle the release of these films, but undoubtedly Grant will give this company first choice at the product. He just completed "Moonrise" with Charles K. Feldman for Republic release and also has "Runyon of Broadway," "Domino Parlor" and "Mr. Marjorie" on his property list for production in the usual manner.

☆

RKO

HUGHES DEAL ON VERGE

IT looks as though the deal for the purchase of RKO by Howard Hughes will be an accomplished fact as soon as the legal details are completed. Of course, there is always a chance of a last-minute hitch, but at the moment it looks as though the Odlum interests will soon belong to Howard Hughes.

Regardless of the result of the Hughes-Odlum deal, it is not likely that there will be much change in studio policy here, for a while at least. Dore Schary, winding up his first year as vice-president in charge of production, is being handed praise from the entire industry for his achievement. Frequently heard comment from studio executives runs to words like "wish we had a Schary here." Mr. Hughes is too astute a business man to upset an apple cart where the apples are firm and juicy.

Interesting development in the news is that RKO has ruled out straight distribution deals with independent producer. From here on in, RKO will participate in the production and share in the profits on all indie deals, according to president N. Peter Rathvon. Three exceptions to the new ruling are Samuel Goldwyn, Walt Disney and Sol Lesser.

Whatever the future policy may be on indie deals, RKO will have up to fourteen indie films to market during this year. Samuel Goldwyn is set for four: "Earth and High Heaven," "Take Three Tenses," "Billion Dollar Baby," and "Secrets." Independent Artists will deliver three: "The Little Wife," "Lucky Penny," and "Madly In Love," Argosy is slated for two: "The Family" and "Mr. Joseph Young of Africa" the latter already completed. Jesse Lasky and Walter MacEwen are still insisting that they will do "The Life of Caruso." Robert Riskin will offer "The Man From Bogardus." Sol Lesser will do another Tarzan feature and Walt Disney will do "Alice In Wonderland" and "Melody Time."

BACK AT WORK

The virtual shutdown of the past two months ended here with the start of "The Boy With The Green Hair." This picture represents a dream come true for Dore Schary and director Joseph Losey. These men planned to film the story the moment they read it some time ago. At that time Adrian Scott was set as the producer, but when Scott was fired, production was delayed. However, the reins now have gone to Stephen Ames, with Schary personally supervising. It will be made on an extremely fast schedule, despite Technicolor which always slows production. Pat O'Brien, Robert Ryan, and Barbara Hale have prominent roles but the story will be carried by young Dean Stockwell as the little war orphan who finds prejudice against anything away from the accepted form, "even green hair."

With the return to activity, Dore Schary announced plans for the year to include at least 10 major productions, plus an additional dozen of films in the $500,000 budget class. These small budget films got the go signal from Schary last year and their success has established them as an important portion of this company's program.

☆

SRO

YOUR reporter last week interviewed Paul McNamara, David O. Selznick's chief of advertising and publicity, and came away understanding why this dynamic young man is the Big Boss for the Big Boss. McNamara is the man who supervised the spending of more than $2,000,000 on advertising for "Duel In The Sun." He reported that that sum, or even a little less, would have to make do for three Selznick pictures this year, "The Paradine Case," "Portrait of Jenny" and "Mr. Blandings Builds His Dream House." But the McNamara imagination and enterprise will manage.

The high point of interest in our talk with this pepper-pot was his reaction to local advertising. He said in part: "Most exhibitors are completely uninterested in national campaigns. You tell them about how much space they're going to get locally." He charged the national magazines with "laziness" in not selling the exhibitor on the importance of national coverage.

For himself, McNamara is fully aware of the importance of local exploitation. As an example, on the "Blandings" picture he has made a tie-in with architects, construction pages in the big-circulation national magazines and they ignore it and want to know engineers and furniture departments in 35 major cities throughout the country. Thirty-five "Blandings" homes will be built. The homes will ultimately be sold completely furnished for anywhere from $35,000 to $50,000 and the whole project will cost SRO practically nothing. "And just think what we're doing for the housing situation!" That was Mr. McNamara's parting shot delivered with a twinkle in his eye.

This man is important to exhibitors because he understands their problems and their point of view. He welcomes correspondence and encouraged us to invite our readers to write him.

☆

20th CENTURY FOX

PRICES ARE DOWN

REPORT of 20th Century-Fox's purchase of a play by John Van Druten for $100,000 brings to mind the not-too-distant-past when such a price was unheard of for any play that enjoyed any degree of Broadway success. But the economy program is getting to Hollywood and now "Druid Circle" belongs to this studio for a mere $100,000.

Studio executives have vetoed the idea of re-making former successful 20th Century-Fox pictures. Reason for the nixing of this program, which was considered seriously recently, is the solid pile of new story properties owned by the studio.

The success of the documentary-type film has keyed the studio story department to watch for any story based on a factual incident which is likely for screen adaptation. Two recent productions in this field are "Call Northside 777" and "The Street With No Name." These stories are comparatively inexpensive to buy and to produce, and their box-office return thus far has more than proved their value. Production chief Zanuck decided that concentration on this type of material is wiser than re-hashing old story properties.

NINE FILMS SET FOR RELEASE

It is interesting to note that of the nine films this company will release during March and April, only three are actual 20th Century-Fox productions. These three are: "Gentleman's Agreement," "Sitting Pretty" and "Scudda Hoo-Scudda Hay."

Of the remaining nine, two come from Alexander Korda, two from Reliance Pictures and one each from Frank Seltzer and Sol Wurtzel.

"For Fear of Little Men" is the only new starter here this week. Starring Tyrone Power and Anne Baxter, this is 20th's contribution in the fantasy department — the key character being a leprechaun.

FANTASY BIG IN '48

It looks like movie audiences had better polish up their imaginations and sharpen their taste for whimsy this year, for a flock of fantasies are slated to pour out of major studios in the next few months. The list so far includes: "The Boy With Green Hair" from RKO; "One Touch of Venus" and "Mr. Peabody and the Mermaid" from U-I; "One Sunday Afternoon" from Warners, and "For Fear of Little Men" from Fox, as well as Goldwyn's current "The Bishop's Wife."

UNITED ARTISTS

SITUATION SECURE

AFTER months of confusion when the survival of this company was touch-and-go, the situation here is really clearing and conditions in the present and for the future seem sounder than they have for a long time. There are 21 producers in various stages of preparation on pictures to be released by UA.

Vice-president George Bagnall recently reported that bankers are no longer dubious about loans to UA producers and that five banks stand ready to finance UA productions. The doubts were removed when the "Arch of Triumph" deal cleared and the company could show booking contracts on this one and Howard Hawk's "Red River," as well as Ben Bogeaus' "A Miracle Can Happen."

Second bright spot is the news that UA is certain to get James Cagney's "Time of Your Life" back for release. The lawsuits which UA had pending against Warners and the Cagneys have been dropped. Now, it is reported that UA is offering the Cagney Company strong incentive to return to UA for its future product. The Cagney contract with UA expires this spring and a commitment has already been made with Warners for future product. However, it is reported that the UA counter-offer is considerably more profitable for the Cagneys than the deal Warners have offered and the unit might still land in the UA fold.

Two new deals also brighten prospects here. First one is with William A. Bacher, former 20th Century-Fox executive producer. Bacher has formed an independent unit with Ward Wheelock and their first will be "If This Be My Harvest," to be followed by "Katie Called Katie," which will be filmed partially here and partially in Africa. The unit has its third picture all set, too, and a number of other story properties scheduled for production.

The second new deal is with author John Steinbeck, Lewis Milestone and Burgess Meredith, who have formed a new production unit to film twelve of the Steinbeck stories. Milestone will produce and Meredith will direct, while Steinbeck does the scripts on his own yarns. First to come from this new set-up will be "Cannery Row." The release deal is not completely set yet. It may work out through Enterprise, now dickering a new pact with UA, or it may be a direct deal with UA.

Sam Coslow is set to start "Music City," the first film in a three-year program which will run into $7,000,000 worth of film. No casting has been announced as yet, but the production should be in work within several weeks.

Hunt Stromberg has switched the title on his film, "Lured," back to its original tag of "Personal Column." This film, despite graphic and sensational advertising, was doing a solid nosedive at the box-office. As a test, the title was changed back to its original in several spots and the grosses looked much healthier. There had been an argument about this tag before release with the producer insisting audiences wouldn't understand "Personal Column." But the facts proved differently. In those territories where the picture has been widely played as "Lured" the handle will not be changed.

BREAK FOR UA

RKO's recent decision to discontinue straight releasing deals (in which they have no say over production) should be a boon to United Artists, since it figures to throw some of those units that want complete production autonomy into the UA camp.

Wouldn't it be a twist if Sam Goldwyn found his way back into the UA fold?

☆

UNIVERSAL-INTERNATL.

THREE NEW ONES HERE

THREE new films are in work at this studio, giving the production schedule a total of five, which begins to look like "old times." The three new ones are: "Saxon Charm" (Robert Montgomery-Susan Hayward), "One Touch of Venus" (Robert Walker-Ava Gardner-Dick Haymes) and "Brain of Frankenstein" (Abbott & Costello).

Interesting cross-section of what has happened in this industry in the past year is U-I's annual report which showed an increase in gross receipts of more than eleven million dollars (an 18% increase), while the net for the same period showed a drop of 30% over last year. Company executives stated that the discrepancy between the gross and the net was caused by the increase in production and operating costs. They point to instituted economies and plans for more of the same to change this picture in 1948.

Joan Fontaine has been borrowed by Harold Hecht-Norma Productions for the fem lead opposite Burt Lancaster in "Kiss the Blood Off My Hands."

☆

WARNER BROS.

THIS studio is rolling full blast, no less than seven pictures being on the stages. They are "Key Largo," with an all-star cast including Humphrey Bogart, Lauren Bacall, Edward G. Robinson, Claire Trevor, Lionel Barrymore; "John Loves Mary" (Jack Carson-Ronald Reagan-Wayne Morris); "One Sunday Afternoon" (Dennis Morgan-Janis Paige-Don DeFore); "Adventures of Don Juan" (Viveca Lindfors-Alan Hale); Hitchcock's "Rope" (James Stewart-Joan Chandler); "Strange Meeting" (Bette Davis) and "One Last Fling" (Alexis Smith-Zachary Scott).

The latter is one of the new group of low-budget features this studio will turn out this season. "Sunday Afternoon" is a Technicolor musical version of the old Broadway success and earlier straight film comedy.

"Rope," originally ballyhooed to go on 10-day shooting schedule, will take much longer than that.



"QUOTES"

What the Newspaper Critics Say About New Films

Critics Call 'Miracle' Star-Spangled Dud

"A Miracle Can Happen," United Artists' Benedict Bogeaus-Burgess Meredith eight-star production, was laid low by the New York critics' journalistic brickbats, as all but the Herald Tribune got in their caustic licks. Concensus indicated that except for a few "bright spots" (on which difference of opinion was most noticeable), Messrs. Meredith and Bogeaus have come up with a star-spangled dud.

Archer Winsten, in the Post, calls it a **"stunning defeat for the multiple creators"** adding, **"there has not been so resounding a thud of utter, confounded failure in years."** He pities the **"great names associated with the fiasco"** and pleads with all concerned not to **"do it again."**

Almost as vitriolic, but admitting that the actors, if not the audience, must have had a good time, are the Times' Bosley Crowther and PM's Cecelia Ager. The former liked the Fonda-Stewart episode which he calls **"low-comedy mugging that is a good bit of slapstick fun."** The rest, however, he calls **"dull-witted"** and a **"hash of nonsense."** Miss Ager feels that **"actors, like children, need guardians to protect them from themselves"** if she can judge from the **"misbegotten, manhandled, grimly screwball, relentlessly whimsy complication of decelerating sketches entitled 'A Miracle Can Happen'."**

Kate Cameron in the News dubs the "miracle" in the title the fact that a **"million-dollar cast"** can come up with such a **"dud."** She liked the Lamour episode, called the rest **"boring."**

Both the Sun's Eileen Creelman and the Journal American's Rose Pelswick expressed the opinion that a good idea had gone awry. The latter says it might **"have looked good on paper"** but the result reminds of **"a group of close friends doing charades that may seem funny to those actively concerned but appear considerably less so to anyone walking in cold."** Miss Creelman calls it **"long"** and **"talkative"** which milks the gags **"until the fun dies of ill nutrition."**

Sole good news for the makers comes from the Herald Tribune's Otis Guernsey, who says the miracle is that **"this conglomeration congeals into a tasty entertainment dish."** He adds, **"It must use bad gags when it cannot think of good ones, but at least there is always something going on."**

'A WOMAN'S VENGEANCE'

UNIVERSAL-INTERNATIONAL

"Conversationlal pleasures...Superior characterizations ..Plot of reasonably conventional violence.. Dialogue...so positively good and fresh that it lifts what might have been a single exercise in crime, judgment and guilt into a reasonably absorbing one."—WINSTEN, N. Y. POST.

"Much too slow starting and getting into dramatic high gear... Token of the story's actual thinness and conformance to conventional lines is the mechanicalness of Charles Boyer in the husband role.. For all its fussy explosions and its occasionally unladylike comments on men, 'A Woman's Vengeance' is an easily predictably and manageable affair." — CROWTHER, N. Y. TIMES.

"Huxley admirers may be disappointed but the devotees of goose flesh with up-to-date trimmings will find the proceedings very satisfactory." — COOK, N. Y. WORLD-TELEGRAM.

"Huxley scenario and the direction by Zoltan Korda have a measured step and a quiet menace, and though the melodrama accumulates slowly it eventually makes itself felt .Little natural action or visual appeal in the picture. As a result, the long introduction to the characters tends to be dull and wordy." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Smooth, glamorous, beautifully acted movie fiction with just enough contemporary Huxleyan philosophy in the dialogue to make it sound deep without holding up the plot...First rate movie entertainment of the conventional tried-and-true superior quality sort."—AGER, PM.

"Intelligent film but not always a suspense-filled one ..Murder melodrama saved by a good cast from being just a whodunit." — CREELMAN, N. Y. SUN.

"Although conversational for the most part with occasional lapses into philosophic dissertations, it emerges as engrossing melodrama...Cast does handsomely." — PELSWICK, N. Y. JOURNAL AMERICAN.

'YOU WERE MEANT FOR ME'

TWENTIETH CENTURY-FOX

"Warmhearted show, pleasant as the day is long and just about as nice a way of contemplating the passage of time as we can think of offhand...A most appealing picture; happy entertainment for young and old." — PRYOR, N. Y. TIMES.

"Probably achieves a new high in sheer, unadulterated inoffensiveness. It doesn't even offend people who hate the old song-nostalgia routine...Main charm is its blithe unconcern with the moments." — WINSTEN, N. Y. POST.

"Everybody and everything in it is pleasant...But the overall flavor is synthetic and thin: the story can give it little body, since it scarcely exists itself...Certainly a pretty vista, yet somewhat monotonous after a while...Unadulterated amiability, sweetly composed, needing salt." — AGER, PM.

"Romantic comedy, with the emphasis on romance rather than laughs. It's an amusing film, but no 'Margie'." — CREELMAN, N. Y. SUN.

"Attempt to recreate the flapper era with two or three little words and several tunes is not particularly successful... Merely a thin and labored tale of boy-meets-girl, with a few old phrases, polo coats and topical references thrown in to make it look like something better." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Amiable little comedy-with-music...Jeanne Crain and Dan Dailey as the principals are just right in their parts, the music is tuneful, and the general mood is one of likeable entertainment." — PELSWICK, N. Y. JOURNAL AMERICAN.

'NIGHT SONG'

RKO RADIO

"Worn uncomfortably thin in comparison to previous incarnations, and neither is long for this world...Incredibly mawkish plot...The music, the prize concerty — well, that is really the thing which puts 'Night Song' in the spotlight as baldfaced and absolute sham." — CROWTHER, N. Y. TIMES.

"Has to be reviewed on two levels...It is not a good picture. You probably will like it. It ought to make a million dollars." — MAYNARD, N. Y. JOURNAL AMERICAN.

"Some deceptive acting...Makes the picture appear to be worthier than it actually is...Doesn't grip you because what lies behind the performance is only a commercial writer's act." — WINSTEN, N. Y. POST.

"Distinguished by the performances of Ethel Barrymore and Dana Andrews, who have some pretty silly things to say. There is also the happy presence of Hoagy Carmichael. Aside from those points, there isn't much to say cinematically for 'Night Song'...Some of mushiest slop I have ever seen on the screen." — PIHODNA, N. Y. HERALD TRIBUNE.

"Gilded fake...The regal Miss Barrymore, I report with some embarrassment, is in 'Night Song' as a kind of comedy relief. She and Hoagy Carmichael pair off to amuse you while Merle and Dana are dishing out the heavy stuff. I was not amused." — PECK, PM.

'OUT OF THE PAST'

RKO RADIO

"Deceitful complications that occur in 'Out of the Past' must be reckoned by logarithmic tables...We were with it, up to a point, and enjoying the rough-stuff and the romance with considerable delight and concern...If only we had some way of knowing what's going on in the last half of this film, we might get more pleasure from it."—CROWTHER, N. Y. TIMES.

"Dialogue is tough...Rapid-fire succession of scenes sometimes tangles up the plot lines...Generates suspense...Can be perused with little effort and then forgotten, but meanwhile it is a diverting entertainment." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Enough murders and double-crosses...to stock several scripts ...Suspenseful melodramatics, even if the script gets a bit too involved at times."—PELSWICK, N. Y. JOURNAL AMERICAN.

"What director Jacques Tourneur had to direct, he directed very well, giving his actresses a smouldering allure and his actors an enticing menace. Indeed, 'Out of the Past' was kind of interesting to watch, once I reconciled myself to the fact that I couldn't follow it."—AGER, PM.

"Tense excitement...Unpretentious picture which aims at nothing beyond keeping an audience absorbed and uneasy. It succeeds well in both purposes." — COOK, N. Y. WORLD TELEGRAM.



Louis K. Sidney, M-G-M studio executive, was named a vice-president at Loew's Board of Directors meeting in New York.

CLASSIFIED

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

THEATRE MANAGERS and OWNERS

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

●

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

●

HIGHWAY EXPRESS LINES, Inc.
236 N. 23rd St., Philadelphia 3
1239 Vine St., Phila. 7
LOcust 4-0100
Member National Film Carriers

SERVICE — ALWAYS!

●

NEW JERSEY MESSENGER SERVICE
Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
LOcust 7-4823

NEWS DIGEST

(Continued from Page 11)

steps." He added that he was awaiting the arrival of Rank in this country next month, "at which time these negotiations will be resumed on the same amicable and co-operative basis."

The topic for discussion centered about the proposed pooling of the Gaumont-British circuit, in which 20th-Fox has a 50 per cent interest, and JAR's Odeon circuit.

U-I Executives Tackle British Problems

The British tax impasse has raised serious problems in the J. Arthur Rank-Universal-International agreement, with the result that four U-I top executives sailed last week for conferences with Rank in London. The U-I toppers were J. Cheever Cowdin, board chairman; Nate J. Blumberg, president; Joseph H. Seidelman, v. p. and foreign sales head, and Charles Prutzman, counsel. Robert S. Benjamin, president of the JAR organization accompanied them.

Conferences will cover all mutual problems, including distribution of Rank films in the U. S. It was emphasized that the U-I execs will not discuss settlement of the ad valorem tax with any British Government officials, since this matter is being handled by Eric Johnston, who represents the Motion Picture Association of America.

"Unconquered" For Regular Release In April

"Unconquered" will be released in April for popular priced showings, climaxing Paramount's selling plan on the C. B. DeMille Technicolor film which has completed 300 advanced admission dates, it was revealed by Charles M. Reagan, v. p. in charge of distribution.

Reagan declared that the "carefully devised" selling plan included Paramount's most costly pre-selling campaign. However, Reagan declared, judging by the box-office returns in the advanced admission runs and exhibitor interest in the general release, "this revolutionary merchandising experiment has more than justified itself."

Gov't, Big 5 Clash

(Continued from Page 5)

claiming that his company cannot survive unless it is allowed to sell full season programs as it sees fit.

A murmer ran through the courtroom as Frohlich shouted, "No court can take away my right to sell all my copyrights in bulk." Justice Rutledge gently pointed out to the lawyer that that was precisely what the District Court had done.

Block Booking "Vital"

Cooke, Counsel for Universal, likewise pleaded for block booking as vital to the welfare of his client, because it "has specialized in what the Government terms inferior pictures." He argued that Universal has been forced to change its policy, in view of the fact that "it is uneconomic to sell inferior pictures one by one as required by the decree."

An interesting sidelight of Cooke's argument was his statement that Universal realizes 58 percent of its domestic revenue from non-affiliated theatres and only 42 percent from the Big 5's houses.

In defense of his company, Raftery quipped that the hardest thing about reading the Government brief was to find any mention of United Artists, which he referred to as a "haven" for independent producers.

"The biggest monopolist in this business," he told the Court, "is the exhibitor who has the only theatre in a town."

Divestiture's "Terrible Consequences"

Joseph M. Proskauer, an impressive veteran attorney, speaking for Warner Bros., predicted "terrible consequences" if divestiture were ordered. "Without a backlog of showcase theatres, no company could afford to risk the several million dollars to make a picture that gives the American industry the markets of the world," he warned, seemingly ignoring companies like Universal and United Artists, which operate successfully without theatre interests.

Warner Bros., he said, are willing to try to make competitive bidding workable. He also made a staunch defense of the arbitration system in the old consent decree, which he accused the Government of "striking down."

Closing for the defense was former Supreme Court Justice and Secretary of State Byrnes, while representing 20th Century-Fox, took up the cudgels for all the defendants when he pointed to foreign restrictions and taxes against American films ("advance salesmen of this country") and pleaded that the industry "has its back to the wall, fighting for its life." Denying that the industry is "fabulously rich," he argued that the records show his client has seldom earned a fair return on its investment in production.

Divorcement Necessary — Wright

Two final hours were allotted the Government following close of the defense and the first hour was taken up by Robert Wright, motion picture specialist in the Department of Justice, who had little opportunity to read his prepared argument as members of the bench fired a steady barrage of questions at him. He admitted that the Government regards divorcement as a "last resort remedy," but a necessary one. The Statutory Court's decree provision allowing the Big 5 to buy out interests of their partners in theatre pools was attacked by Wright as being contrary to the findings of the court.

Says Intervenors Backed by Majors

Wright charged that the exhibitor groups seeking to intervene (ATA and CSE) receive financial support from the majors. He told the court that the only real independent unit in the case is the CIEA, which filed an amicus curiae brief.

The last shot was fired by John F. Sonnett, assistant Attorney General in charge of the anti-trust division, who effectively summarized the case for the Government, with the charge: "First, that the defendants jointly and severally monopolized the distribution and exhibition of films, and, second, that, in any event, ultimate divestiture of the theatre holdings of the major defendants and a ban on cross-licensing of their films are the only adequate remedies." He recalled to the Supreme Court that it had directed divestiture in the Crescent Theatre case, and referred to the present action as evidence of a "larger conspiracy."

Sonnett argued that had the Supreme Court's decision in the American Tobacco case, which defines monopoly as "the power to raise prices or to exclude competition when it is desired to do so," been available to the District Court at the time it handed down the opinion in this case, the lower court would have found a monopoly and ordered a more drastic cure.



EXPLOITATION PICTURE
of the issue

SAIGON

The starring combination of Alan Ladd and Veronica Lake has a tradition for the kind of rough, tough melodrama of proven boxoffice worth. Once again the high-voltage talents of these two stars are combined in that kind of film. this one bearing the exotic label "Saigon". Previously, they had appeared together in "This Gun For Hire", "The Glass Key" and "The Blue Dahlia", and each of these films made merry music on the cashier's till of theatres everywhere.

In the strange and fascinating locale of Indo-Chinese Saigon—"The Paris of the Orient", three American fliers become embroiled in a mysterious and sinister adventure laden with danger. One of the boys, Douglas Dick, is doomed to die of his war injuries, unknowing. Ladd lives to find love with Veronica. the girl of mystery, who led them into a fantastic money smuggling plot.

"Saigon" does not figure to rank high in the calculations of those who make the Academy Awards, but it has the elements that lend themselves to old-fashioned showmanship, the kind that spells boxoffice returns.



EXPLOITATION PICTURE

Ladd-Lake Combination, Plus Exotic Locale, Highlights of 'Saigon' Campaign

THERE has been boxoffice magic in the Alan Ladd-Veronica Lake team since they were first brought together in "This Gun For Hire" and in merging their talents again Paramount has aimed to carry on with a combination that has yet to miss as an attraction.

In "Saigon", the showman also has an intriguing locale to feature in his campaign, for this exotic city of Indo-China is known the world over as the "Paris of the Orient" and the "Little Paris of the East". It is a strange and fascinating spot suggestive of the sort of adventure and intrigue this movie story tells.

With the background of prior Ladd-Lake successes to work on and this strange, new Far Eastern locale, Paramount's boxofficers have turned out a press book that is crammed with juicy advertising, publicity and exploitation material.

The newspaper ads are particularly striking and effective, getting across the elements of action and adventure with fine force. The waist-stripped figure of Ladd dominates these ads, with a slinky Veronica lurking in the background of most of the layouts.

In the exploitation department a large variety of stunts are offered, several of which are reproduced in the next column. Most of them can be utilized at a minimum of cost, which puts them within the range of even the smallest theatre. Where used, they will pay large dividends, we are sure.

FACTS ABOUT SAIGON

For a striking lobby display, we suggest an enlarged map of Indo-China, with Saigon circled, and a panel of copy containing pertinent facts about 'The Paris of the Orient." Here are some of the facts (courtesy of Paramount publicity):

Saigon once offered the finest living in the Orient, and even today, despite the war and revolution, it is a fascinating, exciting and colorful city.

Population is approximately 120,000, with 15 thousand French, 80 thousand natives and a sprinkling of Chinese and others.

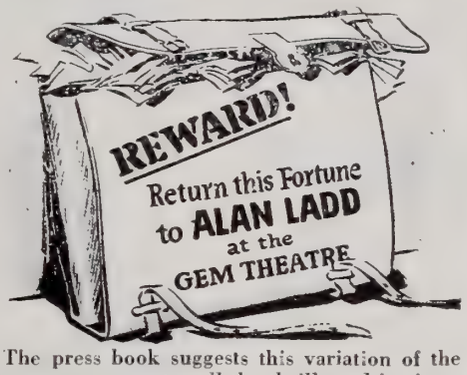
The natives, Annamese, are a lithe, dark-skinned people of good intelligence.

Religion of the natives is a loose sort of Buddhism which permits ancestor worship and a belief in the existence of evil spirits.

Saigon closes down at noon every day for a period of three hours, while the sun bakes the city, with everything coming to life again as evening approaches. The night life is gay.

They have inflation in Saigon, a decent lunch costing about $15.

MONEY BAG STUNT

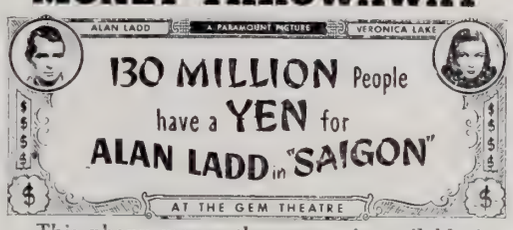


The press book suggests this variation of the phony money gag to sell the thrills and intrigue. It can be used in windows and in the lobby.

Get a large briefcase or traveling bag and stuff it to overflowing with phony Chinese money.

The copy may vary from that seen on the above illustration. You might use: "50 MILLION YEN STOLEN! IF FOUND, ADVISE ALAN LADD AT GEM THEATRE FRI. and SAT.!"

MONEY THROWAWAY



This phony money throwaway is available in mat form (E321). Inquire at your National Screen Service branch. Print it on yellow or light red paper for best effect and have it handed out on the busy street corners.

UMBRELLA BALLY



One of the simplest and cheapest stunts for any exhibitor to work is the umbrella poster. Letter your copy, such as: "IT'S RAINING THRILLS IN 'SAIGON', GEM THEATRE." on an umbrella and have a girl or man walk the streets with it.

Added effect can be had if the carrier wears an oriental costume to get across the locale of "Saigon."

OTHER STUNTS

A number of additional stunts are recommended in the press book. You might try one of these:

Paramount has made up mats for both sides of a postcard, one containing a striking photograph clinch of Ladd and Lake, the other side a message from Ladd.

A girl garbed in oriental costume and carrying a suitcase over-stuffed with phony money is suggested as a street bally. This would be a sure-fire eye-catcher.

NEWSPAPER ADS









PRODUCTION & RELEASE RECORD

FEBRUARY 16, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (37)	In Production (3)
Westerns	Completed (11)	In Production (0)
Serials	Completed (2)	In Production (1)

NEW PRODUCTIONS

WILD FURY
Action—Started February 2
Cast: Preston Foster, William Bishop, Mary Stuart.
Director: Phil Karlson Producer: Ted Richmond
Story: Two men are rivals for the taming of a wild horse and the winning of a woman.

SUPERMAN
Serial (13)—Started February 2
Cast: Kirk Alyn, Noel Neal, Pierre Watkins.
Directors: Spencer Bennet, Thomas Carr
Producer: Sam Katzman
Story: Comic strip character set to motion pictures.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Let's Fall In Love	Lamour-Ameche	1-19			
Loves of Carman, The	Hayworth-Ford	11-24			

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures in Silverado	Bishop-Henry	11-10	3-25		
Best Man Wins	Buchanan-Lee	12-22			
Black Arrow, The	Hayward-Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie in the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Night Out	Singleton-Lake	9-29			
Brick Bradford	Richmond-Johnson	10-27	12-18		
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble (66)	Baxter-Cheirel	8-4	11-27		
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Eternal Melody, The	Kiepura-Eggerth	11-10			
Fuller Brush Man, The	Skelton-Blair	10-27			
Gallant Blade (C)	Parks-Chapman	12-8			
Glamour Girl (68)	Krupa-Reed	9-1	1-16		
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble (94)	Tone-Blair	5-26	1-48		2-2
Details under title: Double Take					
It Had To Be You (98)	Rogers-Wilde	5-26	12-47		1-5
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The	Hayworth-Welles	10-14			
Last Days of Boot Hill, The (56)	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Little Spanish Town, A	Autry-Marion	8-18			
Lone Wolf in London, The (68)	Mohr-Saunders	5-26	11-13		
Lulu Belle	Lamour-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou (66)	Lowery-Barton	9-15	1-23		
Mating of Millie, The	Ford-Keyes	7-7			
My Dog Rusty	Donaldson-Doran	11-24			
Phantom Valley (53)	Starrett-Burnette	8-4	2-19		
Port Said	Bishop-Henry	12-22			
Prince of Thieves (72)	Hall-Morison	5-12	1-48		2-16
Relentless (93)	Young-Chapman	12-9	2-48		
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of The Whistler, The	Duane-Aubert	10-27			
Rose of Santa Rosa (65)	Hot Shots	9-1	12-25		
Sign of the Ram, The	Peters-Knox	8-4			
Six Gun Law (54)	Starrett-Saunders	7-7	1-9		
Sea Hound, The (Serial)	Crabbe-Blake	5-26	9-4		
Song of Idaho	Vincent-Grant	10-27	3-30		
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Swordsman, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Grainger (Serial)	Stevens-Stewart	8-4			
To the Ends of the Earth (109)	Powell-Hasso	12-9	2-48		
Trapped by Boston Blackie	Morris-Lane	12-22			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora	Starrett-Burnette	9-29			
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The (66)	Jergens-Dunne	9-29	2-12		
Wreck of The Hesperus, The	Parker-White	9-15	2-5		

EAGLE-LION

1947-48 Features	Completed (27)	In Production (1)
Westerns	Completed (5)	In Production (0)

NEW PRODUCTIONS

HOLLOW TRIUMPH
Drama—Started February 5
Cast: Paul Henreid, Joan Bennett, Leslie Brooks.
Director: Steve Sekely Producer: Paul Henreid
Story: An ex-convict assumes the identity of a man he murders but is destroyed by the murdered man's enemies.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Casanova (83)	deCordova-Nash	5-12	2-7	812	2-2
Black Hills	Dean-Ates	5-12	9-27	851	
Blonde Savage (61)	Sherwood-Erieson	7-7	11-22	807	10-13
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20	803	9-29
Check Your Guns (55)	Dean-Gates	7-7	1-24	853	12-8
Close-up	Baxter-Gilmore	12-22			
Cobra Strikes, The	Ryan-Fraser	1-5			
Enchanted Valley (C)	Curtis-Gwynne	9-1	1-31		
Gentleman After Dark (76)	Donlevy-Hopkins	Reissue	11-8	735	
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven (71)	Erwin-Farrell	8-4	1-17	810	1-5
It's Maldo	Switzer-Whalen	5-12			
Linda Be Good (67)	Hubbard-Knox	7-21	1-3	808	10-27
Love From A Stranger	Sidney-Hodiak	3-17	11-15	806	12-8
Man from Texas	Craig-Bari	5-26	10-18		
Details under title: A Texas Story					
Man in the Iron Mask (110)	Hayward-Bennett	Reissue	11-8	735	
Mickey (C)	Butler-Goodwin	11-10			
Noose Hangs High, The	Abbott-Costello	11-24			
Northwest Stampede	Leslie-Craig	7-21	1-17		
Details under title: Wild Conquest					
Open Secret (70)	Ireland-Randolph	9-1	2-14	813	2-2
Out of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10			
Rampage	Mitchell-Long	12-22			
Raw Deal	O'Keefe-Trevor	11-24			
Details under title: Corkscrew Alley					
Return of Rin-Tin-Tin, The (V) (65)	Rin-Tin-Tin-Woods	9-16	10-25	804	12-8
Return of the Lash (59)	LaRue-St. John				12-8
Ruthless	Scott-Lynn	9-1	2-7		
Details under title: Prelude to Night					
Shadow Valley (58)	Dean-Ates		11-29	852	12-22
Smugglers, The (85)	Redgrave-Kent	Foreign	1-31	811	2-2
Spiritualist, The	Bey-Bari	1-19			
T-Men (91)	O'Keefe	7-21	1-10	809	12-22
Take My Life (85)	Gynt-Williams	Foreign	2-28	814	
Tomorrow You Die	Ireland-Ryan	5-12			
Tornado Range (56)	Dean-Holt	9-1	2-21	854	
Whispering City (92)	Lukas-Dantine		11-15	805	11-24

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (29)	In Production (5)

NEW PRODUCTIONS

THREE MUSKETEERS (T)
Romantic Drama—Started January 27
Cast: Lana Turner, Gene Kelly, Van Heflin, June Allyson, Keenan Wynn, Frances Gifford, Vincent Price.
Director: George Sidney Producer: Pandro S. Berman
Story: The old Dumas romance.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Date With Judy, A	Beery-Powell	1-5			
Easter Parade	Astaire-Garland	12-8			
Julia Misbehaves	Garson-Pidgeon	1-19			
Search, The	Clift-MacMahon				
Southern Yankee	Skelton-Dahl	2-2			

—— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias The Gentleman (74)	Beery-Patrick	5-13	Mar	818	2-16
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept	803	2-17
B. F's Daughter	Stanwyck-Heflin	9-29			
Big City, The	O'Brien-Murphy	10-27			
Cass Timberlane (119)	Tracy-Turner	5-12	Jan	813	11-10
Bride Goes Wild, The	Johnson-Allyson	7-7	Mar	819	
Details under title: Virtuous					
Desire Me (91)	Garson-Hart	4-1	Oct		9-29
Details under title: A Woman of My Own					
Good News (T) (95)		3-31	Dec	810	12-22
Green Dolphin Street	Turner-Heflin	9-30		811	
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7	Feb	815	
Homecoming	Gable-Turner	9-15			
If Winter Comes (97)	Pidgeon-Kerr	6-9	Jan	814	1-5
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec	809	10-27

Luxury Liner (T)	Grant-Gifford	9-1				
Kissing Bandit, The (T)	Sinatra-Grayson	5-26				
Master of Lassie	Gwenn-Leigh	9-29				
Details under title: Hills of Home						
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct.	805	7-21	
On An Island With You	Williams-Lawford	6-23				
Pirate, The (T)	Garland-Kelly	5-3				
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct.	804	8-4	
Song of The Thin Man (86)	Powell-Loy	2-3	Sept.	801	8-4	
Summer Holiday	Rooney-DeHaven	7-8				
State Of The union	Tracy-Hepburn	10-13				
Tenth Avenue Angel (76)	O'Brien-Murphy	4-1	Feb.	816	1-19	
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov.	808	10-13	
Three Daring Daughters (T)	MacDonald-Iturbi	11-25	Mar.	817	2-15	
Details under title: The Birds and the Bees						
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept.	802	8-4	
Details under title: Ballerina						

MONOGRAM

1947-48 Features	Completed (15)	In Production (2)
Westerns	Completed (4)	In Production (0)

NEW PRODUCTIONS

I WOULDN'T BE IN YOUR SHOES

Mystery—Started January 27

Cast: Don Castle, Elyse Knox, Regis Toomey, Charles D. Brown, Rory Mallinson, William Ruhl.

Director: William Nigh Producer: Walter Mirisch

Story: A detective tries to unravel a crime and finds himself a suspect.

MURDER BY ALPHABET

Mystery—Started February 9

Cast: Roland Winters, Deanie Best, John Alvin.

Director: William Beaudine Producer: James S. Burkett

Story: Charlie Chan unwinds the mystery of the murder of a judge and district attorney.

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angels' Alley	Gorcey-Gray	11-24	3-7		
Released originally under title: When Strangers Marry		Reissue	12-27	4706	
Betrayed (66)	Hunter-Bennett				
Campus Sleuth	Stewart-Preisser	12-8			
Docks of New Orleans (70)	Winters-Young	11-24			
Fighting Mad (75)	Errol-Kirkwood	9-15	2-7	4700	
Details under title: A Palooka Named Joe					
High Tide (72)	Tracy-Castle	3-31	10-11	4701	10-13
Jiggs and Maggie in Society (66)	Yule-Riano	9-29	1-10	4704	
Jinx Money	Gorcey-Caldwell	1-19			
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Kilroy On Deck	Cooper-Coogan	2-2			
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703	9-15
Oklahoma Blues	Wakeley-Belmont	1-19	3-14		
Overland Trails (58)	Brown-Belmont	11-24	1-31	4751	
Perilous Waters (66)	Castle-Long	9-1	2-14	4707	
Rocky (76)	McDowall-Barrier	8-18	2-21	4705	
Rose of the Rio Grande (60)	Carroll-Movita	Reissue	2-28	4710	
Smart Politics (68)	Preisser-Stewart	9-15	1-3	627	1-5
Song of The Drifter (53)	Wakely-Coles	11-10	1-17	685	
Thunder On the Range	Brown-Hatton	2-2			

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-DeMille	12-23	2-16	2	7-21
Gangster, The (86)	Sullivan-Belita	2-17	11-22	3	11-10
Hunted, The (85)	Belita-Foster	4-14	4-7	6	
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19		1	2-17
Panhandle (84)	Cameron-Downs	9-29	2-22	5	
Smart Woman (90)	Bennett-Aherne	10-27	4-30	7	
Song of My Heart (89)	Sundstrom-Long	2-3	1-31	4	11-24
Details under title: Tragic Symphony					
Tenderfoot, The	Albert-Storm	12-8	5-30	8	

PARAMOUNT

1947-48 Features	Completed (28)	In Production (4)

NEW PRODUCTIONS

DISASTER

Melodrama—Started February 5

Cast: Richard Denning, Trudy Marshall, Damian O'Flynn, Will Wright, Jack Lambert, James Millican.

Director: William Pine Producers: Pine-Thomas

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Abigail, Dear Heart	Rains-Hendrix	2-2			
Foreign Affair, A	Arthur-Lund-Dietrich	12-22			
Sorry, Wrong Number	Stanwyck-Lancaster	2-2			

— 1947-48 —

COMPLETED

Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8-15
Alberquerque (C) (90)	Scott-Britton	3-3	2-20	4709	2-2
Big Clock, The (95)	Milland-O'Sullivan	3-17			2-2
Big Town After Dark (70)	Reed-Brooks	5-26	12-12	4706	11-24
Big Town Scandal	Reed-Brooks	6-23			
Caged Fury	Denning-Ryan	9-29			
Connecticut Yankee, A (T)	Crosby-Fleming	11-10			
Dream Girl	Hutton-Carey	5-12			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Golden Earrings (95)	Milland-Dietrich	8-19	10 31	4703	9-1
Hazard	Goddard-Carey	11-10			
I Walk Alone (99)	Lancaster-Scott	12-23	1-16	4708	12-22
Details under title: Deadlock					
Mr. Reckless	Eythe-Britton	11-10			
Details under title: Hard To Kill					
My Own True Love	Douglas-Calvert	7-7			
Long, Grey Line, The	Ladd-Reed	9-29			
Night Has A Thousand Eyes	Robinson-Russell	7-7			
Paleface, The (T)	Hope-Russell	8-18			
Road To Rio (100)	Crosby-Hope	1-6	12-25	4707	11-24
Saigon	Ladd-Lake	12-9	3-12	4710	
Sainted Sisters	Lake-Caulfield-Fitzgerald	10-27			
So Evil My Love	Milland-Todd	5-26			
Speed To Spare	Arlen-Rogers	10 27			
Unconquered (T) (146)	Cooper-Goddard	8-19		4705	9-29
Waterfront At Midnight	Garfield-Hughes	12-8			
Where There's Life (75)	Hope-Hussey	4-15	11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-15

REALART

RELEASE CHART

— 1947-48 —

REISSUE

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Millard-Ellers			736	
Black Cat, The (72)	Ladd-Rathbone		Oct.	1129	
Black Friday (71)	Karloff-Lugosi		Oct.	1046	
Duck Minds the Baby (77)	Bruce-Crawford		Nov.	1217	
Ex-Champ (72)	McLaglen-Brown			926	
Ghost of Frankenstein (67)	Chaney-Aakers		Jan.	1212	
Give Us Wings (62)	L.T. Guys-D.E. Kids			1095	
Green Hell (87)	Fairbanks-Bennett		Dec.	1017	
Invisible Man, The (71)	Rains-Stuart		Dec.	623	
Invisible Man Returns (81)	Price-Hardwicke		Dec.	1029	
Lady From Cheyenne (89)	Young-Preston		Sept.	1121	
Lady In a Jam (85)	Dunne-Knowles		Sept.	1208	
Little Tough Guy (83)	L.T. Guys-D.E. Kids		Mar.	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar.	929	
Model Wife (78)	Blondell-Powell			1124	
Mummy's Ghost (65)	Chaney-Carradine		Feb.	1344	
Mummy's Tomb (61)	Foran-Chaney		Feb.	1246	
Pittsburgh (91)	Wayne-Dietrich-Scott		Dec.	1270	
Sin Town (74)	Bennett-Crawford		Jan.	12 6	
Son of Dracula (80)	Chaney-Allbritton		Jan.	1295	
Storm, The (78)	Bickford-Foster		Feb.	924	
Tight Shoes (69)	Crawford-Gwynne		Nov.	1130	
When Tomorrow Comes (92)	Dunne-Power			748	
You're Not So Tough (71)	L.T. Guys-D.E. Kids			1063	

REPUBLIC

1947-48 Features	Completed (15)	In Production (1)
Westerns	Completed (6)	In Production (1)
Serials	Completed (2)	In Production (0)

NEW PRODUCTIONS

SECRET SERVICE INVESTIGATOR

Mystery—Started January 30

Cast: Lloyd Bridges, Lynne Roberts, Trevor Bardette, Douglas Evans, June Storey, John Kellog, George Zucco, Roy Barcroft, Byron Folger.

Director: R. G. Springsteen Producer: Irving Picker

Story: Secret Service breaks of counterfeiting ring.

CARSON CITY RAIDERS

Western—Started February 6

Cast: Allan "Rocky" Lane, Eddy Waller, Beverly Jons, Frank Reiger, Steve Darrell, Hal Landon.

Director: Yakima Canutt Producer: Gordon Kay

Story: Not available. See next issue.

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Bandits of Dark Canyon	Lane-Waller		12-15	752	
Bill and Coo (Tr.) (61)	Burton's Birds				1-5
Border Saddlemen	Lane-Waller		12-22	4-1	
Details under title: Cimarron Trails					
California Firebrand	Hale-Booth		10-13	3-15	6-4
Campus Honeymoon	Crane-Wilde		10-13	2-1	703
Dangers of The Canadian Mounted	Bannon-Belmont		10-27		792
Jesse James Rides Again (Serial)	Moore-Ames		8-4	9-9	751
Gallant Legion, The	Elliott-Booth		1-5		
Heart of Virginia	Martin-Lowery		12-22	4-5	
I Jon Co	Hussey-Carroll		11-24		
Inside Story, The	Hunt-Lundigan		9-15	3-14	705
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature		12-20	761	
Lightnin' in the Forest	Roberts-Douglas		12 8	3-15	706
Macbeth	Welles-Nolan		7-7		
Madonna of The Desert	Castle-Roberts		11-10	2-23	704
Main Street Kid, The	Pearce-Martin		9-29	1-1	701
Moonrise	Clark-Russell		1-5		
Oklahoma Badlands	Lane-Coles		11-24	2-22	753
Old Los Angeles	Elliott-McLeod		10-13		
Red Pony, The (T)	Loy-Mitchum		6-9		
Sleepy McGee	Barry-Evans		9-1	1-15	702
Under California Stars (Tr.)	Rogers-Frazee		11-24		
Wild Frontier, The	Lane-Holt		5-12	10-1	751 10-13

RKO RADIO

1947-48 Features — **Completed (44)** — **In Production (1)**

NEW PRODUCTIONS

THE BOY WITH GREEN HAIR (T)
Fantasy—Started February 9
Cast: Pat O'Brien, Robert Ryan, Dean Stockwell, Barbara Hale.
Director: Joseph Losey — Producer: Stephen Ames
Story: A small war orphan's dream-story of how he tried to make people listen to his plea for peace by attracting them with his hair turned green.

RELEASE CHART

IN PRODUCTION

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
BLOCK NO. ONE					
Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6		801	6 9
Crossfire (86)	Young-Mitchum	3-17		802	7-7
Riffraff (80)	O'Brien-Slezak	6-24		803	6-9
Seven Keys to Baldpate (66)	Terry-White	11-25		804	6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20		805	6-9
BLOCK NO. TWO					
Dick Tracy Meets Gruesome (65)	Byrd-Karloff	4-14		809	11-24
Night Song (102)	Andrews-Oberon	4-14		806	11-24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Holt-Leslie	8-4		808	11-24
NOT DESIGNATED					
Arizona Ranger, The	Holt-Leslie	11-10			
Berlin Express	Oberon-Ryan	9-1			
Fighting Father Dunne	O'Brien-Dell	3-31			
Fort Apache	Fonda-Temple	8-18			
Details under title: War Party					
Good Sam	Cooper-Sheridan	8-18			
Guns of Wrath	Holt-Leslie	12-22			
I Remember Mama	Dunne-Homolka	6-9			
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern				
Joan of Arc	Bergman-Ferrer	10-13			
Man About Town	Chevalier-Derrier	Foreign			
Miracle of The Bells, The	MacMurray-Valli	8-4			
Mr. Joseph Young of Africa	Johnson-Armstrong	1-5			
Mystery In Mexico	Lundigan-White	10-13			
Pearl, The	Marques-Armendariz	Foreign			
Race Street	Raft-Maxwell	9-1			
Rachel and the Stranger	Young Holden	9-1			
Details under title: Rachel					
Return of the Badman	Scott-White				
Roughshod	Sterling-Grahame	7-7			
Station West	Powell-Greer				
Tarzan and the Mermaids	Weissmuller-Joyce	8-4			
Tycoon (T)	Wayne-Day	2-3			2-8
Under Arizona Skies	Holt-Leslie	9-1			
Velvet Touch, The	Russell-Genn	10-13			
Window, The	Hale-Kennedy	11-24			
Your Red Wagon	O'Donnell-Granger	7-7			
SPECIALS					
Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25		862	6-9
Mourning Becomes Electra (172)	Russell-Redgrave	4-14			11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo	4-29		851	7-21
Song Is Born, A (T)	Kaye-Mayo	8-4			
Details under title: That's Life					
REISSUES					
Bambi (70)	Disney Cartoon Feature		2-1		
Gun Law (60)	O'Brien-Dehman		10-3		
Border G-Man (60)	O'Brien-Johnston		11-14		
Lawless Valley (60)	O'Brien-Sutton		1-30		
Painted Desert (60)	O'Brien-Johnston		12-19		
Trouble In Sundown (60)	O'Brien-Whitley		3-2		
SPECIALS					
Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

SCREEN GUILD

1947-48 Features — **Completed (9)** — **In Production (0)**

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle In Harlem (71)	Stepin Fetchit		2-28	X-3	
Road to the Big House (72)	Shelton-Doran		12-27	4706	
Prairie, The (80)	Aubert-Baxter		3-13	4705	
Trail of the Mounties (42)	Hayden-Holt	3-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt		12-13	4707	
HOPALONG CASSIDY REISSUES					
Rustler's Valley (60)	Boyd-Hayden		3-15	HC07	
Texas Trail (59)	Boyd-Hayden		4-12	HC08	
Partners of the Plains (71)	Boyd-Hayden		4-26	HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden		5-10	HC10	
Heart of Arizona (68)	Boyd-Hayden		6-14	HC11	
Bar 20 Justice (65)	Boyd-Hayden		7-19	HC12	
Frontiersman, The	Boyd-Hayden		11-8	HC15	
Sunset Trail	Boyd-Hayden		11-25	HC16	
Pride of the West	Boyd-Hayden		1-3	HC13	
In Old Mexico	Boyd-Hayden		2-7	HC14	
Silver on the Sage	Boyd-Hayden		3-6	HC17	
Renegade Trail	Boyd-Hayden		4-10	HC18	

SELZNICK—S.R.O.

Features — **Completed (5)** — **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Intermezzo (70)	Bergman-Howard	Reissue	Oct		
Mr. Blandings Builds His Dream House	Grant-Loy		10-13		
Paradine Case, The (132)	Todd-Peck	12-23			1-19
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1948 Features — **Completed (21)** — **In Production (4)**

NEW PRODUCTIONS

FOR FEAR OF LITTLE MEN
Comedy Drama—Started January 26
Cast: Tyrone Power, Anne Baxter, Lee J. Cobb, James Todd, J. M. Kerrigan.
Director: Henry Koster — Producer: Fred Kohlmar
Story: A foreign correspondent lost in Ireland is helped by a leprechaun.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Apartment for Peggy	Crain-Holden	1-19			
Chair For Martin Rome, The	Mature-Conti	1-5			
Street With No Name, The	Stevens-Lawrence	1-5			

1947-48

Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb	707	2-17
Call Northside 777 (111)	Stewart-Walker	10-13	Feb	805	2-2
Captain From Castile (T) (140)	Powers-Peters	12-9	Jan	801	12-8
Carnival in Costa Rica (T) (95)	Haymes-Holm	4-29	Apr	710	3-31
Challenge, The	Conway-Vincent	11-24	Mar	807	
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec	731	12-8
Deep Waters	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct	729	9-29
Fury at Furnace Creek	Mature-Gray	9-15			
Details under title: Ballad of Furnace Creek					
Gentleman's Agreement (118)	Peck-McGuire	6-9	Mar	806	11-24
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Give My Regards to Broadway (T)	Guild-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-28
Ideal Husband, An (T) (96)	Goddard-Wilding		Mar	809	
Iron Curtain, The	Andrews-Tierney	12-8			
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Late George Apley, The (98)	Colman-Cummins	7-8	Apr	712	2-17
Let's Live Again	Emery-Brooks	11-24	Apr	813	
Margie (T) (94)	Craine-Young	2-18	Nov	646	10-28
Meet Me at Dawn (81)	Eythe-Court		Apr	812	
Moss Rose (82)	Cummins-Mature		June	717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730	10-13
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr	714	4-14
Scudda Hoo! Scudda Hay! (T)	Haver-McCallister	3-17	Apr	811	
Sitting Pretty	Young-O'Hara	11-10	Apr	810	
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan	703	1-6
Snake Pit, The	deHavilland-Genn	8-4			
Tender Years, The (81)	Brown-Hutchinson	9-1	Jan	803	12-8
That Lady in Ermine (T)	Grable-Fairbanks	11-10			
Details under title: This Is the Moment					
Thirteen Lead Soldiers	Conway-Wescott	12-22	Apr	814	
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702	1-6
Thunder in the Valley (T) (103)	Garner-McCallister	7-22	Nov		
Rev. under title: Bob, Son of Battle					
Walls of Jericho	Wilde-Darnell	11-10			
You Were Meant for Me (91)	Crain-Dailey	9-15	Feb	802	2-2
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar	709	
Drums Along the Mohawk (103)	Colbert-Fonda		Oct	741	
Grapes of Wrath (128)	Fonda-Darnell		Dec	745	
How Green Was My Valley (118)	Pidgeon-O'Hara		Sept	727	
Les Miserables (105)	March-Laughton		Jan	704	
Mark of Zorro (93)	Power-Darnell		Oct	740	
Stanley and Livingstone (101)	Tracy-Greene		Jan	705	
Swamp Water (90)	Brennan-Huston		Sept	728	
Tobacco Road (84)	Tierney-Andrews		Dec	744	
Western Union (95)	Young-Scott		June	719	

SOL WURTZEL PRODUCTIONS

Arthur Takes Over	Collier-Cowan	12-22			
Backlash (66)	Travis-Rogers	9-30	Mar	711	
Crimson Key (76)	Taylor-Dowling	3-31	July	722	7-7
Dangerous Years, The (62)	Halop-Todd		Feb	804	12-22
Half-Past Midnight (69)	Taylor-Knudsen	11-24	Mar	808	
Invisible Wall, The (73)	Castle-Christine	6-9	Oct	732	10-13
Jewels of Brandenburg (66)	Travis-Chetrel		May	716	4-14
Roses Are Red (67)	Castle-Knudsen	6-23	Dec	734	11-10
Second Chance (62)	Taylor-Carrie		Sept	726	7-21
Strange Journey (65)	Kelly-Massen	5-27	Feb	708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1947-48 Features **Completed (26)** **In Production (2)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

TEXAS, BROOKLYN AND HEAVEN

Comedy—Started January 19

Cast: Guy Madison, Diana Lynn, James Dunn, Michael Chekhov, Florence Bates, Lionel Stander.

Director: William Castle Producer: Robert S. Golden
Assoc.: Lewis J. Rachmil

Story: Help from an understanding archangel provides romance and happiness.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Pitfall, The	Powell-Scott	2-2			

—— 1947-48 ——

COMPLETED

Arch of Triumph	Bergman-Boyer	7-22	Ent		
Atlantis	Montez-Aumont	3 3	Neb		
Body and Soul (104)	Garfield-Palmer	1-20	1147	Ent	8-18
Christmas Eve (90)	Mason-Calvert	Fer	GFD		
Dead Don't Dream	Boyd-Brooks	8-4	BB		
False Paradise	Boyd-Brooks	9-1	BB		
Heaven Only Knows (97)	Cummings-Donlevy	12-23	9-47	Neb	8 4
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD	4-29
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue (90)	Raft-Havoc	5-12	12-47	Lis	1-5
Laff Time (C)	Olsen-Jannsen	9-30		Re	
Details under Misc. Independents Chart					
Lured (102)	Sanders-Ball	11-11	7-25	Smg	7-21
Details under title: Personal Column					
Mad Wednesday (80)	Lloyd-Walburn	10-1		Stg	3-3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Raft-Blondell	12-9	9-47	gs	11-10
Miracle Can Happen, A	All-Star	8-5	11-47	Bee-Mer	
Red River	Wayne-Clift			Hks	
Roosevelt Story (80)	Documentary	11-47		U-L	7-7
Silent Conflict	Boyd-Brooks	7-21		BB	
Sleep My Love (97)	Boyd-Brooks	9-1		BB	
Sleep My Love	Colbert-Cummings	6-9		Tri	1-19
So This Is New York	Morgan-Vallee	10-13		Ent	
Stampede	Wayne-O'Sheridan	9-30		Hks	
Details under title: Red River					
Strange Gamble	Boyd-C'yde	9-1		BB	
Time of Your Life, The	Cagney-Bendix	5-26		Cgy	
Vendetta	DeGeorge-Brooke	8-19		Hgs	

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (27)** **In Production (5)**

NEW PRODUCTIONS

THE SAXON CHARM

Drama—Started February 4

Cast: Robert Montgomery, Susan Hayward, John Payne, Audrey Totter, Cara Williams, Sam Levene, Heather Angel, Harry Von Zell.

Director: Claude Binyon Producer: Joseph Sistrom

Story: The struggle between a theatrical producer and his playwright wife.

ONE TOUCH OF VENUS

Musical—Started February 6

Cast: Robert Walker, Ava Gardner, Dick Haymes, Eve Arden, Olga San Juan, Hugh Herbert, Tom Conway.

Director: Wm. Seiter Producer: Lester Cowan. Assoc. John Beck

Story: Girl who might be Venus comes to earth and discovers department stores and love.

BRAIN OF FRANKENSTEIN

Comedy—Started February 6

Cast: Bud Abbott, Lou Costello, Lon Chaney, Bela Lugosi, Glenn Strange, Lenore Aubert, Jane Randolph, Charles Bradstreet.

Story: Abbott and Costello get mixed up with the Monsters.

Director: Charles Barton Producer: Robert Arthur

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Judge's Wife, The	March-Eldredge	2-2			
Mr. Peabody and the Mermaid	Powell-Blyth	1-19			

—— 1947-48 ——

All My Sons	Robinson-Christians	10-13			
Another Part of The Forest	March-Blyth	11-10			
Are You With It	O'Connor-San Juan	11-24			
Beware of Pity (102)	Palmer-Lieven	Foreign			11-10
Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23			
Details under title: Adventures of Black Bart					
Bush Christmas (70)	Rafferty-Fernside	Foreign			12-8
Casbah	DeCarlo-Martin	10-27			
Captain Boycott (92)	Comet-Granger	Foreign	Jan		12-8
Double Life, A (105)	Colman-Hasso	6-23			1-19
Details under title: Imagination					
Exile, The (95)	Fairbanks-Montez	5-12	Nov		10-27
Hungry Hill (92)	Lockwood-Price	Foreign			10-27
Letter From An Unknown Woman	Fontaine-Jourdan	9-15			
Lost Moment, The (89)	Cummings-Hayward	3-31	Dec		10-27
Details under title: The Lost Love					
Naked City, The (96)	Fitzgerald-Duff	7-7			2-2
Nicholas Nickleby (94)	Hardwicke-Bond	Foreign			11-24
Man-Eaters of Kumaon	Sabu-Page	12-22			
Pirates of Monterey (T) (77)	Montez-Cameron	5-13	Dec		11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	5 26	Oct		9-15
River Lady (T)	DeCarlo-Dryea	8-4			
Secret Beyond the Door (99)	Bennett-Redgrave	Feb			1-19
Senator Was Indiscreet, The (81)	Powell-Raines	7-7	Jan		12-22
Singapore (79)	MacMurray-Gardner	3-17	Sept	622	8-18
Tap Roots (T)	Heflin-Hayward	6-23			
Tawny Pipit (81)	Miles-John	Foreign			9-15
Up In Central Park	Durbin-Haymes	10-13			
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct		10-13
Woman's Vengeance, A (96)	Boyer-Blyth	8-4	Feb		1-5
Details under title: The Mortal Coil					

WARNER BROTHERS

1947-48 Features **Completed (25)** **In Production (6)**

NEW PRODUCTIONS

ONE SUNDAY AFTERNOON (T)

Musical—Started January 21

Cast: Dennis Morgan, Janis Paige, Dorothy Malone, Don De Fore, Ben Blue, Dick Walsh, Dick Taylor.

Director: Raoul Walsh Producer: Jerry Wald

Story: A dentist, bored with his existence, takes an anaesthesia and dreams his life as it might have been if he had married someone else.

ONE LAST FLING

Comedy—Started February 5

Cast: Alexis Smith, Zachary Scott, Ransome Sherman.

Director: Peter Godfrey No producer

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Don Juan (T)	Flynn-Lindfors	10-27			
John Loves Mary	Reagan-Neal	2-2			
Key Largo	Bogart-Bacall	1-5			
Rope (T)	Stewart-Chandler	2-2			

COMPLETED —— 1947-48 ——

Always Together (78)	Reynolds-Hutton	6-23	1-10	713	12-22
Details under title: Love at First Sight					
April Showers	Carson-Sothern	9-15			
Christopher Blake	Smith-Douglas	9-15			
Dark Passage (106)	Bogart-Bacall	11-25	9-27	703	9-15
Deep Valley	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708	11-10
Fighting Terror, The	Morris-Maxwell	2-2			
I Became A Criminal (78)	Howard-Gray	Foreign	3-6	717	2-16
Johnny Belinda	Wyman-Ayres	9-15			
Life With Father (T) (118)	Dunne-Powell	4-15		702	9-1
My Girl Tisa (95)	Palmer-Wanamaker	6-9	2-7	715	2-2
Details under title: Ever The Beginning					
My Wild Irish Rose (T) (101)	Morgan-King	10-14	12-27	711	12-22
Night Unto Night	Lindfors-Reagan	9-30			
Romance in High C (T)	Carson-Paige	6-23			
Silver River	Flynn-Sheridan	5-12			
Strange Meeting	Davis-Davis	10-13			
Details under title: Winter Meeting					
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707	10-2)
Details under title: Mary Hagen					
To The Victor	Morgan-Lindfors	8-18			
Treasure of Sierra Madre (126)	Bogart-Huston	3-31	1-24	714	1-19
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706	9-29
Voice of The Turtle (103)	Parker-Reagan	3-3	2-21	716	1-5
Woman in White, The	Parker-Young	10-14			
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			

REISSUES

Adventures of Robin Hood (102)	Flynn-deHaviland	Reissue	3-13	718	
Anthony Adverse (116)	March-DeHaviland	Reissue	12-13	709	
Bad Men of Missouri (71)	Morgan-Wyman	Reissue	10-4	704	
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4	705	
Jezebel (93)	Davis-Fonda	Reissue	12-13	710	
Slight Case of Murder, A (85)	Robinson	Reissue	12-13	712	

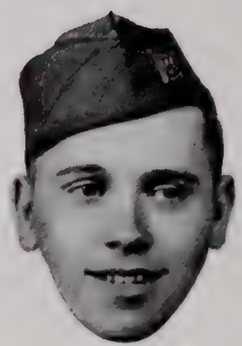
REISSUES

Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	

REMEMBER?



ARTHUR J. KING
Protestant
Killed April 7, 1945 in Germany



WM. R. SORENSEN
Catholic
Killed Sept. 14, 1944 in France



JERRY NEUMANN
Jew
Killed April 1945 in France

They fought together for a better world. *You* can remember what they died for by giving what you can to American Brotherhood Week. Your money will help the work of spreading friendship and tolerance throughout the nation!

GIVE NOW

Contributions may be made directly through your office or by mail to David Weinstock, Nat'l Campaign Chairman, 1501 Broadway, New York 18, N. Y.

SPONSORED BY THE MOTION PICTURE INDUSTRY IN BEHALF OF THE 1948 CAMPAIGN OF THE NATIONAL CONFERENCE OF CHRISTIANS AND JEWS FOR AMERICAN BROTHERHOOD WEEK (FEB. 22-29)

This space contributed by this publication to a great cause!

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Film BULLETIN

MARCH 1, 1948

News and Opinion

in this issue

Advanced Admissions Taboo

TOA MUST DECIDE LEWIS BILL ATTITUDE

Allied Charges 'Coercion'

GOLDMAN AWARD SPELLS 'RUIN', CRY MAJORS IN APPEAL

Inde Buyer Pickets Exchange

EAGLE LION BUILDS STRONG EXPLOITATION STAFF

Read the Exclusive FILM BULLETIN Feature

STUDIO SIZE-UPS

Starting on Page 13

terrific grosses

LOS ANGELES... Sensational day-and-date holdover runs at Orpheum, El Rey, Vogue, Culver, Belmont, Million Dollar and Apollo!

NEW YORK... Loew's Criterion indefinite long run for top B'way business against blizzard, zero cold!

CHICAGO... Two Terrific weeks at State-Lake blast Old Man Winter out of the Loop!

BUFFALO... Smash two-week engagement at 20th Century in sub-zero temperature!

PHILADELPHIA... Three roaring weeks, with first stanza breaking house record at the Stanton!

BIRMINGHAM... Biggest non-holiday opening in 6 months sets terrific pace at Melba!

HARTFORD... Topped the town at the Strand against wintery blasts!

ATLANTA... Scores smashing box-office session at Paramount!

BOSTON... Paramount and Fenway day-and-date best Boston business in many weeks!

PORTLAND... "T-Men" scores in Maine at the Civic against worst weather in years!

ATLANTIC CITY... Ran 30% ahead of top winter resort season grosses at the Hollywood!

SPRINGFIELD, MASS... Beat all recent top attraction weeks in 6 days of first week at Capitol!

SAN FRANCISCO... Blazing first week at the St. Frances brings show business back to Golden Gate!

OKLAHOMA CITY... Holdover stanza at Warner after biggest first week gross in months!

tell the terrific boxoffice story of...

TERRIFIC, TOO... in San Diego... Fall River... Wilmington... New Bedford... Pasadena... Portland, Ore... Charlotte... and scores more across the map!

EDWARD SMALL
presents

T-MEN



starring DENNIS O'KEEFE with MARY MEADE · ALFRED RYDER · WALLY
JUNE LOCKHART · CHARLES McGRAW · Produced by AUBREY SCHENCK · Directed by ANTHONY
Written by John C. Higgins · Suggested by a Story by Virginia Kellogg · An EAGLE LION FILMS R

EAGLE LION

...The whole Industry is Talking about "T-MEN"...

Film BULLETIN

Vol. 16, No. 5 March 1, 1948

News and Opinion

TOA Faces Tough Lewis Bill Decision

While the tussle of words continues over who was responsible for forcing ASCAP to reduce its demands for increased rates from exhibitors, the Theatre Owners of America, who assume credit for bringing about the compromise, face the difficult decision of adopting an official attitude toward the Allied-sponsored Lewis Bill to outlaw ANY levy on theatres by the music society.

The TOA will formulate its policy when the directors meet in Los Angeles, March 9-10. Either tacit support or hands-off is expected to be its approach on the measure, since direct opposition would leave the organization open to the charge that it had made a "deal" with ASCAP.

Hearings on the bill were scheduled to start March 1, but a postponement has been granted by Representative Lewis, who is also chairman of the House judiciary subcommittee which will hold the hearings, to allow supporters and opponents of the measure to marshal their witnesses and arguments. Both A. F. Myers, general counsel of Allied, and A. Julian Brylawski, TOA legislative chairman, has requested a delay.

Goldman Award Spells 'Ruin' Major Plea to Supreme Court

The Goldman award could set a precedent that "may well spell the ruin of the motion picture industry," pleaded the major film distributors and Warner Theatre subsidiaries, defendants in William Goldman's suit, as they took their case to the supreme Court last week. The appeal was a last-ditch effort to reverse the District Court decision awarding the independent $375,00 triple damages, which was upheld by the Philadelphia Circuit Court of Appeals.

Goldman has a second suit pending for damages totaling $8,400,000. This action will not go to trial until the Supreme Court decides the first case.

Other Suits Filed

Two new anti-trust actions were filed in U. S. District Courts in Chicago and Washington, both seeking triple damages against major distributors and chains. In Chicago, Monroe Amusement Corp., filed a two count suit against the eight majors, Balaban & Katz, Diana Theatres, Publix Great States and Warner Theatres charging booking discrimination and withholding product. Monroe asked $990,000 in treble damages on one count and $590,000 on a second.

In Washington, the Windsor Theatre Co. of Baltimore filed a $600,000 treble damages suit against six majors and two circuits, charging conspiracy and withholding first-run product. It also asked for an injunction against competitive bidding. Defendants are Loew's, Paramount, 20th-Fox, United Artists, Universal, Warner Bros., Walbrook Amusement, and Hilton Theatre Co.

ADVANCED ADMISSIONS POLICY WASHED UP?

The rash of advanced admissions releases appears to have run its course. While a couple of forthcoming films (UA's "Arch of Triumph" and U-I's "All My Sons") are still presumed to be under consideration for the $1.25 scale, the odds are going up daily against the policy actually being adopted on any picture now being readied for release.

The number one reason against hiked prices is the increasing evidence that the public is pulling the string on its purse tighter and tighter. Then, there is the fact that the poor product delivered in recent months has made Mr. and Mrs. J. Q. P. more critical of the movies and more cautious about the pictures they buy. Too many people are complaining about the pictures they have been seeing to make this a propitious time to "put the bite" on them for even a very good one.

Several weeks ago, Universal announced a roadshow, advanced admissions release for "All My Sons." However, in reply to an inquiry late last week, sales chief William A. Scully advised FILM BULLETIN that U-I has "arrived at no policy as yet" on the picture.

"Sons" is an unusual type of drama that requires special handling, but there is little chance now that Scully will undertake to ask exhibitors to hike their admissions in the face of strong evidence that such a policy would be unwise.

On the other hand, Enterprise, faced with the problem of getting back a reputed $5,000,000 investment in "Arch of Triumph" might conceivably force United Artists into going through with the announced plan to demand the $1.25 scale. Three factors might deter this move, however: (1) anticipated widespread exhibitor resistance, (2) signs, still nebulous, that the admission price trend is in reverse and (3) indications that the trade does not feel the picture measures up to required standards for such a policy.

The cue against advanced admissions was set a couple of months ago when Metro ("Green Dolphin Street"), 20th-Fox ("Captain from Castile") and Paramount ("Unconquered") withdrew plans to send out those pictures on the policy. The sales toppers of those three companies are convinced that only something really extraordinary could buck the trend away from higher admissions.



HEADS NATIONAL ALLIED

William L. Ainsworth, former music teacher and bandsman, was elected president of National Allied at the recent board meeting in Washington. Veteran of exhibitor organization activities, he has been president of ITO of Wisc. & upper Mich. since 1939, except for the year '45. Age 56, Ainsworth was born at Stoughton, Wisc.

6 'Oscar' Nominations Go To "Gentleman's Agreement"

Four American pictures and one British J. Arthur Rank production were selected as nominees for the best picture of 1947, to be named at annual Academy of Motion Picture Arts and Sciences dinner on March 20. The candidates are Samuel Goldwyn's "Bishop's Wife" and "Crossfire," both RKO; "Gentleman's Agreement" and "Miracle on 34th Street," both 20th-Fox, and the British film, "Great Expectations," released by Universal-International.

"Gentleman's Agreement" also won nominations in five other categories: best actor (Gregory Peck); best actress (Dorothy McGuire); best supporting actress (Ann Revere and Celeste Holm); best screenplay, and best direction.

Best actor nominees were Peck, Ronald Colman ("A Double Life"), John Garfield ("Body and Soul"), William Powell ("Life With Father") and Michael Redgrave ("Mourning Becomes Electra").

For best actress: Joan Crawford ("Possessed"), winner of the 1945 Oscar; Susan Hayward ("Smashup"), Rosalind Russell ("Mourning Becomes Electra"), Loretta Young ("Farmer's Daughter") and Miss McGuire.

Best supporting actor: Charles Bickford ("Farmer's Daughter"), Thomas Gomez ("Ride the Pink Horse"), Edmund Gwenn

(Continued on Page 10)

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It's the word behind the word-of-mouth that counts!

Just a short time ago "SITTING PRETTY" went on the 20th sound stages...and by the end of the first day's shooting the grips were telling the carpenters...the carpenters were telling the electricians...the electricians were telling themselves and everybody else who'd listen about Belvedere*-and the word was out before a single ad, still or publicity story appeared...

That's the trade-mark of a truly great picture!

"SITTING PRETTY" has just been previewed in New York...and from what we could hear between the laughs we know that it will make you glad you're in show business.

It's so good you wouldn't believe us if we told you...so we're rushing prints to your territory and you'll soon be invited to see for yourself!

And what that word-of-mouth will do for your boxoffice!

20th CENTURY-FOX

SITTING PRETTY

ROBERT YOUNG · MAUREEN O'HARA · CLIFTON WEBB in "SITTING PRETTY" with RICHARD HAYDN · LOUISE ALLBRITTON · Randy Stuart · Ed Begley · Larry Olsen · John Russell · Betty Ann Lynn · Willard Robertson · Directed by WALTER LANG · Produced by SAMUEL G. ENGEL · Screen Play by F. Hugh Herbert · Based on a Novel by Gwen Davenport



*Belvedere does what the man behind "The Miracle On 34th Street" couldn't!

Short Subjects

By BARN

Some of the sales toppers of major distributors are squawking to company heads about the sharp slice in trade advertising. They keep trying to convince the Big Men that pictures have to be sold to exhibitors as well as to the public. One major has cut trade advertising to less than one percent of the estimated gross for the first time in the company's history. Sales executives, responsible for bringing in the right kind of contracts, feel that the policy is shortsighted to the point of stupidity.

It seems appropriate, in view of the above, to note the suggestion by Frank R. Pierce, president, Dearborn Motors Corp., that industry set up an "advertising reserve" to promote sales during a business slump. Mr. Pierce, speaking before the Adcraft Club of Detroit recently, asked: "If advertising and selling are worthwhile—and we all know that they are—then why is it that they are always cut to the bone just when they are needed most?" Huh?

The problem of admission prices, bound to receive plenty of attention from exhibitors in coming months, was highlighted by the news that a Broadway movie house has introduced a 25-cent "early bird" scale, lowest price on the main stem since pre-war days. The house is Brandt's Gotham, which operates on a variable policy of first-runs and repeats.

Although SRO's move westward is seen in some quarters as presaging an exodus of home offices from New York, this is highly, unlikely. Neil S. Agnew, SRO president, in announcing the switch, expressed the opinion that it would not be feasible for distributors having a large volume of releases. He said that Selznick's decision, prompted by a desire to achieve greater efficiency rather than economy, was based on the limited number of pictures (five, including one reissue) SRO will handle this year. Agnew also pointed out that the integration of circuit operations makes it practical to sell the principal chains via contacts in four centers: New York, Chicago, Los Angeles and Dallas.

The eastern advertising-publicity-exploitation force, under Bob Gilham, will remain in New York, in addition to a branch office. The new home office will be located at 135 S. Doheny Drive, Beverly Hills.

Best bets for the top Academy "Oscars": Best Picture—"Gentleman's Agreement"; Best Actor—Ronald Colman ("A Double Life"); Best Actress—Rosalind Russell ("Mourning Becomes Electra"); Best Direction—Elia Kazan ("Gentleman's Agreement"). We'll take 20 to 1 on all four; 12 to 1 on three out of four, and 5 to 1 on two out of four.

The movie moguls who blackballed director Edward Dmytryk for his defiance of the Thomas Committee are going to suffer severe discomfort until they know the result of the balloting for the Academy Award for best direction. Dmytryk is one of the five nominees for this honor as the result of his work on "Crossfire." If he should win, some faces will be awfully red.

Washington's Birthday, always bountiful to film houses, proved a bonanza this year, according to reports from several large cities. Broadway theatres had long lines most of the day. The 6200-seat Radio City Music Hall claimed near-record attendance of over 24,000 people, the attraction being "A Double Life" (U-I), while the Roxy also had lines throughout the day to see "Call Northside 777" (20th-Fox).

The Paramount, "Road To Rio" (Para) and the Capitol, "Three Daring Daughters" (M-G-M) also had long lines and capacity business for the matinees, while the Strand, with "My Girl Tisa" (WB) was near capacity. All of these houses have stage shows.

William J. Heineman, Eagle Lion's new general sales manager, looks for a gross of at least $2,000,000 on "T-Men." Not bad on a $420,000 investment! This exciting film rolled up a $36,000 gross at Fabian's Brooklyn Fox in the first 6 days of its run, almost double the normal take. "T-Men" is conclusive proof that big marquee names are not vital to a picture's success. Just make the movie good, sell it (like E-L boxofficers have done with "T-Men") and the public will beat a path to the theatres.

Cartoon producers have been having tough going these past few years, production costs and color costs being what they are. Walter Lantz, producer and president of the Cartoon Producers' Ass'n, comes forward with a recommendation which he says, will work no great hardship on exhibitor, while permitting cartoon makers to deliver a continuous supply of one-reelers. He asks every exhibitor to add to the present $1-per-day average cartoon rental the amount of two admissions. Lantz declared that production costs in his field have risen 165 percent since 1941, while the take has gone up only 15 percent. This has resulted in a 50 percent drop in cartoon production, according to Lantz, who said that only his industrial film activities have kept him from dropping out of the commercial branch.

Sam Goldwyn's slash of executive salaries is viewed by the Phila. Evening Bulletin as a potential incentive to better pictures. In a recent editorial, this leading daily observed that the 50 percent cut "is not the cruel and unusual punishment that it might seem at first glance, for these moguls are also directors and stockholders in the company." The Bulletin reasons that they will be compelled to turn out better pictures in order to earn dividends and foresees the possibility that "the public will reap a benefit through better entertainment."

—**The very likeable A. W. Schwalberg** was installed in his new post as executive assistant to Charles M. Reagan, v.p. in charge of domestic distribution for Paramount, on Feb. 16 with these words from Reagan: "Schwalberg brings with him an enviable reputation and ability that will translate itself into a streamlined and more efficient operation for Paramount, and a resultant improvement in service to the thousands of Paramount customers throughout the country."



SCHLAIFER

Schwalberg's successor at E-L, William J. Heineman, has named L. J. (Jack) Schlaifer as his assistant. Schlaifer moves over to E-L from Allied Artists-Monogram, where he was director of sales. Harold S. Dunn becomes circuit sales manager for Eagle-Lion, Heineman also announced.

Max Cohen has been appointed executive branch head of Film Classics Washington exchange, after resigning his U-I post as D. C. branch head.

Leonard Mintz has been appointed branch manager of UA's Pittsburgh office by district chief Mark Silver. Mintz previously was Philadelphia salesman. Clayton Bond, Jr. was moved into the Philly spot, while Joe Young was transferred from that office to Washington.

A cinematic expression of gratitude from the people of Italy for the Friendship Train impressed the press, mag and radio reps, who were invited to New York's Cinema Dante by Harry M. Warner, national chairman of the Friendship Train Committee, to view the subject, "Thanks, America," made in Italy. It was coupled with WB's own special documentary, recording the Train's mercy mission.

A flashy charity premiere of 20th-Fox's "Sitting Pretty," was engineered at Miami last Tuesday by Mitch Wolfson and Sidney Meyer, of the Wometco chain. The performance, for the benefit of the Motion Picture Foundation and Miami's Variety Club Tent, was a sellout at $5 per.

Drive-in theatres will be mushrooming in Michigan soon. The Butterfield Theatres circuit has announced that it will erect thirty-six outdoor movie "houses," adjacent to cities in which the chain now operates. These drive-ins will be equipped to handle vaudeville, legitimate stage productions, television, as well as films.

Convinced that a large segment of the movie-going public is laugh-hungry these days, Realart v. p. Budd Rogers has tacked on "Hellzapoppin" (Olsen-Johnson) and "Argentine Nights" (Ritz Bros.-Andrew Sisters) to the reissue organization's original 24-picture line-up. Trial key-city runs on the comedy combination were outstanding.

'B. F.'S DAUGHTER' FINE PRODUCTION, MUDDLED STORY

Rates ● ● ● — generally; less in action houses

M-G-M
107 minutes
Barbara Stanwyck, Van Heflin, Charles Coburn, Richard Hart, Keenan Wynn, Margaret Lindsay, Spring Byington, Marshall Thompson, Barbara Laage, Thomas E. Breen, Fred Nurney.
Directed by Robert Z. Leonard.

"B. F.'s Daughter" is composed of that odd combination of virtues and faults that has become almost traditional with Metro Goldwyn-Mayer product of late. On the credit side, it boasts a lavish, satiny production and some fine performances, but is distinctly "in the red" insofar as story content is concerned. Nevertheless it shapes up as a fairly strong woman's picture that will attract above average grosses in better-class, metropolitan houses, but will not do so well in action spots and rural situations. Both producer Edwin H. Knoph and screenplay author seem to have feared the logical decision to condense John P. Marquand's windy novel into a compact film story, with the result that much of the movie's dramatic potential is diffused because it wanders over such a wide area. Film makers must learn that not all the little side plots contained in a novel can be crowded into the moving picture. It would have been sufficient to tell the interesting story of the romance and marriage between the strong-willed daughter of an industrial tycoon and an impoverished, slightly-leftish economics teacher, without digressing into politics, the war and an ill-contrived jealousy incident. Miss Stanwyck turns in a first-rate performance, in addition to which she is attractively photographed and wears an exquisite wardrobe. Van Heflin gives depth to the role of the professor. Charles Coburn is solid and sympathetic as the capitalist. Topflight support comes from Margaret Lindsay, Richard Hart, Spring Byington, while newcomer Barbara Laage does wonders in a bit as a blind refugee girl. Keenan Wynn seems miscast as a left-wing radio commentator.

EXPLOITATION: Sell this as a great romantic story — set against a background of conflict between true love and a woman's desire for position. Mention Coburn, Wynn and Hart in all copy. Bookstores will feature the novel in window tie ups.

Barbara Stanwyck, daughter of industrialist Coburn has regarded herself as betrothed to Richard Hart, young corporation lawyer since childhood, but he refuses to marry her until his position is established. She meets, quickly falls in love with and marries Van Heflin, a struggling economics professor and lecturer. Unbeknown to him, Barbara arranges a lecture tour for Heflin, guaranteeing the promoter against loss. Heflin becomes a success and is soon high in Government counsels in Washington. Eager to further him, Barbara accepts a large home as a gift from her father and invites prominent industrialists as their guests. Heflin resents Barbara's ambition and leaves the house to return to Washington, where he becomes absorbed in confidential war work. Before Coburn dies, he advises her to fight for her husband's love, so she comes to Washington, only to hear gossip about Heflin and a strange girl. Investigating, she finds he has befriended a blind refugee girl, with whom Barbara imagines he is in love. Heflin tells her it isn't so and she finally tells him what he always wanted to hear: she needs him.

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Speed to Spare	7

'RELENTLESS' MODERATELY SUCCESSFUL TECHNICOLOR WESTERN

Rates ● ● + generally; more in action houses

Columbia (Cavalier Productions)
93 minutes.
Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Mike Mazurki, Robert Barrat, Clem Bevans, Frank Fenton, Hank Patterson.
Directed by George Sherman.

Quite likely, devotees of western films will overlook the trite dialogue that stamps "Relentless" as typical hoss opera and will be satisfied with the action elements that make it a moderately engrossing, modestly Technicolored, outdoor movie. The plot, scripted by Winston Miller from Kenneth Perkins' story, does not quite come off as the taut manhunt (a triple one, no less) that it was apparently intended to be, but the film is peopled with several pleasant and interesting characters and there are such subsidiary facets as the hero's devotion to a newly-foaled colt and a placid romance to make it suitable fare for the family trade. Robert Young, who was interested in the production with producer Eugene B. Rodney, makes an attractive hero and contributes the only marquee value in the cast. As his romantic vis-a-vis, Marguerite Chapman is a mighty nice looking girl of the plains, while competent supporting performances are delivered by Willard Parker, Akim Tamiroff, Barton MacLane and Mike Mazurki. George Sherman's direction could have been more concise; the romantic interludes stall the pursuit too frequently. Production obviously was not expensive, since eighty percent of the footage was shot outdoors. Edward Cronjager is credited with some first-rate Technicolor photography.

EXPLOITATION: Feature the manhunt. Catchline: HE PURSUED A KILLER TO SAVE HIS OWN LIFE! Exhibitors in rural areas should play up the man-and-his horse-angle.

Cowboy Robert Young falls under suspicion for the murder of two prospectors who had located a gold mine. The real killers fall out and one tries to make off with Young's sick mare just after she has foaled a colt, killing her. Young shoots him down. Barton MacLane, the surviving killer, persuades Young to hide out while he goes back to town and explains the circumstances of the shooting. Instead, MacLane, now sole possessor of the gold mine map, sets a posse, led by sheriff Willard Parker on the trail of Young. The latter is befriended and saved several times by Marguerite Chapman, who operates a wagon store on the plains. Once, Parker's posse attempts to burn Young out of a patch of dry brush, but he makes his escape, although wounded. He makes his way to a saloon operated by gambler Akim Tamiroff, who believes that Young has the map to the mine. Unsuccessful in his efforts to beat the information out of him, Tamiroff determines to follow Young to the mine. For months Young pursues MacLane, he, in turn, pursued by the sheriff and by Tamiroff. Eventually, Young traps his quarry at the mine, destroys his water supply and sweats him out into the open. Before he can obtain a confession from MacLane, Tamiroff shoots down the latter. However, the sheriff and Marguerite arrive on the scene in time to hear MacLane's dying words that clear Young.

'THE CHALLENGE' WELL-MADE BULLDOG DRUMMOND THRILLER

Rates ● ● + as dualler in action houses; less for naborhoods

20th Century-Fox
68 minutes.
Tom Conway, June Vincent, Richard Stapley, John Newland, Eily Malyon, Terry Kilburn, Stanley Logan, Leyland Hodgson, James Fairfax, Pat Aherne, Oliver Blake, Housely Stevenson.
Directed by Jean Yarbrough.

This well-made Bulldog Drummond mystery melodrama, molded in the form of a British thriller, is a good entry for the action spots, and should make a satisfactory dualler in naborhoods. Good performances by a capable though marquee-weak cast, and an interesting story, lift "The Challenge" above the average whodunit. Although the soundtrack is heavily loaded with British accent, it is intelligible and along with authentic sets imparts a flavorful local color to the English seacoast tale. Tom Conway makes a convincing and masterful Bulldog Drummond and his smooth characterization is in refreshing contrast to the rough-hewn interpretation that has become customary for private detectives. The supporting cast play their roles to the hilt. Director Jean Yarbrough keeps audience interest from wandering from the rather involved screenplay, adapted by Frank Gruber and Irving Elman from an original story by Sapper.

EXPLOITATION: Since the name of Bulldog Drummond is not in the title, it should be prominently displayed in all promotional activities. Catchlines should center about the murder and treasure hoard angles: "Bulldog Drummond Accepts a Murderer's Challenge;" "A Million, a Murderer and Scotland Yard — Bulldog Drummond Takes Them All On."

A retired shipmaster is pushed off a cliff on the English seacoast in an attempt to make his death seem accidental. Three people stand to benefit by his death: his nephew, his ward and his housekeeper. One of the Captain's ship models, missing since his death, is bought at an auction by John Newland, youthful companion of amateur detective Bulldog Drummond (Tom Conway). When the dead man's ward, June Vincent attempts to buy the model, back, Conway becomes involved in complications that lead to another murder, a fabulous treasure, whose location is divulged on the ship's sails and a dilemma from which Conway and Miss Vincent barely escape to expose the murderer to Scotland Yard.

'HALF PAST MIDNIGHT' TEPID, TALKY PROGRAMMER FOR THE LOWER HALF

Rates ● + as dualler in minor spots

20th Century-Fox (Sol M. Wurtzel).
70 Minutes
Kent Taylor, Peggy Knudsen, Joe Sawyer, Walter Sande, Gil Stratton, Jr., Martin Kosleck, Mabel Paige, Jean Wong, Jane Everett, Damian O'Flynn, Richard Loo, Tom Dugan, Jean De Briac, Willie Best, Victor Sen Yung, Beetle puss Lewis.
Directed by William F. Claxton.

Sol M. Wurtzel, who has been supplying 20th Century-Fox with some good little pictures for its program department, seems to have gone astray in "Half Past Midnight." This time he has turned out a bad little picture, a murder-chase story that attempts to be wordily lighthearted. The result is a static, silly comedy-melodrama that wastes the talents of a capable supporting cast, which includes Joe Sawyer, Walter Sande, Martin Kosleck and Mabel Paige, while stars Kent Taylor and Pegyy Knudsen apply their limited abilities to the simple shenanigans which comprise the shoddy tale. In addition, the co-stars' characterizations are distinctly unlikeable. Taylor portrays a wolfish, predatory character who, for some obscure reason, is always in hot water with the law, and Miss Knudsen, who bears a baby-faced resemblance to Lizabeth Scott, seems like a spoiled brat who richly deserves the trouble she flounders into to escape blackmail. Director William F. Claxton, when he is not putting the players through some nonsensical chase paces, has a fondness for close-ups that have the characters mouthing trite nothings. There isn't enough pace or movement for the action spots, and naborhood audiences will find it a poor filler.

Kent Taylor is met at the Los Angeles airport by detective and best friend Joe Sawyer, assigned to keep an eye on him while he is in L.A. Eluding Sawyer, with the aid of bellhop Gil Stratton, Jr., Taylor attempts to pick up Peggy Knudsen at a night club. She rebuffs him, but is forced to accept his help when a dancer who has been blackmailing her is killed and she is the number one suspect. With homicide detective Walter Sande at their heels. Taylor and Miss Knudsen, aided by Sawyer, attempt to find the murderer, become involved in another killing and manage to wiggle out of the situation by pinning the murders on the dancer's partner, Martin Kosleck.

'CAGED FURY' ACTIONFUL CIRCUS YARN

Rates ● ● ● — in action spots as dualler; good for naborhoods, too

Paramount (Pine-Thomas)
60 Minutes
Richard Denning, Sheila Ryan, Mary Beth Hughes, Buster Crabbe, Frank Wilcox.
Directed by William Berke.

The Messrs. Pine and Thomas have come through with a rip-roaring action-crammed circus yarn, that is aimed at the youngsters and avid action fans and hits the bulls-eye. One of the best in the P-T series of programmers for the Paramount, "Caged Fury" dispenses with any subtleties and concentrates on the hard-hitting pattern which is the forte of the producing team. From the moment the picture opens to the climactic battle amid flames and the roar of terrified animals in the raging circus holocaust there is no let-up. The fact that it is all old stuff is bashed down by the very fury of the action. Director William Berke uses his considerable know-how to maintain the accelerated pace as he unreels the tale of villainy under the big-top, clashes between men and animals and daring on and above the sawdust. Richard Denning is a likeable hero and Buster Crabbe a villain of the deepest hue. Sheila Ryan and Mary Beth Hughes, the latter fated to death in a lion's cage engineered by Crabbe's treachery, are decorative and adequate on the distaff side. Devotees of this type of film will find it their meat. It is ideal for the action houses and, in lesser naborhoods, will lend good support on dual bills.

Richard Denning, Buster Crabbe and Mary Beth Hughes are starred in a lion cage act. Crabbe, harried by Hughes' amatory advances, causes her death in the cage, sets his romantic sights on Sheila Ryan, Denning's fiancee. When Ryan, who has replaced Hughes in the act, continues to be faithful to Denning, Crabbe attempts to eliminate Denning in the same way, but Ryan saves him and the owner of the circus is killed instead. His treachery uncovered, Crabbe escapes, but returns a year later in the guise of a clown. Again he attempts to kill Denning and they come to grips, battling it out while the circus burns and animals escape. After a furious battle, Denning emerges victorious and Crabbe dies in the flames.

'MR. RECKLESS' UNDISTINGUISHED PINE-THOMAS ACTION PROGRAMMER

Rates ● ● as dualler

Paramount (Pine-Thomas)
66 Minutes
William Eythe, Barbara Britton, Walter Catlett, Minna Gombell, Nestor Paiva, Lloyd Corrigan, James Millican, Ian McDonald. . .
Directed by Frank McDonald.

Too talky for action fare, "Mr. Reckless" is an oil-field triangle melodrama with less of the customary Pine-Thomas turbulence and more dialogue. William Eythe and Barbara Britton, who have seen better roles in quality product, supply some marquee value that makes "Mr. Reckless" adaptable to the naborhood dual bill, as well as to the action spots for which it is primarily intended. Except for a couple of sequences, which splutter into forceful action, the rest is sporadically dull. The screenplay by Maxwell Shane and Milton Raison is principally responsible for this state of affairs, since it attempts to say nothing new or unusual, and director Frank McDonald seems satisfied to allow the proceedings to meander mechanically for the most part. The two high spots of action occur when Lloyd Corrigan barely escapes from death in an oil tank, and a battle atop an oil rig between Eythe and Nestor Paiva, ending in the latter's long fall to his doom. Photography is satisfactory and supporting cast, which includes, in addition to those mentioned, Walter Catlett and Minna Gombell, is above average.

Devil-may care oil field workers William Eythe and James Millican return to their former jobs in Ponca Springs to find their old friend Nestor Paiva, restaurant owner, engaged to Eythe's jilted girl, Barbara Britton.On the day of the wedding, Barbara's father, Lloyd Corrigan, fond of drinking and gambling, is imprisoned in an oil tank by Ian McDonald, enraged because of Corrigans refusal to pay his gambling debt. Corrigan is saved in the nick of time from drowning in the oil by Eythe and Paiva, but both are injured in the attempt. Recuperating Eythe realizes that he is in love with Barbara and decides to leave. She declares her love for Eythe to Paiva, and the latter, furious, seeks out Eythe atop an oil rig and engages him in a vicious battle. Paiva falls to his death, while Eythe's safety belt saves him.

'SPEED TO SPARE' FAST-PACED PINE-THOMAS TRUCKING DRAMA

Rates ● ● + as dualler in action houses and secondary naborhoods

Paramount (Pine-Thomas)
57 Minutes
Richard Arlen, Jean Rogers, Richard Travis, Nanette Parks, Roscoe Karns, Pat Phelan, Ian McDonald.
Directed by William Berke.

Pine and Thomas click once more as they unleash another fast-paced action melodrama, this one concerned with the trucking game. Director William Berke has endowed the interesting and thrill-packed screenplay by Milton Raison with everything the action fan can ask in 57 minutes, eliciting convincing performances from an expert cast, headed by the indestructible Richard Arlen. In addition to such thrills as a runaway trailer plunging down a highway, a truck laden with chemicals going up in a tremendous explosion and some wild driving, the film uncovers interesting safety sidelights in the vehicle driving field. It also unreels an interest-holding story, peopled with stock but well-delineated characters. The naborhood subsequents and rurals, as well as action houses, will find it a satisfactory dualler.

Former stunt driver Richard Arlen takes a job with the trucking concern managed by his old friend, Richard Travis, who is married to Jean Rogers, Arlen's former girl friend. Ian McDonald, who has been taken off the highway and made a mechanic, dislikes Arlen and sabotages his truck, first causing his tires to burn, later releasing a trailer from Arlen's truck. When a truck hauling chemicals breaks down, Arlen, now enamoured of Nanette Parks and seeking extra money to get her to marry him, takes over the load, unknown to the firm. McDonald sets the thermostat on the refrigerated truck so that the chemicals will explode en route. When Arlen is hurt, his mechanic, Roscoe Karns, takes the sabotaged truck out and is blown to bits as the truck is demolished in the subsequent explosion. Realizing that McDonald has been responsible for the "accidents," Arlen gives him a thorough going over and makes him confess. He relinquishes his claim to Nanette when he finds she prefers a young driver.

A COPY OF A LETTER THAT IS
BEING SENT TO ALL EXHIBITORS

ALLIED ARTISTS PRODUCTIONS, INC.
4376 SUNSET DRIVE
HOLLYWOOD 27, CALIFORNIA

Mr. Exhibitor,

What's wrong?

In Hollywood many producers have reacted to the English tax and other recent complications as they would to an atom bomb discovered at Hollywood and Vine. Some started running for the bomb shelters in earnest, practically halting all production activity. Others have taken a negative approach that can be most harmful.

The shouting about economy waves and the wails about loss of revenue have certainly not been reassuring to the picture business or the picturegoer.

Rumors are spreading in the exhibition field, too. Everybody's talking - "product shortages", "decrees", "trust suits", "increased rentals to pay for the English tax," etc.

Now, Mr. Exhibitor, let's settle down.

This letter is to tell you that at least one company is not crawling into its shell. The throttle is wide open for full speed ahead at Allied Artists. We have a solid line-up of top "A" product ready for release, with a great program of big pictures in production and preparation.

The attached release schedule will show you that we mean business...show business!

Slashing costs isn't a big headache for us because we haven't been in the habit of wasting money. Every dollar spent at Allied Artists is delivered on your screen.

We don't expect you to pay for the English tax. All we ask is a fair, square deal and as much effort in selling our pictures to the public as we put into making them.

The next time you're in an exchange center step into the Allied Artists office and ask them to screen some of the fine attractions that are garnering top money in the biggest and best theatres in the nation.

And take my word for it, there are more where they came from.

Sincerely,

Steve Broidy

ALLIED ARTISTS PRODUCTIONS, INC.

RELEASE SCHEDULE

Release Dates	PRODUCTION	CAST	PRODUCER DIRECTOR	Running Time
Current	IT HAPPENED on 5th AVE.	Don Defore, Ann Harding, Gale Storm, Victor Moore, Charlie Ruggles	Roy Del Ruth	114 Minutes
Current	BLACK GOLD (in Cinecolor)	Anthony Quinn, Katherine DeMille, Elyse Knox, Kane Richmond, Ducky Louie	Jeffrey Bernerd Phil Karlson	89 Minutes
Current	THE GANGSTER	Barry Sullivan, Belita, Joan Lorring, Akim Tamiroff, John Ireland	King Bros. Gordon Wiles	86 Minutes
Jan. 31	SONG OF MY HEART	Frank Sundstrom, Audrey Long, Sir C. Hardwicke, Mikhail Rasumny	Nat. W. Finston J. Theodore Reed Benjamin Glazer	85 Minutes
Feb. 22	PANHANDLE (in Sepia Tone)	Rod Cameron, Cathy Downs, Anne Gwynne, Reed Hadley, Blake Edwards	John Champion Blake Edwards Lesley Selander	84 Minutes
April 3	THE HUNTED	Preston Foster, Belita, Pierre Watkin, Larry Blake, Joseph Crehan	Scott R. Dunlap Jack Bernhard	85 Minutes
Apr. 30	SMART WOMAN	Brian Aherne, Constance Bennett, Barry Sullivan, Michael O'Shea	Hal E. Chester Edw. A. Blatt	90 Minutes
May 30	THE TENDERFOOT	Eddie Albert, Gale Storm, Gilbert Roland, Binnie Barnes, James Gleason	King Bros. Kurt Neumann	86 Minutes
Aug. 14	WHEN A MAN'S A MAN	Guy Madison, Rory Calhoun, Gale Storm	Julian Lesser Frank Melford	
Sept. 6	THE BABE RUTH STORY	William Bendix	Roy Del Ruth	
Oct. 12	LAST OF THE BAD MEN	All-Star Cast	King Bros.	

Allied Artists Pictures are distributed through Monogram Exchanges

The New Boxoffice Power is ALLIED ARTISTS!

"Oscars"

(Continued from Page 3)

("Miracle on 34th St."), Robert Ryan ("Crossfire") and Richard Widmark ("Kiss of Death").

Best supporting actress: Ethel Barrymore ("Paradine Case"); Gloria Grahame ("Crossfire"), Marjorie Main ("The Egg and I"), Miss Revere and Miss Holm.

Best direction: Henry Koster for "The Bishop's Wife"; Edward Dmytryk, "Crossfire"; George Cukor, "A Double Life"; David Lean, "Great Expectations"; and Elia Kazan, "Gentleman's Agreement."

Kearns 'Collusion' Charge Denied By Producers, IATSE

Rep. Carroll D. Kearns bombshell of "collusion" between the producers, IATSE and Screen Actors Guild in provoking the Hollywood strike in the fall of 1946 provoked a counter-barrage of bitter denunciation by witnesses testifying before the House Labor committee hearings on the jurisdictional dispute. Kearns, who is chairman of the committee, had still not revised his charge as the hearings entered their second week last Monday (23rd).

The hectic sessions, were featured by squabbles between witnesses, both for the producers and the unions, and committee members. Eric Johnston, MPAA president, denied the chairman's "collusion" charges. He reiterated his attitude that he would rather see the studios closed than suffer a jurisdictional strike. He advocated compulsory arbitration as a means of preventing jurisdictional disputes, adding that despite the Taft-Hartley law, without arbitration, the industry will be plagued by jurisdictional strikes. The MPAA chief pinned responsibility for the strike on the AFL, parent union of both labor groups.

Producers Denounce Charge

N. Peter Rathvon, RKO president, denied the charges on the stand, accusing the hearings of being conducted "in a manner that to me represents prejudice that I cannot condone." RKO's decision to keep the studio open was made without consultation with any union, he said.

IATSE head Richard F. Walsh echoed the producers' sentiments. He said also that the strike was a dead issue and that his advice to the committee was to "leave it alone."



GREETINGS

Eagle Lion President Arthur B. Krim (right) welcomes William J. Heineman, company's new vice-president in charge of distribution, at product conferences in New York.

Allied to Probe 'Coercion' Presses Fight Against ASCAP

National Allied will conduct an investigation of "distributor coercion" to force exhibitors to pay high film rentals, it was disclosed by general counsel and board chairman A. F. Myers, presiding over the national independent exhibitors organization's board meeting in Washington, Feb. 16-18. A special committee to investigate complaints of distributor tactics that are hiking film prices will be appointed shortly by the newly elected president of Allied, William L. Ainsworth, of Fond du Lac, Wisconsin, who is also president of Allied of Wisconsin. Ainsworth succeeds Jack Kirsch, of Chicago.

The Allied board also voted to continue and accelerate its fight against ASCAP, despite the latter's recent proposal for new rates which represented a sharp decrease from its original demands. Course of action, said Myers, might take the form of an appeal to the Justice Department, or a long-term fight while going along with the new rates. The organization is backing the Lewis Bill (H. R. 5014) to eliminate ASCAP theatre collections completely and if Benny Berger, of Minneapolis Allied, should lose his pending case against ASCAP, the national organization would aid Berger financially and legally in his appeal. The ASCAP "war chest" plan was approved in principle by the board, and with certain modifications, said Myers, "the plan will be financially feasible and workable in every way."

MPF Participation Disapproved

Participation of National Allied in the Motion Picture Foundation was disapproved, although regional Allied units have local autonomy on this issue and can make their own decisions.

The new officers elected for a one year term by the board, in addition to Ainsworth, were: Trueman T. Rembusch, treasurer; Charles Niles, secretary, and Stanley Kane, recording secretary. Myers was re-elected board chairman and general counsel. Executive committee membership was expanded by the addition of Benjamin Berger, Ainsworth and Ray Branch. Re-elected were Sidney Samuelson, Nathan Yamins, M. A. Rosenberg, Jack Kirsch and Martin G. Smith.

With the elimination of competitive bidding from the decree likely, and despite the uncertainty of the divorcement issue, injunctive provisions in the decree will force the industry to undergo a period of readjustment that calls for an alert attitude by independent exhibitors, Myers cautioned in his annual report to the board. He urged independents to watch closely the workings of the ultimate decree and report to their organization. He mentioned ARMIT presi-

(Continued on Page 15)

LEVY ANSWERS MYERS

Replying to A. F. Myers' statement in his annual report to the Allied board that MPTOA counsel did not inform the Supreme Court at the anti-trust hearings "that the MPTOA passed out of existence at the shotgun wedding that took place in Washington last September," Herman M. Levy, who filed the MPTOA brief with the high court, cited this passage in the brief: "Since its filing of a brief amicus curiae and being heard in the District Court, this Association has merged with another, but its entity was specifically retained for the purpose of making this application to this Court."

Myers also pointed out that Levy had failed to note that the MPTOA inde membership once voted in favor of divorcement, 167 to 102.



Scully Announces 24 Features for U-I

Universal-International will release 24 features in the next nine months, W. A. Scully, vice-president and general sales manager, revealed at the company's regional meeting in New York last fortnight, last of a series, conducted by Scully on forthcoming product.

Scully emphasized the concentration of top-budget pictures which were ready for release, pointing out that U-I has made the largest negative investment in its history in these films.. He cited such pictures as "The Naked City," "All My Sons," "A Double Life" and "Up In Central Park," as typical of the high-budget, diversified entertainment required by theatres "to stimulate not only present movie-goers, but also that segment of the public which has not yet taken up the movie habit."

The J. Arthur Rank pictures released by U-I will be supported by the American public "if they are exhibited under the right auspices," Scully stated.

Attending the meeting, above, were (from left): Lewis Blumberg, L. J. McGinley, Prestige Pictures executives; E. L. McEvoy, shorts sales manager; E. T. Gomersall, assistant to Scully; A. J. O'Keefe, ass't. general sales manager; Scully; Fred Meyers, Eastern sales manager; John Joseph, director of advertising and publicity; Maurice A. Bergman, Eastern ad-publicity director; F. J. A. McCarthy, Southern & Canadian sales manager, and A. W. Perry, Empire Universal sales executive.

"BIG-MONEY" says the Trade press...

"One of those bright pieces of entertainment which comes along all too infrequently . . . provides nothing but amusement and laughs."
—*M. P. Herald*

"YOU BET" agree the first ten openings!*

*Cleveland, Boston, Cincinnati, Kansas City, Chicago, Minneapolis, San Francisco, Springfield (Mass.), Des Moines, Cedar Rapids

"Audiences looking for laughs will find them in abundance ...entertainment that should result in popular and profitable boxoffice."
—*Boxoffice*

"Should gaily make the big-money grade . . . loaded with everything the target demands."
—*Film Daily*

"There can be no question of the picture's performance at the boxoffice... A fast-paced, volatile and highly amusing example of how to entertain the public."
—*M. P. Daily*

"The family aura of this comedy should help . . . Should do okay at boxoffice."
—*Variety*

"Howls interspersed with constant chuckles . . . Apparently headed for top-money brackets . . . good songs and strong exploitation possibilities."
—*Showmen's Trade Review*



EDDIE CANTOR • JOAN DAVIS

in

"If You Knew Susie"



with **ALLYN JOSLYN**
CHARLES DINGLE
BOBBY DRISCOLL

Produced by EDDIE CANTOR
Directed by GORDON M. DOUGLAS
Original Screen Play by
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"Cantor-Davis team hits comedy stride . . . bright boxoffice prospects . . . one laugh sequence after the other."
—*Hollywood Reporter*

"Chock full of the good old kind of comedy which audiences go for in droves . . . slick entertainment."
—*Daily Variety*

RKO RADIO PICTURES

"QUOTES"

What the Newspaper Critics Say About New Films

'Three Daring Daughters' Roasted

The Joe Pasternak Technicolor film, "Three Daring Daughters," which marks the return of Jeanette MacDonald to the screen and the emergence of Jose Iturbi as a star received a reception from the metropolitan critics which ranged from cool to a sizzling panning.

In the New York Times, Boz Crowther is puzzled by Mr. Iturbi's maintaining his true identity while taking unto himself a wife, Jeanette MarDonald. He calls **"this curious romantic ambiguity...in a silly little tale...schematically disquieting, not to mention downright embarrassing in some of the stickier scenes."**

"A lot of hard work . . . accomplishes very little," says the Herald Tribune's Otis Guernsey. **"The trouble is a thin, crawling story of mother-love and second romance which leaves one blearyeyed and exhausted from bright colors and dull girlish talk."** He finds Jose Iturbi's presence "only temporary relief from an over-production of emotional nonsense."

The World-Telegram critic discloses the most daring thing about "Three Daring Daughters" is that **"it pretends to be adult entertainment."** He comments on the **"grizzled theme, strung out to an interminable length, this time with musical interludes."** He likes the music and Jane Powell's singing and feels that if **"any point after the first 90 minutes"** were eliminated, it might escape the fate it "seems destined to at the moment—the second half of neighborhood dual bills."

While the Post's Archer Winsten finds **"good music and warm human comedy that make occasional sparkles of equipment,"** he bemoans the **"waste"** of lavish production values on a film that **"becomes embarrassingly saccharine at times . . . at other times, downright boring."**

Eileen Creelman likes Iturbi in his new screen endeavor, but feels that the picture's too long. She points out that **"audiences who may relish the whimsy may grow annoyed at the serious music which interrupts it,"** while **"people who appreciate the music may find the story sequences both repetitious and long-winded."**

The Journal American's Rose Pelswick finds it another entry in **"that glossy Technicolored dream world which M-G-M has achieved for its musical films"** with **"lavish sets and costumes and the colors are really lovely."** She limits herself to reporting the story, adding only the opinion that **"some good music is also worked into the picture."**

'A DOUBLE LIFE'

Universal-International

"Rich, exciting, melodramatic . . . Miss Gordon and Mr. Kanin, in collaboration with William Shakespeare, have whipped up a modern drama which thoroughly employs the screen to demonstrate the strange excitement and the deathless romance of the theatre . . . The role of his (Ronald Colman) legnthy career."—CROWTHER, N. Y. Times.

"Everyone and everything in 'Double Life' at the Music Hall contributes to top-flight entertainment . . . Performance by Ronald Colman that is nothing short of superb . . . Builds steadily and engrossingly."—PELSWICK, N. Y. Journal-American.

"It is doubtful that even Ronald Colman . . could find anything more to his taste than the lead in 'A Double Life' . . . Completely theatrical picture concentrated in a strange little world of its own . . . Good old-fashioned melodrama with a modern Broadway setting."—CREELMAN, N. Y. Sun.

"Absorbing study in murderous frenzy... Exploration of talents that movie-goers have not been allowed to suspect Ronald Colman possessed . . . A milestone in bountiful movie entertainment."—COOK, N. Y. World-Telegram

'CALL NORTHSIDE 777'

20th Century-Fox

"By far the best documentary-style movie yet . . . Hands down the most expert, informative, gripping, and develops the most substantial audience rooting interest of them all"—AGER, PM.

"20th Century-Fox rings the realism bell again . . . Demonstrates what competent handling of the documentary technique in fiction can do in the way of heightening reality and suspense. Very superier entertainment"—WINSTEN, N. Y. Post

"Cails for three cheers from every working newspaper man and, for that matter, for at least two from every moviegoer."—CREELMAN N. Y. Sun

"Slick piece of modern melodrama in anybody's book . . . combines a suspenseful mystery story with a vivid, realistic pictorial style"—CROWTHER, N. Y. Times

"Flashy melodrama . . . Tight suspense . . . Has not quite hit all its bull's-eyes, but it still is a good story, told with dash and verve."—COOK, World-Telegram

"Absorbing recital in which various pieces fall together in the manner of a jig-saw puzzle. The realistic manner of its telling holds attention throughout a vast amount of detail."—PELSWICK, N. Y. Journal-American

'THE ROAD TO RIO'

Paramount

"Fifth of a wonderfully nonsensical series, 'Road to Rio' tops even the others as it romps through its riotous gags and slapstick clowning. Crosby and Hope are at their comedy best."—PELSWICK, N. Y. Journal-American.

"By now Crosby and Hope are working so well together that 'Road to Rio' often has a delightful, carefree and impromptu look that distinguishes it from the standard movie... Downright dandy nonsense."—PECK, PM.

"Genial comedy, expert and slick ..Likely to be more enjoyed than admired." WATTS, N. Y. Herald Tribune.

"A little less daffy than the others, it is just as funny."—CREELMAN N. Y. Sun.

"Patches in this crazy quilt that are as good and, perhaps, even better than anything the boys have done before . . . Some tedious uphill pulls when the huffling and puffing is excessive and the results negligible. However, when they reach the top 'Road to Rio' is irresistible."—N. Y. Times.

"Not supposed to make sense, but it does not even make good nonsense . . . Songs are slightly below par . . . Comedy is well up to standard."—COOK, N. Y. World-Telegram.

'SLEEP, MY LOVE'

United Artists

"Constructed along stock melodrama lines, but freshened by a new twist and ingenious bits of business . . . If you like well done hokum (and who doesn't?) it is an honest, workmanlike job by all concerned."—BRIGGS, N. Y. Post.

"An intelligent script, facilely handled, for the most part, helps matters along but a general lack of suspense, familiar plot and somewhat uneven direction keep 'Sleep, My Love' a fairly obvious chapter in cinema psychology."—WEILER, N. Y. Times.

"Whips up a bit of excitement...Never more than just another movie melodrama."—CREELMAN, N. Y. Sun.

"There was a time when stuff like 'Sleep, My Love' was considered the cat's. The audience has grown up. Its endurance and patience are more easily exhausted. 'Sleep, My Love' will prove it."—AGER, PM.

"Slick thriller . . . Fine tight script . . . Good deal of expertly developed excitement."—MAYNARD, N. Y. Journal American.

'THE PEARL'

RKO

"No glamour picture for the popcorn and bubblegum trade nor is it a genial entertainment for the tired business man's night out ...Stern, bitter, brutal and fatalistic.... Although it is richly rewarding, pictorially and dramatically, to the aesthetic sense, it is likely to leave the emotions exhausted and depressed."—CROWTHER, N. Y. Times.

"Arty endeavor rather than a moving picture . . .Leisurely and rather self-conscious exercise in cinematography"—PELSWICK, N. Y Journal-American.

"Tendency toward artiness, toward a deliberate and often irritating simplicity . . . Essentially a tragedy with an atmosphere of foreboding dominating the entire tale." —CREELMAN, N. Y. Sun.

"Striking and beautiful . . . In the best sense of the word, dignified . . . So earnestly determined to keep its integrity and its austere mood that there are moments when one may wish that it were less honest and more given to shameless showmanship."—WATTS, N. Y. Herald Tribune.

"The eye is enchanted by The Pearl, though the heart may remain untouched . . . Too artful for an artless tale . . . Triumph of photography."—AGER, PM.

TO THE ENDS OF THE EARTH

Columbia

"Good slambang drama. It will keep an audience out of breath, in dithers, full of goose-flesh—any of the other physical discomforts dear to melodrama fans. See it with such things in mind and the reward will be ample."—COOK, N. Y. World-Telegram.

"Intelligent thriller...The ending is on the lurid side; but the film is an adult action story, written and directed with force and intelligence."—CREELMAN, N. Y. Sun.

"Has the authority of honest reporting as well as taut melodramatic excitement...Has punch, persuasion and extremely effective propaganda for a better world."—BARNES, N. Y. Herald Tribune.

"For all the journalistic austerity . . . predominantly a cops-and-robbers tale that relies too heavily on physical violence to make its impress. Unfortunately, this heightens the synthetic flavor of the picture."—PRYOR, N. Y. Times.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

19 on Schedule

FOURTEEN features and five Autry westerns have been given the green light at this studio for completion before the end of the year, but with only one or two exceptions the line-up doesn't show much promise.

Of course, the outstanding property is "Anna Lucasta," which is being prepared by author Philip Yordan. This was a big legit hit and should turn out to be one of Columbia's best bets. However, the big problem from the exhibitor's standpoint is when "Anna" will be delivered. Columbia has a habit of dangling such properties in front of their eyes for about two years before they finally give.

Virginia Van Upp will handle the reins on three features: "Woman Order," "Pink Lady" and "Chinita." Robert Rossen has "Undercover Man" and "All the King's Men" on his roster.

Sam Katzman, who started and completed "I Surrender Dear" within two weeks, will roll "Sweetheart of the Blues" and "The Mutineers" in the spring.

Scott and Ford Vehicles

Harry Joe Brown will produce "I Ride Alone," in Cinecolor, with Randy Scott, and a Glenn Ford starrer, as well as "The Wrangler" for an independent unit. Ted Richmond has "Make Believe Ballroom" and "Son of the Jungle" coming up, while Richard Quine and William Asher comprise a new producing-directing team to handle "Winner Take Nothing."

Pleased with "Sign of the Ram," Columbia has contracted Irving Cummings, Sr. and Jr., to do "The Pasadena Story."

Ellen Drew asked and got her release from further acting chores here.

EAGLE LION

Star List Grows

THE over-all picture at this studio continues to grow brighter as one sees the type of product and list of players being added to production lists. Currently shooting here is "Let's Live A Little," with Hedy Lamarr and Robert Cummings, first-rate marquee names. Another on the stages last week was "Hollow Triumph," with Paul Henreid and Joan Bennett. This is the sort of product this up-and-coming organization will be delivering during the coming months.

Also shooting is the first Equity production, "Shed No Tears" (Wallace Ford-June Vincent). This Harry Thomas outfit is slated to deliver 22 films to E-L this season. Scheduled for starts shortly are "Heading for Heaven" and "The Enchanted Valley."

Foy Likes Documentaries

Production chief Bryan Foy is all pepped up about the documentary-type picture, like "T-Men" and will concentrate on a group of such features this year. The technique will be used on "Canyon City" (changed from "Blood on the Snow" to avoid conflict with RKO's "Blood on the Moon"), based on the recent break from Colorado State Prison. It will roll in April.

INDEPENDENTS

FILM CLASSICS

Martin Mooney got his first for FC, "Blonde Ice" (Robert Paige-Leslie Brooks) into the can a couple of days ahead of schedule. It will be followed by "Daughter of Ramona."

Present plans call for four more films to roll this month. They are: "Sofia" and "Medal of Honor," both to be filmed in Mexico City; "Jungle Night," in Cinecolor, and "Blue Ho'iday," second of the new Falcon series.

President Joe Bernhard left here, after lengthy conferences with the outfit's producers. There is a report that Bernhard thumbed-down Martin Mooney's plan to make a feature around life of Jackie Robinson, the Negro baseball star, because he felt market would be too limited.

SCREEN GUILD

Still no activity at this plant, although reports continue to promise the start of some new product within the next few weeks. Plan here seems to be to gather in revenue from pictures currently in the exchanges.

METRO-GOLDWYN-MAYER

New Inde Unit Set

HOT on the heels of the announcement that M-G-M had signed its first wholly independent unit, Argosy, headed by John Ford and Merian C. Cooper, comes the news that Horizon Pictures, with Sam Spiegel as producer and John Huston as writer-director, will produce a group of independent films for Metro release. This is certainly a new trend at this rock-ribbed studio.

Spiegel-Huston will also function as a wholly inde unit, with a choice of Metro players for their productions. They own several story properties from which the first M-G-M releases will be selected. They move over to this lot about April 1, when Huston completes "Key Largo" at Warner Bros. Huston directed the currently successful "Treasure of the Sierra Madre."

Activity in the new documentary film set-up at this studio continues, with the appointment of Arthur Loew, Jr. as assistant to Sam Marx. Meanwhile, Louis de Rochemont, recently signed to participate in the documentary program, has gone to New York to look for story properties. Already assigned to him are W. L. White's "Lost Boundary" and "Smutty Nose."

Releasing Plans

Metro will release at least 10 more new films this year than in 1947, including several re-issues. For the immediate future, the line-up looks like this: March — "Alias a Gentleman," "The Bride Goes Wild," and "Three Daring Daughters." April — "B. F.'s Daughter" and "The Pirate." "State of the Union" will be premiered in Philadelphia in June.

New Properties

Robert Sisk gets "A Family for Jock," an original by Marjorie Kinnan Rawlings, to feature Lassie and Claude Jarman...Negotiations are in progress to do a biography on Tom Mix...Edwin Knopf is in London to view the stage production of "Edward, My Son" in which he will star Spencer Tracy and Deborah Kerr.

Greer Garson's next will be "The Forsythe Saga," Galsworthy's great book. Incidentally, Robert Lord, who was to produce this one, has left Metro to join Humphrey Bogart in independent production.

Clark Gable's next will be "Command Decision," the current Broadway stage success. Paul Kelly, who never seemed able to get more than quickie roles in Hollywood, is the sensational star of the play.

Judy Garland and Mickey Rooney will be co-starred in "Words and Music," based on the life story of Richard Rodgers and Larry Hart, the song writers. Betty Garrett will also be in the cast.

MONOGRAM

6 From Burkett

TWELVE pictures this year is the program set by the new James S. Burkett Corporation, of which two will be for Allied Artists and four for Monogram. The remainder will be financed independently and put on the market for open sale.

Monogram will probably release the new "Bingo and Handsome" series planned by Hal Chester. Chester expects to make these at the rate of two a year for ten years.

Four will go into release from Monogram this month: "Angels' Alley" (Bowery Boys), "Oklahoma Blues" (Wakeley western), "Docks of New Orleans" (Charlie Chan) and "Thunder on the Range" (Brown western).

April Starters

Setting a new high for activity, Allied will start four in April. Roy Del Ruth's "The Babe Ruth Story" will be the first to go, followed by "When a Man's a Man," "The Last of the Badmen" and "Strike It Rich." Latter is Jack Wrather's first for AA, to be filmed in Cinecolor.

The King Brothers have bought "Heaven's Where You Find It," an original comedy, and Roy Del Ruth has purchased "Windrift" from Claire Trevor, who will play the central role.

"Smugglers' Cove" will be the next Bowery Boys epic.

PARAMOUNT

Big Story Buys

WHILE current production activities continue at a moderate pace here, Paramount is steaming ahead with the purchase of several topnotch, top-money stories. Most important purchase of all is Thomas Wolfe's novel, "Look Homeward Angel," the deal finally having been clinched for $175,000 and the reins handed to William Wyler. Another important buy is "The Heiress," the Broadway show, for which the authors gets $250,000 plus 5% of distribution gross, but only after twice the negative cost has been recouped. "Sister Carrie," Theodore Dreiser's best-seller, has been bought from RKO, and Tiffany Thayer's "One Woman" has been scheduled to go this summer.

However, despite top money paid out for properties, studio execs still have an eye on economy, and have decided to do away with distant location treks, building necessary sets at the studio.

Three pictures now before the cameras include a new starter, "Isn't It Romantic?" (Veronica Lake-Patric Knowles), "Abigail, Dear Heart" (Claude Rains) and "Sorry,

STUDIO SIZE-UPS

Wrong Number" (Barbara Stanwyck-Burt Lancaster).

Wallis Shelves One

Due to British situation, Hal Wallis has decided to shelve "House of Mist" for the time being, and will probably do it in England next year, concentrating currently on Hollywood production.

Loretta Young will star in "Strange Deception," a suspense picture with a Southern California locale.

REPUBLIC

Borzage Leaves

AS SOON as "Moonrise" has been edited, producer Frank Borzage will leave Republic and set up his own independent organization. Although he still had two pictures to go for Republic, Borzage and studio officials couldn't agree on further properties and the contract was voided.

It appears to be a certainty that Marshall Grant Pictures will release its six "round robin" pictures through Republic. These are the films Grant plans to make at one time with a rotating group of players and sets.

Two Shooting

With "Alcatraz Prison Train" (Wm. Phipps-Don Barry) and "Daredevils of the Sky" (Robert Livingston) before the cameras, Republic launches the second half of its program of sixteen moderate budgeters. Three producers are preparing the remaining six films. New plans include "The Castaway," a story of the Florida sponge fishers; "S-Squad," concerning Secret Service undercover work; "Airborne" and "Romance of the Gaucho."

"S-Squad," "Red Menace" and "High School Daughters" are some of the other exploitation features planned for this year.

RKO

Activity Increasing

WITH three features rolling and four scheduled, production on this lot is returning to normal. "The Boy With the Green Hair" (Pat O'Brien-Robert Ryan), "The Long Denial" (Maureen O'Hara-Melvyn Douglas) and "Blood on the Moon" (Robert Mitchum-Barbara Bel Geddes) are before the cameras. To start soon are "Bed of Roses," "Follow Me Quietly" and "Brothers in the Saddle," a Tim Holt western. On April 1, Samuel Goldwyn will start "Take Three Tenses" (David Niven-Teresa Wright). Latter is a romantic story covering three generations of a British family. Irving Reis ("Bachelor and Bobby-Soxer") will direct.

Writer John Paxton has been upped to producer, and as his first chore will take over the reins on "The Great Man's Whiskers," which was to have been produced by the banished Adrian Scott.

Negotiations are on for Bing Crosby and Leo McCarey to make "Private Property" for RKO, with McCarey producing and directing...Joseph Cotten has been set for top male role in "Weep No More," to roll this summer.

Only One Goldwyn Defection

Sam Goldwyn's announcement that all executives will take a 50% cut in salary has produced no startling effect on his organization. Those who disagree will have their options dropped. Evidently they are bowing under, as only the casting director has quit.

A good short subject promises to be "Twenty Years of Academy Awards," made by the Academy of Motion Picture Arts and Sciences and to be released through RKO. Running twenty minutes, it shows clips of the best pictures and best actor and actress performances of the past two decades. It was originally compiled for showing at the Oscar presentation in 1946. Proceeds will go to the Academy.

Top Secret

An interesting item on the agenda is without title at present, being referred to as "Story X." It will be written, produced and directed by Dudley Nichols and its subject matter is of such nature that it will not be disclosed until it is ready for release. "Story X" will have Barbara Bel Geddes as one of the leads, and the picture will be handled as a special project.

SRO

Move to Hollywood

DAVID SELZNICK'S recent trip to New York brought about several changes in the SRO organization, most important of which is the decision to move the home office from New York to Hollywood. All employees engaged in sales, contracts and accounting will move to new offices in Beverly Hills, but a larger district office will be maintained in New York, along with Bob Gillham's eastern advertising and publicity department.

President Neil Agnew stated the decision was made a year ago and in no way is connected with current industry problems. They feel that with only five pictures this year, problems will be fewer in handling sales from the coast, and that more efficient operation is possible with sales activity near the studio itself. Other studios have considered a similar setup, but SRO is the first to make the move.

European Locations Set

"The Scarlet Lily" is set to roll in Italy this summer, with Valli starring. This follows "A Doll House," with Dorothy McGuire, which starts in April in Norway and Sweden.

Shirley Temple, her husband, Jack Agar, and Guy Madison will head the cast of "What Every Young Bride Should Know," which Mel Ferrer will direct for SRO.

Personnel changes include the appointment of Herbert Kaufman as district manager of all western division offices, Fred Gulbansen moves to San Francisco, Max Hadfield to Seattle as representative and John McKeehan as booker, while Irving Mills gets Minneapolis.

20th CENTURY FOX

More Indies Here

THIS company probably will release the output of Carthay Productions, another new independent unit, formed by Joe Rivkin, ex-Paramount producer, Leonard Hoffman, writer of "Call Northside 777," and Greg Bautzer, counsel. Their first picture will be "Helen Morgan," life story of the famous singer, and negotiations are underway to procure Dorothy Lamour for the title role. Carthay also expects to have as property "Happy Warrior," life story of Al Smith. If settled, it will roll in November.

Mike Todd has four moderate budgeters slated for production and has signed with 20th for release. Fully financed for his program, Todd plans "Busman's Holiday" as his first.

"Unfaithfully Yours" (Rex Harrison-Linda Darnell), the first Preston Sturges effort here, is before the cameras.

Sam Baerwitz's first for 20th release will be "The Checkered Coat," set to start in late March. It will star Tom Conway.

Prexy Spyros Skouras and advertising boss Charlie Schlaifer are out here at the studio discussing with Joe Schenck, Darryl Zanuck and Harry Brand methods for handling the next dozen releases.

Korda Deal Stalled

Although it has been rumored that Alexander Korda would be producing on the Fox lot, Joseph Schenck denies any truth in the matter. The first film would have been "The King's General," starring James Mason, but Schenck says nothing doing, outside of distribution of some of Korda's British films in America.

Over $100,000 went for the purchase of the best-seller, "Prince of Foxes," continuing the studio's trend to buy big properties.

Negulesco Signed

Director Jean Negulesco has received his release from Warner Brothers and inked a contract with 20th Century-Fox to do one picture with an option for a term ticket. His first picture will be "Road House," starring Ida Lupino and possibly Cornel Wilde, for producer Edward Chodorov.

Jean Peters' option has been picked up for another year. She has just completed "Deep Waters" and will next do "The Heller."

UNITED ARTISTS

Cagney Deal Cools

UNITED ARTISTS trials and tribulations with the William-James Cagney organization are on-again, off-again. A couple weeks ago it seemed certain that UA would definitely get Cagney's "Time Of Your Life" for release and there was also a good likelihood that the tough guy star would do his future producing for this outfit in spite of an announced deal with Warner Bros. Negotiations had progressed to the point where president Grad Sears had called off his suit against Cagney and WB.

However, the whole situation has now taken on an odd switch. Cagney has pulled out of his Warner deal, but, up to a few days ago, he was refusing to come back to UA. Sears consequently renewed the suits against both Cagney and Warners.

There still seem to be a good chance that UA and Cagney will iron out their difficulties, particularly with Warners out of the picture.

Plenty of Plans

Producers within the United Artists fold continue to turn out plans, at least. Polan Banks has made a deal for one picture, his own original titled "Share My Heart," which will get underway in early May. Mary Pickford and James Cassidy have signed Victor McLaglen to do "The Violent Hour," based on the Lewis Browne novel, "See What I Mean." Enterprise will roll "No Minor Vices," starring Dana Andrews with Lewis Milestone producing, in April.

UA also has completed arrangements to release "King of the Olympics," a full-

Sears Discusses Financing

To further encourage new producers, a recent meeting of president Grad Sears with top men was devoted to discussing the possible financing of films by UA. It is reported that approximately 12 new producers are angling for deals with the company, but the swing of many of these will depend largely on UA's ability to put up a substantial portion of the coin.

That's the No. 1 problem for this outfit.

STUDIO SIZE-UPS

length feature of the 1936 games filmed by 600 cameramen under the supervision of Hitler's girl friend, Leni Riefenstal. Bill Slater does the commentary. The film has been edited from the original 24,000 feet of film held by the Alien Property Custodian, and should interest sports fans.

All Mexican holdings owned by UA are being sold, lock, stock and barrel, to a Mexican corporation, which will be licensed to distribute UA films in the future. The move was explained on the ground that the firm has been losing quite a bit of money down there, mostly due to the labor situation.

"Queen of Hearts," starring Maria Montez, which was to have been in Technicolor, will now be done in black and white. Seymour Nebenzal and Charles R. Rogers were to have made the picture together, on Rogers' Technicolor commitment. Miss Montez, however, chose to sue Rogers for his alleged failure to star her in the "Scarlet Feather," with the result that Nebenzal and Rogers dissolved their agreement.

UNIVERSAL-INTERNATL.

18 Stages At Work

EIGHTEEN stages are tied up in production here and has even forced the opening of the gym for dance rehearsals. Six stages are at work on "The Wonderful Race at Rimrock." "Washington Girl," "Rogue's Regiment" (Robert Buckner's first for U-I) and "Kiss the Blood Off My Hands" occupy others.

Currently, there are more top names checking into this lot every day than ever before in its history. William Powell, Fredric March, Florence Eldridge, Ann Blyth, Andrea King, Robert Montgomery, Susan Hayward, John Payne, Eve Arden, Dick Haymes and Robert Walker are among those in or ready to go into vehicles. In line with all this activity, U-I reports that employment on the lot has reached the highest level in a year.

Douglas Fairbanks, Jr. is readying "The O'Flynn" for a start in late March.

Norman Foster, incidentally, has purchased the screen rights to "The Underdog" one of Mexico's best novels and will produce the picture in Mexico City, in both English and Spanish versions, when he completes "Kiss the Blood Off My Hands."

WARNER BROS.

Cancel Cagney Deal

IT was reported last week that Warners had dropped the deal with William Cagney for the release of "Time of Your Life," starring brother James, and for future production Warner counsel was said to have warned the company in view of pending litigation instituted by VA.

With the start of "Dames Don't Talk (Virginia Mayo-Bruce Bennett), the Warner lot now has six in work, two of which are obviously B films. The studio continues to keep mum on the subject of these low-budget films, but they are an obvious fact, with "Dames" making the third. Producer Saul Elkins has both in work now under his supervision. "Dames" is being directed by Richard Bare, who recently directed the "So You Want To . . . " series of shorts.

However, plans for bigger stuff continue, with "Silver Lining," the Marilyn Miller biography, being polished up for a March start, and "Common Ground" (Joan Crawford) starting about the same time. Danny Kaye's "Happy Times" will roll in April, and Michael Curtiz Productions' next will be a Technicolor musical, "My Dream is Yours."

The studio has purchased an original comedy, "Miss Richmond Takes Grant" and assigned it to Alex Gottlieb.

Delmar Daves will direct "Turquoise" after "To the Victor" . . . King Vidor has been assigned to "The Fountainhead."

News and Opinion

Allied

(Continued from Page 10)

dent John Wolfberg's suggestion of a "Vigilantes" committee to detect and report violations as a possibility in this direction. "Under the consent decree," said Myers, "where the only penalty for a violation was an arbitration proceeding by an injured exhibitor, the defendants violated the injunctions with impunity."

On divorcement, which he termed "the dominant issue" during the Supreme Court hearings, Myers stated that Allied, whom he credited as having "conceived and developed" the divorcement action, has been joined by "all of the truly independent exhibitor associations," as well as the department of Justice, the Society of Independent Motion Picture Producers and the American Civil Liberties Union. He charged that aside from the theatre-owning producers, "only one quavering voice was raised against divorcement, and that in behalf of the defunct Motion Picture Theatre Owners of America." He added that MPTOA counsel, in filing its brief, "did not have the grace to inform the Supreme Court that MPTOA passed out of existence at the shotgun wedding that took place in Washington last September," nor that an MPTOA poll of its independent members, for which the brief "purported to speak" favored complete divorcement by a vote of 167 to 102. He contrasted the ATA—"the other party to the wedding"—position confining its argument to blasting competitive bidding.

The entire campaign of argument before the Court against competitive bidding, he added, "constituted a masterpiece of demolition."

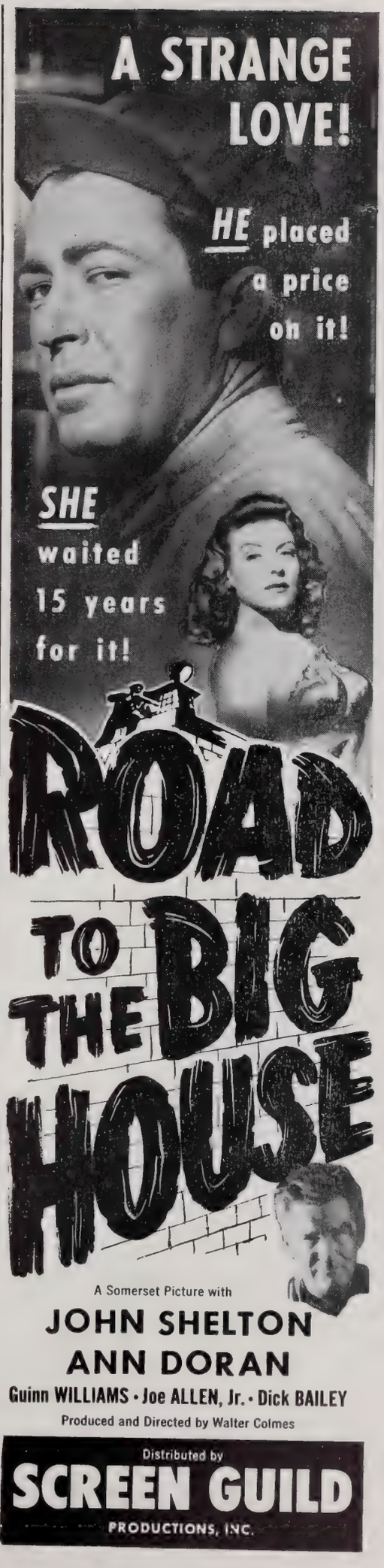
State, Municipal Taxes Increase

On ASCAP, Myers cited Allied's leadership in battling the Society's increase, and terrific pressure from all quarters which resulted in the new ASCAP proposals. "It is perfectly obvious that those who now claim credit for having negotiated a settlement for less than ASCAP'S asking price merely moved in under cover of Allied's fire and that had Allied ceased firing, the settlement—if any—would have been for an even greater increase over the present rates," he concluded.

He warned against the tendency of State and municipal authorities to increase theatre taxes, using the movies as "the whipping boys of the tax collectors." He placed much of the responsibility for increased taxation on the "low state into which the industry's public relations have fallen." Myers held out little hope for any decrease in the Federal admissions tax at present, adding "if there is a ghost of a chance" of a cut, Allied will make "proper representations" to Congress.

The ultimate solution to high film prices, Myers declared, is to "open up the lucrative first-run accounts, now pre-empted by the

(Continued on Pagie 16)



Allied

(Continued from Page 15)

major companies, to new producers and new distributors who will enter into competition with the established companies and thereby end the film shortage." Allied's Caravan and growth of buying combines are important aids in checking rising rentals, he added.

Allied's national convention date was set for sometime in Autumn in Washington.

Mayer Top Earner on New List

Louis B. Mayer, M-G-M studio chief, was high man on the supplemental list of top salary earners released by the Treasury last fortnight, but he bowed to National Theatres' Charles M. Skouras as the industry's No. 1 moneymaker. Skouras' name topped an earlier list released by the Treasury. The figures represented compensation for personal services for the calendar year 1945, and were before huge Federal income taxes.

Mayer's $502,571 was the third highest salary earned in the U. S. in that year, while Skouras' $568,143 headed them all.

The current list had returns from Loew's, Warner Bros. and Universal, none of which appeared in last August's returns. RKO is still to be heard from. There was an even greater preponderance of motion picture figures in the latest schedule, with 26 of those named from the industry receiving more than $200,000.

Second to Mayer was Leo McCarey, with $355,427 from Paramount. Ginger Rogers was high star wage-earner with a total of $292,159. Deanna Durbin followed with $262,875. Producer Walter Wanger drew $282,000 from Universal; Warner director Michael Curtiz, $258,600.

Those beating the $200,000 mark at Loew's were David Bernstein, $210,342; Sam Katz, $202,571; Al Lichtman, $202,571; E. J. Mannix, $205,221; William F. Rodgers, $215,657; J. Robert Rubin, $215,657; Nicholas M. Schenck, $224,885; L. Weingarten, $202,785. At Universal: N. J. Blumberg, $223,622; J. Cheever Cowdin, $223,622. At Warner Bros. none of those listed topped $200,000. Harry M. Warner and Jack L. Warner, each with $182,100, were at the head of the executive list.

Inde Film Buyer Accuses, Pickets RKO

Charging that the RKO Salt Lake City branch is "attempting to break up our organization," Irving Gillman, general manager of United Intermountain Theatres, Inc., an independent buying-booking cooperative, resorted to picketing as a unique form of retaliation. Since Feb. 16, and up to the past weekend, pickets paraded in front of the film office bearing signs reading: "RKO Radio Pictures, Inc. Unfair To United Intermountain Independent Theatre Owners."

Gillman declared that while his organization has encountered no difficulties in doing business with other distributors, RKO has deliberately thrown obstacles in the way of his efforts to make deals for the 25 theatres he represents. He accused the company's local branch of trying to force shorts and insisting upon full block buying. Efforts have been made, he told Film BULLETIN, to solicit deals from individual UIT's members, who operate theatres in Utah, Montana, Idaho and Colorado.

It is understood that negotiations toward a settlement of the dispute were started late last week between Gillham and the RKO district sales manager.

NO POLICY ON 'SONS'

Apparently Universal-International's announced plan to release "All My Sons" on a roadshow, advanced admissions basis has come in for reconsideration.

W. A. Scully, v.p. in charge of distribution advised Film BULLETIN late last week that U-I has "arrived at no policy as yet on the picture."



AWARD SEASON OPENS

Dore Schary, RKO production chief, receives the Look Magazine award as top producer of 1947 from Bob Hope, while Rosalind Russell, who received a citation for finest performance by a screen actress in "Mourning Becomes Electra," adds her admiration.

E-L Building Strong Field Exploitation Staff

In contrast to the trend in most other companies, dictated to advertising heads by economy pressures from above, toward slashing exploitation costs and leaving exhibitors largely on their own in ballyhooing films, Max E. Youngstein, Eagle Lion director of advertising-publicity-exploitation, and recently elected vice-president, is going all out to organize a full roster of field exploitation men to push E-L pictures. While other distributors are weeping bitterly in their crying towels about a business slump, E-L's aggressive policy is grabbing the spotlight and paying off.

In trade advertising circles, much of the credit for the phenomenal box-office success of "T-Men" is attributed to the work of these exploiteers, directed by exploitation manager Arthur Jeffrey, under the supervision of Youngstein and his assistant, Jerry Pickman.

"We will spend 90 percent of our promotional money right at the exhibitor's boxoffice," Youngstein said last week. He asked only that theatremen give his company a "square deal" in establishing their legitimate house advertising budget and offered to share costs on a 50-50 basis.

Republic, Warner Nets Halved

Republic Pictures Corp. showed a drop of $527,740 in its net income for the 52 weeks ended Oct. 25, 1947, Herbert J. Yates, president, reported to the stockholders last week. The 1947 net of $570,200 09, after all charges, including federal income taxes, compared with a consolidated net for the 49 weeks ended Oct. 26, 1946, of $1,097,940.41.

Yates reported that in anticipation of the British tax and a possible decline in box office receipts, the company's program of economy was instituted throughout its producing and distributing organization and is continuing.. He pointed out that while "its full benefit will appear in the final result of operations for the current fiscal year ending in Oct., 1948," the program began to show its effect in the latter part of the past fiscal year, when operating costs were "substantially less" than for the corresponding year in the previous fiscal year. Total domestic film rentals, he noted, have increased by 17.5% over such rentals for the preceding period.

Warner Bros. net for the three months ended Nov. 29, 1947, also showed a drop of close to 50% as it reported a net profit of $3,947,000, compared with $7,203,000, for the same period the preceding year.

Film rentals, theatre admissions, sales, etc., after eliminating intercompany transactions for the three months ending Nov. 29, 1947, amounted to $38,685,000, compared with $42,636,000 for the corresponding period a year earlier.

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WANTED: EXHIBITOR WITH 'GUTS'

Allied ITO of Kans. and Missouri

Here is a little true story and tells a heap. A Kansas exhibitor in a town of 1,200 said to a salesman for an independent distributing company, "You have a few pictures I know will make money, and your prices are 1/3 to ½ what I now pay, but I dare not buy them." "Why?" said the salesman. His answer—"I deal with three major companies right down the line and they have taken care of me." This exhibitor pays twenty-five to thirty dollars for ordinary westerns. If this exhibitor had the "guts" to fill a few dates with these independent pictures, and tell the companies who have him in servitude to "go to . . . " until they get right, he would soon be in business for himself and cease to be a slave of his three pet companies. We need more exhibitors with "guts."

—O. F. SULLIVAN, President.

OUNCE OF PREVENTION

Allied Rocky Mt. Independent Theatres

Reports also reaching this office show that some exhibitors permit the distributor to fill in their contract with the words, "When and as available" and other such forms of nonsense.

This is ridiculous and practically gives legal permission to anything the distributor wants to do to you.

You know what your run and clearance is to be. Insist that it be there in your contract in writing. Stop letting them pull the wool over your eyes.

ASCAP RATES LAUDED

Theatre Owners of America

Robert W. Coyne, Executive Director of the Theatre Owners of America, declared that there had been an overwhelmingly favorable response among the member theatres to the outcome of recent negotiations between TOA and ASCAP. As a result of these negotiations, no increase in rates was made for theatres with 499 seats or less, and small increases were announced for the larger theatres. The new ASCAP rates will be effective for ten years after March 15th or at the expiration of current contracts.

Some of the comments were as follows:

"The officers and directors of the Alabama Theatres Association voiced their 100 percent approval of the compromise agreement reached between TOA and ASCAP"—William R. Griffin, President.

"Just a 'hats off' salute to you and those who worked with you in the negotiations with ASCAP. I am especially glad that the little theatres got the break which they did" —R. B. Wilby, Wilby-Kincey Service Corporation, Atlanta, Go.

"Heartiest congratulations on wonderful settlement of ASCAP matter"—Ben L. Strozier, Vice-Pres. Theatre Owners of North & South Carolina.

"Congratulations. We of Arkansas appreciate your efforts in our behalf"—C. C. Mundo, Sam D. Kirby, E. W. Savage and B. F. Busby, Little Rock, Ark.

"Congratulations on ASCAP settlement"—William Crockett, Pres. Virginia Motion Picture Theatre Association.

SUPPORT LEWIS BILL!

Allied Theatres of Michigan

The chances for passage of the Lewis Bill look so good that members of the AFFILIATED THEATRE GROUPS are attempting now to induce independent exhibitors all over the country to ask their representative to withdraw his support for the bill, and you independent little fellows should not become alarmed over this action. It is perfectly obvious by the very action taken by T.O.A. in proposing that all theatres under 500 seating capacity shall continue to pay at the old or same rate and not be increased, and that they, the larger theatres, will stand the increase themselves. How absurd this attitude appears on the face of it. It only shows that they favor a continuance of the fee and are not interested in the abolishment of it.

My recommendation at this time is: Do not allow yourself to be stampeded into asking your representative to withdraw his support to the Lewis Bill (H.R. 5014) but rather urge him to get behind this bill and see if we can't get the relief that has for so many years been sought. Don't make the mistake of agreeing that you are satisfied with the old rates paid for years, but insist that you want the fee abolished entirely.

STILL AN INIQUITY

Judge Joseph P. Uvick, Mich. Exhibitor

ASCAP's new rate schedules obviously have created some degree of good will because so many small theatres will be left where they were. For the major part the increase on the others is within rhyme and reason, since we are, under present law, of necessity forced to make a deal acceptable to ASCAP. But the main, the most important, the future power to compel the exhibitor to accept a license and pay as demanded, is still there. The uselessness of the film we get unless we do pay ASCAP still remains as a stigma or stench in our industry that should be removed.

Let us now hope that ASCAP directors show the same degree of good judgment and welcome the proposed Lewis amendment thereby removing the necessity to license 18,000 theatres by dealing with a few producers instead. The administrative costs thereby saved if ASCAP performance rights are eliminated from our theatres should inure to the benefit of all concerned.

CHECK ON THE CHECKERS

Allied Rocky Mt. Independent Theatres

It's unbelievable, but it's true. When playing percentage pictures, some exhibitors are not insisting on an additional copy of the checking report for their own files.

A Checker **must** leave a copy of his report for you. If he doesn't, **you don't have to sign anything.**

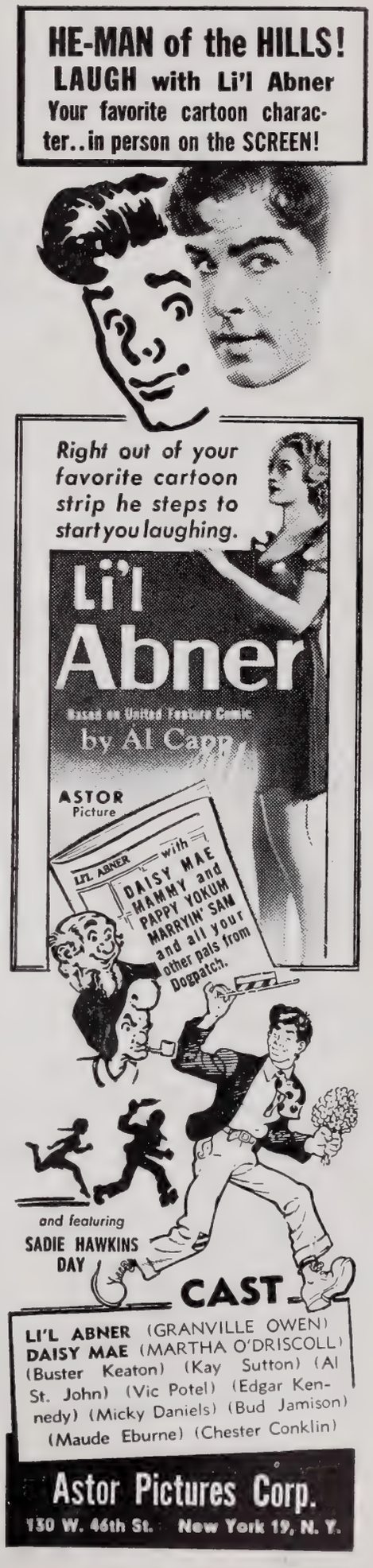
Without a copy of the report, you are helpless in any future claims. Too many instances have popped up where a checker changed a report **after** the exhibitor signed it.

DON'T PUT YOURSELF AT THE MERCY OF A CHECKER.

SCHOENSTADT JOINS ILLINOIS ALLIED

Jack Kirsch, president of Allied Theatres of Illinois, Inc. has enrolled H. Schoenstadt & Sons, owners of 17 theatres in the Chicago area, into the association.

Arthur Schoenstadt heads the Schoenstadt group of theatres which includes the Archer, Atlantic, Boulevard, Brighton Park, Crane, Crown (26th St.), Halfield, Harper, Hyde Park, Midwest, New Regent, Olympia, Peoples, Picadilly, Radio and Shakespeare Theatres in Chicago and the Roxy Theatre, Berwyn.





"Adventures of Casanova" Tale of High Adventure, Romance



The most romantic figure in history, the man whose name has become synonimous with "great lover"—Jacques Casanova—is the hero of this swashbuckling, romantic adventure from the Eagle Lion studio. Casanova was an 18th Century Sicilian patriot whose prowess with the sword, the saddle and the opposite sex was undisputed. In "Adventures of Casanova", all three facets of his unique ability are flamboyantly displayed.

Placed in the turbulent period when the powerful armies of the King of Naples had overrun Sicily, Casanova is pictured as the spark who touched off the flame of rebellion against despotism. But in so doing, this romantic rogue did not let it interfere with his amatory pursuits.

In Arturo de Cordova, producer Leonard Picker has made an ideal choice for the title role. Turhan Bey is another good choice as his young aide, while two very lovely females, Lucille Bremer and Noreen Nash, supply the fuel for Casanova's ardor. John Sutton makes a smooth and thoroughly despicable villain and George Tobias supplies bountiful comedy as a partisan masquerading as a monk.

To insure the closest thing to authentic backgrounds, Eagle Lion sent the entire company to Mexico to make the film, employed huge mobs of extras and even made use of several Mexican cavalry units for some of the epic outdoor scenes.

EXPLOITATION PICTURE

Magic Name Of World's Greatest Lover Features E-L Campaign On "Casanova"

WITH the magical name of Casanova, world's greatest lover and adventurer, to highlight his campaign, the showman really has something into which to sink his ballyhoo bicuspids, when he sets out to merchandise Eagle Lion's "Adventures of Casanova". All the title connotes is lavishly available in the film-Sizzling Romance, Sweeping Action, Bold Adventure. And the slick Eagle Lion boxofficers, under Max E. Youngstein's direction, have turned out an exploitation campaign that transforms each of these saleable angles into a practical plan of action that can make "Casanova" a boxoffice bonanza.

First and foremost is the campaign built around the name. It socks away at 'em in the ads, in contests, in radio, in tie-ups and in stunts that are as simple as they should be lucrative. Such naturals as a male "beauty contest"; costume stunts that are sure-eye catch-



ers; tie-ups with high school and college sororities to select their local Casanova; newspaper campaigns to tie in former screen lovers with the "greatest of them all" and a host of others.

One of the most valuable tie-ups has been arranged by E-L with Coronation Diamonds for a national "Talent Hunt" with Coronation giving away hundreds of valuable diamond rings. All the exhibitor has to do is to contact Coronation and certify his wish to participate. The manufacturer will arrange a meeting between the theatremen and one of the 15,000 distributors throughout the country and if the local distributor wants to play ball, Coronation provides the ring.

The Eagle Lion press book gives the details on all these and a veritable treasury of other exploitables in a clear and simple plan of action that should stir any showman into a bustle of ballyhoo.



FEATURE SWORD-PLAY

The rousing sword-play in "Casanova" can be pointed up by an animated display of Arturo de Cordova and John Sutton at swords-points. A blow-up of the art supplied by E-L can be used for the display.

4-DAY CONTEST

Second Day:



An effective 4-day contest is suggested in the press book on "Adventures of Casanova." Mats for use in newspapers or on your own heralds, running four days, ask contestants to name famous screen "Casanovas" from stills in which the faces of other famous screen "Casanovas" have been whitened out.



TEASERS

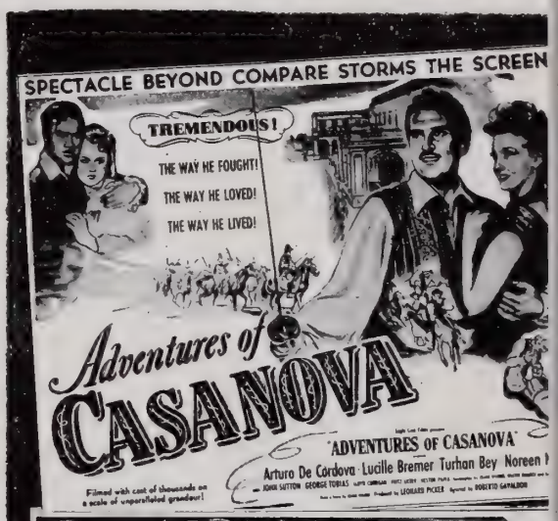
An unusually large variety of teaser ads are available. There are two mats each containing four teasers. Two of the 2-column ads are shown in miniature above.

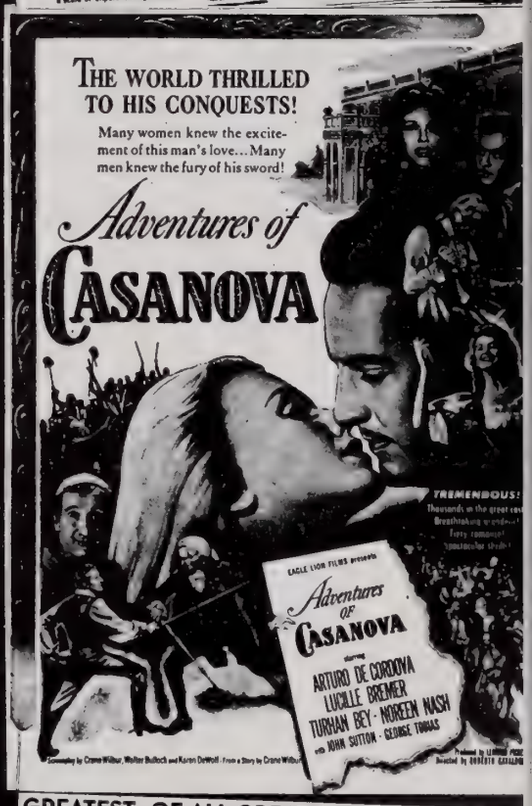
THE MEN BEHIND THE CAMPAIGN

MAX E. YOUNGSTEIN
Vice-president in charge of advertising, Publicity and Exploitation
JERRY PICKMAN
Assistant to Youngstein
HAL DANSON
Advertising Manager
ARTHUR JEFFREY
Exploitation Manager
LIGE BRIEN
Assistant to Jeffrey
LEO BRODY
Publicity Manager

NEWSPAPER ADS

The variety and general excellence of the newspaper ads available on this picture is noteworthy. Below are three 3-column mats shown in reduced size.







PRODUCTION & RELEASE RECORD

MARCH 1, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (40)	In Production (2)
Westerns	Completed (11)	In Production (0)
Serials	Completed (2)	In Production (1)

NEW PRODUCTIONS

I SURRENDER, DEAR
Musical—Started February 9 (Completed)
Cast: Gloria Jean, David Street.
Director: Arthur Dreifuss Producer: Sam Katzman
Story: Girl disc jockey has ambitions to be Broadway singer.

RUSTY TAKES A WALK
Drama—Started February 23
Cast: Ted Donaldson, Sharyn Moffett, Ann Doran, John Litel.
Director: Will Jason Producer: Robert Cohn
Story: Thirteen-year-old blind girl given dog to help rehabilitation.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Let's Fall In Love	Lamour-Ameche	1-19			
Superman (Serial)	Alyn-Neil	2-16			

COMPLETED — 1947-48 —

Adventures In Silverado	Bishop-Henry	11-10	3-25		
Best Man Wins	Buchanan-Lee	12-22			
Black Arrow, The	Hayward-Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie in the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Night Out	Singleton-Lake	9-29			
Brick Bradford	Richmond-Johnson	10-27	12-18		
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble (66)	Baxter-Cheirel	8-4	11-27		
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Eternal Melody, The	Kiernan-Engarth	11-10			
Fuller Brush Man, The	Skelton-Blair	10-27			
Gallant Blade (C)	Parks-Chapman	12-8			
Glamour Girl (68)	Krupa-Reed	9-1	1-16		
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble (94)	Tone-Blair	5-26	1-48		2-2
Details under title Double Take					
It Had To Be You (58)	Rogers-Wilde	5-26	12-47		1-5
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai The	Hayworth-Welles	10-14			
Last Days of Boot Hill, The (56)	Starrett-Burnette	6 23	11-20		
Last Round-Up, The (77)	Autry-Heather	5 26	11-47		
Little Spanish Town, A	Autry-Marion	8 18			
Lone Wolf in London, The (68)	Mohr-Saunders	5-26	11-13		
Loves of Carmen, The	Hayworth-Ford	11-24			
Lulu Belle	Lamour-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou (66)	Lowery-Barton	9-15	1-23		
Mating of Millie, The	Ford-Keyes	7-7			
My Dog Rusty	Donaldson-Doran	11-24			
Phantom Valley (53)	Starrett-Burnette	8-4	2-19		
Port Said	Rishon-Henry	12-22			
Prince of Thieves (72)	Hall-Morison	5-12	1-48		2-16
Relentless (93)	Young-Chapman	12-9	2-48		
Details under title: Three Were Threatened					
Return of October The	Ford-Moore	9-29			
Return of The Whistler, The (63)	Duane-Aubert	10-27	3-18		
Rose of Santa Rosa (65)	Hot Shots	9-1	12-25		
Sign of the Ram, The (84)	Peters-Knox	8-4	3-48		
Six Gun Law (54)	Starrett-Saunders	7-7	1-9		
Sea Hound The (Serial)	Crabbe-Blake	5-26	9-4		
Song of Idaho	Vincent-Grant	10-27	3-30		
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Swordsman, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Granger (Serial)	Stevens-Stewart	8-4			
Thunderhoof	Foster-Bishop	2-16			
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell-Hasse	12-9	2-48		
Trapped by Boston Blackie	Morris-Lane	12-22			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora	Starrett-Burnette	9-29	3-25		
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The (66)	Jergens-Donne	9-29	2-12		
Wreck of The Hesperus, The	Parker-White	9-15	2-5		

EAGLE-LION

1947-48 Features	Completed (27)	In Production (3)
Westerns	Completed (5)	In Production (0)

NEW PRODUCTIONS

LET'S LIVE A LITTLE
Drama—Started February 16
Cast: Hedy Lamarr, Robert Cummings.
Director: Richard Wallace Producer: Eugene Frenke
Story: Young advertising genius has breakdown attempting business deal with ex-wife, goes to female psychiatrist. Result: triangle.

SHED NO TEARS (Equity Films)
Drama—Started February 16
Cast: Wallace Ford, June Vincent, Frank Albertson.
Director: Jean Yarbrough Producer: Robert Frost
Story: Married couple attempts life insurance fraud through use of wrong corpse.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Hollow Triumph	Henreid-Bennett	2 16			

COMPLETED — 1947-48 —

Adventures of Casanova (83)	deCordova-Nash	5-12	2-7	812	2-2
Black Hills	Dean-Ates	5-12	9-27	851	
Blonde Savage (61)	Sherwood-Ericson	7-7	11-22	807	10-13
Bury Me Dead (66)	O Donnell-Daniels	4-14	9-20	803	9-24
Check Your Guns (55)	Dean-Gates	7-7	1-24	853	12-8
Close-up	Baxter-Gilmore	12-22			
Cobra Strikes, The	Ryan-Fraser	1-5	4-24	820	
Enchanted Valley (C)	Curtis-Gwynne	9-1	3-27	817	
Gentleman After Dark (76)	Donlevy-Hopkins	Reissue	11-8	735	
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven (71)	Erwin-Farrell	8-4	1-17	810	1-5
It's Murder	Switzer-Whalen	5-12			
Linda Be Good (67)	Hubbard-Knox	7-21	1-3	808	10-27
Love From A Stranger	Sidney-Hodiak	3-17	11-15	806	12-8
Man from Texas	Craig-Bari	5-26	10-18	815	
Details under title: A Texas Story					
Man in the Iron Mask (110)	Hayward-Bennett	Reissue	11-8	735	
Mickey (C)	Rutler Goodwin	11-10			
Noose Hangs High, The	Abbott Costello	11-24	4-27	819	
Northwest Stampede	Leslie-Craig	7-21	1-17		
Details under title: Wild Conquest					
Open Secret (70)	Ireland Randolph	9-1	2-15	813	2-16
Out of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10			
Rampage	Mitchell-Long	12 22			
Raw Deal	O'Keefe-Trevor	11-24			
Details under title: Corkscrew Alley					
Return of Rin-Tin-Tin, The (V) (65)	Rin-Tin Tin-Woods	9-16	10-25	804	12-8
Return of the Lash (59)	LaRue-St. John	11-10		755	12-8
Ruthless	Scott-Lynn	9-1	4-3	818	
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich-Wayne	Reissue	3-27	848	
Shadow Valley (58)	Dean-Ates	11-29		852	12-22
Smugglers, The (85)	Redgrave-Kent	Foreign	1-31	811	2-2
Spiritualist, The	Bey-Bari	1-19			
Sutter's Gold (93)	Arnold	Reissue	3-27	849	
T-Men (51)	O'Keefe	7-21	1-10	839	12-22
Take My Life (85)	Cyril-Williams	Foreign	2-28	814	
Tomorrow You Die	[illegible]	5-12			
Tornado Range (56)	Dean-Holt	9-1	2-21	854	
Whispering City (92)	Lukas-Dantine	11-15		805	11-24

FILM CLASSICS

NEW PRODUCTIONS

BLONDE ICE
Melodrama—Started February 9
Cast: Robert Paige, Leslie Brooks, Russ Vincent.
Director: Jack Bernhard Producer: Martin Mooney

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (32)	In Production (3)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Julia Misbehaves	Carson-Pidgeon	1-19			
Southern Yankee	Skelton-Blair	2-2			
Three Musketeers (T)	Turner-Kelly	2-16			

— 1947-48 —

Alias The Gentleman (74)	Beery-Patrick	5-13	Mar	818	2-16
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept	803	2-17
B. F's Daughter	Stanwyck-Heflin	9-29			
Big City, The	O'Brien-Murphy	10-27			
Cass Timberlane (119)	Tracy-Turner	5-12	Jan	813	11-10
Bride Goes Wild, The	Johnson-Allyson	7-7	Mar	819	
Details under title: Virtuous					
Date With Judy, A	Beery-Powell	1-5			

Desire Me (91)	Garson-Hart	4-1	Oct	9-29		
Details under title: A Woman of My Own						
Easter Parade	Astaire-Garland	12-8				
Gone With the Wind (T)	Gable-Leigh	Reissue				
Good News (T) (95)		3-31	Dec	810	12-22	
Green Dolphin Street	Turner-Heflin	9-30		811		
Details under title: The Personal Touch						
High Wall, The	Taylor-Totter	7-7	Feb	815		
Homecoming	Gable-Turner	9-15				
If Winter Comes (97)	Pidgeon-Kerr	6-9	Jan	814	1-5	
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec	809	10-27	
Luxury Liner (T)	Brent-Gifford	9-1				
Kissing Bandit, The (T)	Sinatra-Grayson	5-26				
Master of Lassie	Gwenn-Leigh	9-29				
Details under title: Hills of Home						
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21	
On An Island With You	Williams-Lawford	6-23				
Pirate, The (T)	Garland-Kelly	3-3				
Search, The	Clift-MacMahon					
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4	
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4	
Summer Holiday	Rooney-DeHaven	7-8				
State Of The Union	Tracy-Hepburn	10-13				
Tenth Avenue Angel (76)	O'Brien-Murphy	4-1	Feb	816	1-13	
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov	808	1-13	
Three Daring Daughters (T) (115)	MacDonald-Iturbi	11-25	Mar	817	2-15	
Details under title: The Birds and the Bees						
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4	
Details under title: Ballerina						

MONOGRAM

1947-48 Features	**Completed (17)**	**In Production (0)**
Westerns	**Completed (4)**	**In Production (0)**

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angels' Alley	Gorcey-Gray	11-24	3-7		
Released originally under title: When Strangers Marry					
Betrayed (66)	Mitchum-Hunter	Reissue	12-27	4706	
Campus Sleuth	Stewart-Preisser	12-8			
Books of New Orleans (70)	Winters-Young	11-24	3-21		
Fighting Mad (75)	Errol-Kirkwood	9-15	2-7	4709	
Details under title: A Palooka Named Joe					
French Leave	Cooper-Coogan	2-2			
Details under title: Kilroy On Deck					
High Tide (72)	Tracy-Castle	3-31	10-11	4701	10-13
I Wouldn't Be in Your Shoes	Castle-Knox	2-16			
Jigs and Maggie in Society (66)	Yule-Riano	9-29	1-10	4704	
Jinx Money	Gorcey-Caldwell	1-19			
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703	9-15
Murder by Alphabet	Winters-Best	2-16			
Oklahoma Blues	Wakeley-Belmont	1-19	3-14		
Overland Trails (58)	Brown-Belmont	11-24	1-31	4751	
Perilous Waters (66)	Castle-Long	9-1	2-14	4707	
Rocky (76)	McDowall-Barrier	8 18	2-21	4705	
Rose of the Rio Grande (60)	Carroll-Mevita	Reissue	2-28	4710	
Smart Politics (68)	Preisser-Stewart	9-15	1-3	627	1-5
Song of The Drifter (53)	Wakely-Coles	11-10	1-17	686	
Thunder On the Range	Brown-Hatton	2 2	3 28		

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-McMille	12-23	9-16	2	7-21
Gangster, The (86)	Sullivan-Bolita	2-17	11-22	3	11-10
Haunted, The (85)	Bolita-Foster	4-14	4-7	6	
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19		1	2-17
Panhandle (84)	Cameron-Downs	9-29	2-22	5	
Smart Woman (80)	Bennett-Aherne	10-27	4-30	7	
Song of My Heart (89)	Sundstrom-Long	2-3	1-31	4	11-24
Details under title: Tragic Symphony					
Tenderfoot, The	Albert-Storm	12-8	5-30	8	

PARAMOUNT

1947-48 Features	**Completed (29)**	**In Production (4)**

NEW PRODUCTIONS

ISN'T IT ROMANTIC?

Comedy—Started February 23

Cast: Veronica Lake, Patric Knowles, Mona Freeman, Mary Hatcher, Billy de Wolfe.

Director: Daniel Dare — Producer: Norman McLeod

Story: Problems of southern gentleman with three unpredictable daughters

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Abigail, Dear Heart	Rains-Hendrix	2-2			
Disaster	Denning-Marshall	2-16			
Foreign Affair, A	Arthur-Lund-Dietrich	12-22			
Sorry, Wrong Number	Stanwyck-Lancaster	2-2			

— 1947-48 —

COMPLETED

Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8 18
Alberquerque (C) (90)	Scott-Britton	3-3	2-20	4709	2-2
Big Clock, The (95)	Milland-O'Sullivan	3-17	4-9	4713	2-2
Big Town After Dark (70)	Reed-Brooks	5-26	12-12	4706	11-24
Big Town Scandal	Reed-Brooks	6-23			
Caged Fury	Denning-Ryan	9-29	3-5	4711	3-1
Connecticut Yankee, A (T)	Crosby-Fontaine	6-24	7-2	4720	
Dream Girl	Hutton-Carey	5-12			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Golden Earrings (95)	Milland-Dietrich	8-19	10-31	4703	9-1
Hatter's Castle	Mason-Kerr	Foreign	6-18	4718	
Hazard	Goddard-Carey	11-10	5-28	4716	
I Walk Alone (59)	Lancaster-Scott	12-23	1-16	4708	12-22
Details under title: Deadlock					
Mr. Reckless	Eythe-Britton	11-10	3-26	4712	3-1
Details under title: Hard To Kill					
My Own True Love	Duo Bas-Calvert	7-7			
Long, Grey Line, The	Ladd-Reed	9-29			
Night Has A Thousand Eyes	Robinson-Russell	7-7			
Paleface, The (T)	Hope-Russell	8-18			
Road To Rio (100)	Crosby-Hope	1-6	12 25	4707	11-24
Shaggy (C)	Joyce-Shayne	6-11		4717	
Saigon (54)	Ladd-Lake	12-9	3-12	4710	2-16
Sainted Sisters	Lake-Caulfield-Fitzgerald	10 27	4-30	4 15	
So Evil My Love	Ireland-Tone	5-26			
Speed To Spare	Arlen-Rogers	10-27	5-14	4715	
Unconquered (T) (146)	Cooper-Goddard	8-19		4703	9-29
Waterfront At Midnight	Gargan-Hughes	12-8	6-25	4719	
Where There's Life (75)	Hope-Bruce	4 15	11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-18

REALART

RELEASE CHART

— 1947-48 —

REISSUE

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Millard-Ellers			736	
Argentine Nights	Ritz Bros.-Andrews Sis.				
Black Cat, The (72)	Ladd-Rathbone		Oct	1129	
Black Friday (71)	Karloff-Lugosi		Oct	1146	
Butch Minds the Baby (77)	Bruce-Crawford		Nov	1217	
Ex-Champ (72)	McLaglen-Brown			926	
Ghost of Frankenstein (67)	Chaney-Ankers		Jan	1212	
Give Us Wings (62)	L.T. Guys-D.E. Kids			1095	
Green Hell (87)	Fairbanks-Bennett		Dec	1017	
Hellzapoppin	Olsen-Johnson				
Invisible Man, The (71)	Rains-Stuart		Dec	623	
Invisible Man Returns (81)	Price-Hardwicke		Dec	1029	
Lady From Cheyenne (89)	Young-Preston		Sept	1121	
Lady In a Jam (85)	Dunne-Knowles		Sept	1208	
Little Tough Guy (83)	L.T. Guys-D.E. Kids		Mar	917	
Little Tough Guys In Society (73)	Little Tough Guys		Mar	929	
Model Wife (78)	Blondell-Powell			1124	
Mummy's Ghost (65)	Chaney-Carradine		Feb	1344	
Mummy's Tomb (61)	Foran-Chaney		Feb	1246	
Pittsburgh (91)	Wayne-Dietrich-Scott		Dec	1230	
Sin Town (74)	Bennett-Crawford		Jan	1206	
Son of Dracula (80)	Chaney-Allbritton		Jan	1195	
Storm, The (78)	Bickford-Foster		Feb	924	
Tight Shoes (69)	Crawford-Gwynne		Nov	1130	
When Tomorrow Comes (92)	Dunne-Boyer			48	
You're Not So Tough (71)	L.T. Guys-D.E. Kids			1063	

REPUBLIC

1947-48 Features	**Completed (16)**	**In Production (2)**
Westerns	**Completed (7)**	**In Production (0)**
Serials	**Completed (2)**	**In Production (0)**

NEW PRODUCTIONS

ALCATRAZ PRISON TRAIN

Prison Drama—Started February 13

Cast: Wm. Phipps, Don Barry, Janet Martin.

Director: Phil Ford — Producer: Lou Brock

Story: Attempted escape of federal prisoners while being transferred. Entire action takes place in train.

DAREDEVILS OF THE SKY

Drama—Started February 18

Cast: Robert Livingston, James Cardwell, Mae Clark, Grant Withers.

Director: George Blair — Producer: Stephen Auer

Story: Struggle of a small airline to exist in competition with monopoly.

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Bandits of Dark Canyon	Lane Waller		12-15	752	
Bill and Coo (Tr.) (61)	Burton's Birds				1-5
Bold Frontiersman	Lane-Waller	12-22	4-1		
Details under title: Cimarron Trails					
California Firebrand	Hale-Booth	10-13	3-15	654	
Campus Honeymoon	Crane-Wilde	10 13	2-1	703	
Carson City Raiders	Lane-Waller	2-16			
Dangers of The Canadian Mounted	Bannon-Belmont	10-27		792	
G-Men Never Forget (Serial)	Moore-Ames	8-4	9-9	791	
Gallant Legion, The	Elliott-Booth	1-5			
Heart of Virginia	Martin-Lowery	12-22	4-5		
I, Jane Doe	Hussey-Carroll	11-24			
Inside Story, The	Hunt-Lundigan	9-15	3-14	705	
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature		12-20	761	
Lightnin' in the Forest	Roberts-Douglas	12 8	3-15	706	
Macbeth	Welles-Nolan	7-7			
Madonna of The Desert	Castle-Roberts	11-10	2-23	704	
Main Street Kid, The	Pearce-Martin	9-29	1-1	701	
Moonrise	Clark-Russell	1-5			
Oklahoma Badlands	Lane-Coles	11-24	2-22	753	
Old Los Angeles	Elliott-McLeod	10-13			
Red Pony, The (T)	Loy-Mitchum	6-9			
Secret Service Investigator	Bridges-Roberts	2-16			
Slippy McGee	Barry-Evans	9-1	1-15	702	
Under California Stars (Tr.)	Rogers-Frazee	11-24			
Wild Frontier, The	Lane-Holt	5-12	10-1	751	10-13

RKO RADIO

1947-48 Features — **Completed (44)** — **In Production (3)**

NEW PRODUCTIONS

THE LONG DENIAL
Drama—Started February 16
Cast: Maureen O'Hara, Melvyn Douglas, Bill Williams.
Director: Nicholas Ray — Producer: Herman Mankiewicz
Story: Radio singer loses voice and discovers young protege who becomes her alter ego.

BLOOD ON THE MOON
Western—Started February 16
Cast: Robert Mitchum, Barbara Bel Geddes, Robert Preston.
Director: Robert Wise — Producer: Theron Warth
Story: Cowpuncher joins outfit, falls for daughter of owner, then discovers boss to be crooked.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy With Green Hair (T)	O'Brien-Ryan				

COMPLETED — 1947-48 —

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6		801	6 9
Crossfire (86)	Young-Mitchum	3-17		802	7-7
Riffraff (80)	O'Brien-Sirzak	6-24		803	6-9
Seven Keys to Baldpate (66)	Terry-White	11-25		804	6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20		805	6-9

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd-Karloff	4-14		809	11-24
Night Song (102)	Andrews-Oberon	4-14		806	11-24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Hol.-Leslie	8-4		808	11-24

NOT DESIGNATED

Arizona Ranger, The	Holt-Leslie	11-10			
Berlin Express	Oberon-Ryan	9-1			
Fighting Father Dunne	O'Brien-Dell	3-31			
Fort Apache	Fonda-Temple	8-18			
Details under title: War Party					
Good Sam	Cooper-Sheridan	8-18			
Guns of Wrath	Holt-Leslie	12-22			
I Remember Mama	Dunne-Homolka	6-9			
If You Knew Susie (90)	Cantor-Davis	1-20			2-16
Indian Summer	Knox-Sotherm				
Joan of Arc	Bergman-Ferrer	10-13			
Man About Town	Chevalier-Derrier	Foreign			
Miracle of The Bells, The	MacMurray-Valli	8-4			
Mr. Joseph Young of Africa	Johnson-Armstrong	1-5			
Mystery in Mexico	Lundigan-White	10-13			
Pearl, The	Marques-Armendariz	Foreign			
Race Street	Raft-Ma well	9-1			
Rachel and the Stranger	Young Holden	9-1			
Details under title: Rachel					
Return of the Badman	Scott-White				
Roughshod	Sterling-Grahame	7-7			
Station West	Powell-Greer				
Tarzan and the Mermaids	Weissmuller-Joyce	8-4			
Tycoon (T)	Wayne-Day	2-3			2-8
Under Arizona Skies	Holt-Leslie	9-1			
Velvet Touch, The	Russell-Genn	10-13			
Western Heritage (60)	Holt-Leslie				2-16
Window, The	Hale-Kennedy	11-24			
Your Red Wagon	O'Donnell-Granger	7-7			

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25		862	6-9
Mourning Becomes Electra (172)	Russell-Redgrave	4-14			11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo	4-29		851	7-21
Song Is Born, A (T)	Kaye-Mayo	8-4			
Details under title: That's Life					

REISSUES

Bambi (70)	Disney Cartoon Feature	2-1			
Gun Law (60)	O'Brien-Dehman	10-3			
Border G-Man (60)	O'Brien-Johnston	11-14			
Lawless Valley (60)	O'Brien-Sutton	1-30			
Painted Desert (60)	O'Brien-Johnston	12-19			
Trouble In Sundown (60)	O'Brien-Whitley	3-2			

SPECIALS

Best Years of Our Lives, The (172)	Ley-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

SCREEN GUILD

1947-48 Features — **Completed (9)** — **In Production (0)**

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast	9-20		X-2	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tabb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Allerton	3-31	9-13	4702	
Miracle in Harlem (71)	Stepin Fetchit	2-28		X-3	
Road to the Big House (72)	Ch i on-Doran	12-27		4706	
Prairie, The (80)	Aubert-Baxter	3-13		4705	
Trail of the Mounties (42)	Hayden-Holt	3-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt	12-13		4707	

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden	3-15		HC07	
Texas Trail (59)	Boyd-Hayden	4-12		HC08	
Partners of the Plains (71)	Boyd-Hayden	4-26		HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10		HC10	
Heart of Arizona (68)	Boyd-Hayden	6-14		HC11	
Bar 20 Justice (65)	Boyd-Hayden	7-19		HC12	
Frontiersman, The	Boyd-Hayden	11-8		HC15	
Sunset Trail	Boyd-Hayden	11-25		HC16	
Pride of the West	Boyd-Hayden	1-3		HC13	
In Old Mexico	Boyd-Hayden	2-7		HC14	
Silver on the Sage	Boyd-Hayden	3-6		HC17	
Renegade Trail	Boyd-Hayden	4-10		HC18	

SELZNICK—S.R.O.

Features — **Completed (5)** — **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel In the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Intermezzo (70)	Bergman-Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant-Loy	10-13			
Paradine Case, The (132)	Todd-Peck	12-23			1-19
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1948 Features — **Completed (21)** — **In Production (5)**

NEW PRODUCTIONS

UNFAITHFULLY YOURS
Comedy—Started February 18
Cast: Rex Harrison, Linda Darnell, Rudy Vallee.
Producer-Director: Preston Sturges
Story: English symphony conductor marries American girl, becomes suspicious of her when away. Has usual Sturges twist.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Apartment for Peggy	Crain-Holden	1-19			
For Fear of Little Men	Power-Baxter	2-16			
Law and Martin Rome, The	Mature-Conti	1-5			
Details under title: The Chair for Martin Rome					
Street With No Name, The	Stevens-Lawrence	1-5			

— 1947-48 —

Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb	707	2-17
Call Northside 777 (111)	Stewart-Walker	10-13	Feb	805	2-2
Captain From Castile (T) (140)	Powers-Peters	12-9	Jan	801	12-8
Carnival in Costa Rica (T) (95)	Haymes-Holm	4-29	Apr	710	3-31
Challenge, The (68)	Conway-Vincent	11-24	Mar	807	2-16
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec	731	12-8
Deep Waters	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct	729	9-29
Fury at Furnace Creek	Mature-Gray	9-15			
Details under title: Ballad of Furnace Creek					
Gentleman's Agreement (118)	Peck-McGuire	6-9	Mar	806	11-24
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Give My Regards to Broadway (T)	Guild-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-26
Ideal Husband, An (T) (96)	Goddard-Wilding		Mar	809	
Iron Curtain, The	Andrews-Tierney	12-8			
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Late George Apley, The (98)	Colman-Cummins	7-8	Apr	712	2-17
Let's Live Again (67)	Emery-Brooks	11-24	Apr	813	
Margie (T) (94)	Craine-Young	2-18	Nov	646	10-28
Meet Me at Dawn (81)	Eythe-Court		Apr	812	
Moss Rose (82)	Cummins-Mature		June	717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730	10-13
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr	714	4-14
Scudda Hoo! Scudda Hay! (T)	Haver-McCallister	3-17	Apr	811	
Sitting Pretty (84)	Young-O'Hara	11-10	Apr	810	
Scudda Hoo! Scudda Hay! (T) (95)	Grable-Haymes	12-10	Jan	703	1-6
Snake Pit, The	deHavilland-Genn	8-4			
Tender Years, The (81)	Brown-Hutchinson	9-1	Jan	803	12-8
That Lady in Ermine (T)	Grable-Fairbanks	11-10			
Details under title: This Is the Moment					

Thirteen Lead Soldiers	Conway-Wescott	12-22	Apr	814		
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702	1-6	
Thunder in the Valley (T) (103)	Garner-McCallister	7-22	Nov			
Rev. under title: Bob, Son of Battle						
Walls of Jericho	Wilde-Darnell	11-10				
You Were Meant for Me (91)	Crain-Dailey	9-15	Feb	802	2-2	

REISSUES

Alexander's Ragtime Band (106)	Power-Faye	Mar	709		
Drums Along the Mohawk (103)	Colbert-Fonda	Oct	741		
Grapes of Wrath (128)	Fonda-Darnell	Dec	745		
How Green Was My Valley (118)	Pidgeon-O'Hara	Sept	727		
Les Miserables (105)	March-Laughton	Jan	704		
Mark of Zorro (93)	Power-Darnell	Oct	740		
Stanley and Livingstone (101)	Tracy-Greene	Jan	705		
Swamp Water (90)	Brennan-Huston	Sept	728		
Tobacco Road (84)	Tierney-Andrews	Dec	744		
Western Union (95)	Young-Scott	June	719		

SOL WURTZEL PRODUCTIONS

Arthur Takes Over	Collier-Cowan	12-22			
Backlash (66)	Travis-Rogers	9-30	Mar	711	
Crimson Key (76)	Taylor-Dowling	3-31	July	722	7-7
Dangerous Years, The (62)	Halop-Todd	Feb	804	12-22	
Half-Past Midnight (69)	Taylor-Knudsen	11-24	Mar	808	2-16
Invisible Wall, The (73)	Castle-Christine	6-9	Oct	732	10-13
Jewels of Brandenburg (66)	Travis-Choiral		May	716	4-14
Roses Are Red (67)	Castle-Knudsen	6-23	Dec	734	11-10
Second Chance (62)	Taylor-Currie	Sept		726	7-21
Strange Journey (65)	Kelly-Masson	5-27	Feb	708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1947-48 Features **Completed (28)** **In Production (0)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Arch of Triumph	Bergman-Boyer	7-22	3-48	Ent	
Atlantis	Montez-Aumont	3-3		Nbh	
Body and Soul (104)	Garfield-Palmer	1-20	1147	Ent	8-18
Christmas Eve (90)	Mason-Calvert	For		GFD	
Dead Don't Dream	Boyd-Brooks	8-4		BB	
False Paradise	Boyd-Brooks	9-1		BB	
Heaven Only Knows (97)	Cummings-Donlevy	12-23	9-47	Neb	8-4
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD	4-29
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue (90)	Raft-Havoc	5-12	12-47	Lis	1-5
Laff Time (C)	Olsen-Jamsen	9-30		Re	
Details under Misc. Independents Chart					
Mad Wednesday (80)	Lloyd-Walburn	10-1		Stg	3-3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Raft-Blondell	12-9	9-47	Gs	11-10
Miracle Can Happen, A	All-Star	8-5	11-47	Bog-Mor	
Personal Column	Sanders-Ball	11-11	7-25	Smg	7-21
Details under title: Personal Column					
Pitfall, The	Powell-Scott	2-2			
Red River	Wayne-Clift			Hks	
Roosevelt Story (80)	Documentary	11-47		U-L	7-7
Silent Conflict	Boyd-Brooks	7-21		BB	
Sleep My Love (97)	Boyd-Brooks	9-1		BB	
Sleep My Love	Colbert-Cummings	6-9		Ri	1-19
So This Is New York	Morgan-Vallee	10-13		Ent	
Stampede	Wayne-O'Sheridan	9-30		Hks	
Details under title: Red River					
Strange Gamble	Boyd-Clyde	9-1		BB	
Texas, Brooklyn, and Heaven	Madison-Lynn	2-16			
Time of Your Life, The	Cagney-Bendix	5-26		Cgy	
Vendetta	DeGeorge-Brooke	8-19		Hgs	

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (28)** **In Production (6)**

NEW PRODUCTIONS

THE WONDERFUL RACE AT RIMROCK

Comedy—Started February 23
Cast: Donald O'Connor, Marjorie Main, Penny Edwards.
Director: George Sherman Producer: Leonard Goldstein
Story: Annual footrace between two rival towns.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Brain of Frankenstein	Abbott-Costello	2-16			
Judge's Wife, The	March-Eldredge	2-2			
Mr. Peabody and the Mermaid	Powell-Blyth	1-19			
One Touch of Venus	Walker-Gardner	2-16			
Saxon Charm	Montgomery-Hayward	2-16			

1947-48

All My Sons	Robinson-Christians	10-13			
Another Part of The Forest	March-Blyth	11-10			
Are You With It	O'Connor-San Juan	11-24			
Beware of Pity (102)	Palmer-Lit.vak	Foreign		11-10	
Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23			
Details under title: Adventures of Black Bart					
Bush Christmas (70)	Rafferty-Fenside	Foreign		12-8	
Casbah	DeCarlo-Martin	10-27			
Captain Boycott (92)	Donat-Granger	Foreign	Jan	652	12-3
Double Life, A (105)	Colman-Hasso	6-23		1-13	
Details under title: Imagination					
Exile, The (95)	Fairbanks-Montez	5 12	Nov	630	10 27
Holiday Camp (97)	Robson-Price	Foreign		2-15	
Hungry Hill (92)	Lockwood-Price	Foreign		10-27	
Letter From An Unknown Woman	Fontaine-Jourdan	9-15			
Lost Moment, The (89)	Cummings-Hayward	3-31	Dec	626	10-27
Details under title: The Lost Love					
Naked City, The (96)	Fitzgerald-Duff	7-7		2-2	
Nicholas Nickleby (94)	Hardwicke-Bond	Foreign		11-24	
Man-Eaters of Kumaon	Sabu-Page	12-22			
Pirates of Monterey (T) (77)	Montez-Cameron	5-13	Dec	632	11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct	625	9-15
River Lady (T)	DeCarlo-Duryea	8-4			
Secret Beyond the Door (99)	Bennett-Redgrave		Feb		1-19
Senator Was Indiscreet, The (81)	Powell-Raines	7-7	Jan		12-22
Singapore (79)	MacMurray-Gardner	3-17	Sept	622	8-18
Tap Roots (T)	Heflin-Hayward	6-23			
Tawny Pipit (81)	Miles John	Foreign		9-15	
Up In Central Park	Durbin-Haymes	10-13			
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct		10-13
Woman's Vengeance, A (96)	Boyer-Blyth	8-4	Feb		1-5
Details under title: The Mortal Coil					

WARNER BROTHERS

1947-48 Features **Completed (26)** **In Production (6)**

NEW PRODUCTIONS

DAMES DON'T TALK

Mystery Drama—Started February 13
Cast: Virginia Mayo, Bruce Bennett, Robert Hutton.
Director: Richard Bare Producer: Saul Elkins
Story: Night club singer becomes involved with law.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Don Juan (T)	Flynn-Lindfors	10-27			
John Loves Mary	Reagan-Neal	2-2			
Key Largo	Bogart-Bacall	1-5			
One Last Fling	Smith-Scott	2-16			
One Sunday Afternoon (T)	Morgan-Paige	2-16			
Rope (T)	Stewart-Chandler	2-2			

COMPLETED — 1947-48

Always Together (78)	Reynolds-Hutton	6-23	1-10	713	12-22
Details under title: Love at First Sight					
April Showers	Carson-Sothern	9-15	3-27	719	
Big Punch, The	Morris-Maxwell	2-2			
Details under title: The Fighting Terror					
Christopher Blake	Smith-Douglas	9-15			
Dark Passage (106)	Bogart-Bacall	11-25	9-27	703	9-15
Deep Valley	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708	11-10
I Became A Criminal (78)	Howard-Gray	Foreign	3-6	717	2-16
Johnny Belinda	Wyman-Ayres	9-15			
Life With Father (T) (118)	Dunne-Powell	4-15		702	9-1
My Girl Tisa (95)	Palmer-Wanamaker	6-9	2-7	715	2-2
Details under title: Ever The Beginning					
My Wild Irish Rose (T) (101)	Morgan-King	10-14	12-27	711	12-22
Night Unto Night	Lindfors-Reagan	9-30			
Romance in High C (T)	Carson-Paige	6-23			
Silver River	Flynn-Sheridan	5-12			
Strange Meeting	Davis-Davis	10-13			
Details under title: Winter Meeting					
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707	10-20
Details under title: Mary Hagen					
To The Victor	Morgan-Lindfors	8-18			
Treasure of Sierra Madre (126)	Bogart-Huston	3-31	1-24	714	1-19
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706	9-29
Voice of The Turtle (103)	Parker-Reagan	3-3	2-21	716	1-5
Woman In White, The	Parker-Young	10-14			
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			

REISSUES

Adventures of Robin Hood (102)	Flynn-deHavilland	Reissue	3-13	718	
Anthony Adverse (116)	March-DeHavilland	Reissue	12-13	709	
Bad Men of Missouri (71)	Morgan-Wyman	Reissue	10-4	704	
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4	705	
Jezebel (93)	Davis-Fonda	Reissue	12-13	710	
Slight Case of Murder, A (85)	Robinson	Reissue	12-13	712	

REISSUES

Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	



"SALUTE TO AMERICAN BROTHERHOOD WEEK!"

$3 per Year

25c per Copy

Film BULLETIN

MARCH 15, 1948

BRITISH TAX DEAL VICTORY FOR U.S. & U.K.!

News and Opinion

Page Five

Read Rare Reviews On

"MIRACLE OF THE BELLS"

and

"I REMEMBER MAMA"

Page Nine

LAST YEAR IT WAS

THE BEST YEARS



THE MOST HONORED MOTION PICTURE IN HISTORY

...now in its 2nd consecutive year in London, England.

THIS YEAR IT'S

The Bishop's Wife



THE COMMAND PERFORMANCE PICTURE IN ENGLAND

(the first American film in history to be so honored!)

...now in its 13th consecutive week in New York...
11th week in Boston...8th week in Chicago.

"A" Success STORY

Paramount opened "ALBUQUERQUE" at prelease World Premiere engagements in the Southwest with special promotion and star appearances . . . and as expected, it did sensational business in these home locales.

But now we can report that *beyond expectations,* this sensational business has been maintained in *every* part of the country and *without* special promotion. "ALBUQUERQUE" IS DOING TOP "A"-PICTURE BUSINESS IN "A" TIME IN "A" HOUSES ALL OVER AMERICA!

At the Paramount in Springfield, Massachusetts, its first 2 days were 25% better than "California", hitting 60% of the first 7 days of "Perils of Pauline." Simultaneously, the Victoria on Broadway reported first Saturday and Sunday 30% over Paramount product playing that house in the boom year of 1946.

Meanwhile, across the country, Los Angeles, Hollywood and San Francisco all played to business on comparable levels.

In midwest cities like Milwaukee, St. Paul and Oklahoma City, "ALBUQUERQUE" led "Pauline"—and in New Orleans, its first date in the south, it beat "California" by a substantial margin.

The strength it is showing in smaller situations is also important. Glens Falls, N.Y., is typical of many such spots reporting "Pauline"-plus business.



Film BULLETIN

Vol. 16. No. 6 March 15. 1948

News and Opinion

BRITISH TAX SETTLEMENT SEEN BOTH 'MORAL' AND DOLLAR VICTORY

For over a week film shares on the stock market had been quivering like a nervous bride. Every time Eric Johnston smiled as he exited from a conference with J. Harold Wilson, Britain's president of the Board of Trade, the movie stocks moved up. If he looked glum, down they went.

Finally, last Thursday (11th) after a tough ten days of negotiations, the good news came over the wires: the war between His Majesty's Government and the American film industry had been called off. The British would drop the "confiscatory" 75 percent ad valorem tax on American films, the Americans would lift retaliatory embargo on their pictures to the Empire. The market reflected a halt in the pessimism that pervaded the industry these past seven months.

The armistice, a compromise, of course, is to be for four years (subject to review after two).

In a series of all-night transatlantic phone



MPA'S JOHNSTON
Deal a credit to his efforts

conferences, Johnston obtained unanimous approval from all members of the MPAA. It was generally agreed that he had performed a good job despite the fact that one Hollywood bigwig griped: "Only a moral victory."

ABOUT 25 MILLION DOLLARS

An early, rough estimate was that the settlement would mean somewhere in the neighborhood of $25,000,000 in dollar revenue to the American film companies, as well as the use of another 25 millions to be spent in England. To the dollar-starved British, it spelled a new lease on life for their ambitious, but tottering (since the tax was imposed), movie industry.

In past years, American distributors have been taking approximately 50 million dollars per year out of Britain. Under the terms of the Johnston-Wilson deal, they will be allowed to take 17 millions each year, plus an amount equal to that earned by British films in the U. S., its possessions and the Philippines.

The latter provision is designed as an incentive to encourage wider distribution for British films in this country.

The "take" of pictures last year in this country alone was $4,000,000. This amount is expected to be increased under the incentive of the new agreement and, added to the rentals from American possessions and the Philippines, should raise the British revenue enough to allow the Americans the estimated 25 millions.

TO SPEND BALANCE IN BRITAIN

The agreement, which becomes formally effective June 14, also provides that the sterling earnings of American pictures which cannot be remitted are to be spent by the American companies in several ways:

—In activities connected with British films business and film people, such as production by American companies in England, purchase of theatres there, payments to British stars, writers, directors, buys, etc.

—Investments in allied fields in Britain, like radio, television, recordings. This phase will be supervised by a joint committee of four in London, two British Government representatives, two American film men.

—Other uses, details of which are being worked out.

SOME OPPOSITION

While most of the negotiating was conducted between Johnston and Wilson, some of the conferences included Foreign Secretary Ernest Bevin, Chancellor of the Exchequer Sir Stafford Cripps and American Ambassador Lewis W. Douglas.

The possibility that the House of Commons might upset the plan was minimized by official sources. When it was announced to the House on Thursday, several members voiced the opinion that the dollars earmarked for American films could be better used in the purchase of food or petrol, but there appeared to be no danger of organized opposition.

'A HELP' — N. M. SCHENCK

An official of Loew's, Inc. quoted president Nicholas M. Schenck as saying about the British tax situation: "Certainly the elimination of the British tax has been a help. I believe it will prove not only beneficial to the American film industry but also to the British industry itself. Financially it has its obvious implications. From an international point of view it removes the barrier in the free exchange of films between countries which must promote international understanding."

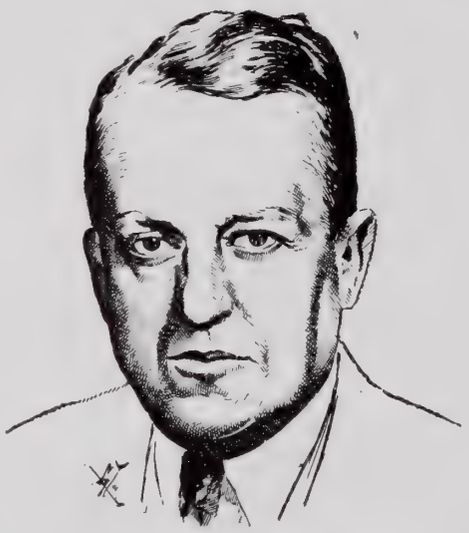
Price-Fix Decisions May Hit Majors, Ascap

Two decisions handed down by the U. S. Supreme Court a week ago are certain to give cold sweats to certain elements in the movie industry. They were the rulings in the Gypsum Case and the Electrical Case, both of which dealt with licensing rights of patent (or copyright) holders.

In the Gypsum Case, the Court decided that the anti-trust laws were violated when a group of patents were tied into one licensing agreement, under which the patent holder and the licensed companies agreed to fix prices. This was held, 8 to 0, to be a conspiracy in restraint of trade.

In the other case, twelve manufacturers of electrical devices were found to have violated the Sherman Act by cross-licensing patent rights with each other and by fixing prices for the patented products. Justice Stanley Reed's majority opinion declared:

"When patentees join in an agreement as in this case to maintain prices on their several products, that agreement, however advantageous it may be to stimulate the broader use of the patents, is unlawful under the Sherman Act."



ALLIED'S MYERS
Sees TOA as "conspirators"

MYERS POINTS TO CONSPIRACIES

Alert to the significance of these decisions in relation to pending film matters, Allied's A. F. Myers promptly issued a bulletin pointing out that they might be regarded as straws in the wind. Reserving specific comment until he had studied the rulings fully, Myers was certain of one thing:

"The rulings will provoke on cheers in major company circles." He also viewed the decisions as "a blow to the music trust"—ASCAP. In Myers' opinion, "It appears certain under these rulings that a great copyright pool issuing uniform licenses at uni-

(Continued on Page 8)

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Short Subjects

By BARN

The repercussions of Hollywood's economy drive are really far-reaching, it seems. We learn the heartrending news from the Wall Street Journal that Hollywood's top-salaried stars and executives have been forced to cut their jewelry purchases to the bone. A spokesman for the American Gem Society reported the decline began last summer after the embargo on film shipments to Britain, and by Christmas the gem salons catering to the moguls, stars, directors, et al. felt the effects to the tune of a 50 per cent cut in previous Xmas sales. We knew it was tough all over, but this—Gosh!

A preacher's invocation at the opening of the Mi-De-Ga Theatre in Waverly, Tenn., so impressed Leonard Shea, Eagle Memphis branch manager, that he sent a copy of the prayer, offered by Rev. F. F. Moore, Max E. Youngstein, vice-president in charge of ad-publicity-exploitation who passed it on to us. Pastor Moore's prayer offered a powerful example of the inestimable value good relations in the community are to the exhibitor, describing the theatre as "an institution for the benefit of the people" of the community and films as a "medium of escape from the hard, difficult places of life to recreate ourselves" and as a powerful educational force. "In this day of adverse criticism towards our industry," said Shea, "it is refreshing to see a man of God thank an exhibitor for building a theatre in his community."

In one of the most super-stupendous, gigantic, colossal extravaganzas ever produced in Hollywood, filmdom's bigwigs obediently paid homage to a little lady who has given her all for Hollywood. About 800 of the movie capital's greatest names gathered in the Cocoanut Grove last week for a testimonial banquet to Louella Parsons. Only a handful dared not (or weren't asked to) attend, among them Clark Gable, Cary Grant and rival gossiper Hedda Hopper. Louella's old boss, William Randolph Hearst, didn't make it, either. But Sam Goldwyn, Joseph Schenck, Darryl Zanuck, L. B. Mayer and a lot of other big executives and stars were present and most articulate in paying tribute to jolly Lolly. By the time all the gushing was over and the boneless squab picked clean, Louella's turn at the mike was beclouded by a mist of tears and benevolence. It was certainly a spectacle to make every myth of Hollywood's superlatives come to life.

M-G-M's top productions aren't going to collect dust on the shelves. This was the verdict of the company's toppers, articulated by v. p. sales head Wm. F. Rodgers, after recent huddles on the West Coast. Vowing not to withhold completed outstanding product for "new season" openings, Rodgers said the company will place "all available M-G-M product in the hands of exhibitors at the earliest possible moment," and forwith anncunced 11 features for release between April 1 and August 30.

The line-up: April— "State of the Union", "B. F.'s Daughter" and the Technicolor "Summer Holiday"; May — "Homecoming" (Gable-Turner) and the Technicolor "The Pirate"; June — "Big City" and "On An Island With You", another Technicolor titan; July — two Technicolor musicals, "Easter Parade" and " A Date with Judy", and August — "Julia Misbehaves" and "A Southern Yankee".

The next six months will be the crisis period of the industry, Republic president Herbert J. Yates, Sr., predicts, and those who can survive the purge of the current "economic storm" will emerge "healthier and more successful than ever before." Yates lectured the company's producers and directors on waste in production and promised that Republic could not be accused of this mal-de-movie.

The New Look in screen short subjects frowns on the long shorts, demands briefer added fare, according to Oscar A. Morgan, Paramount's shorts sales head. So the company's 1948-49 lineup will consist of 70 one-reelers, including a jump in the cartoon output to 30, and the Paramount News, but no more of those big, two-reel Technicolor musicals. "Exhibitors in single bill territories," says Morgan, describing the trend to one-reelers, "state they can build a better balanced program, and in double bill territories fit them more easily into their shows."

The Great Welsh Comics Books Drama, in which Bob Savini has played a leading role, rolls on. The Astor prexy's generosity in supplying 12-year-old John Morris, Cardiff (Wales) schoolboy, with the comic books he chose to forego in order to give the 43 cents the youngster had saved for them to the British Exchequer to save needed dollars, has reached the ears of Sir Stafford Cripps, Mr. Attlee and other British government toppers. The Cardiff (Wales) Herald picked it up, describing Savini as a "film magnate who has spent a small fortune" in cables and gifts to John. Wouldn't it be an idea to have young Master Morris in a forthcoming Astor film based on the incident?

Coincidental with Tschaikowsky musical, "Song of My Heart" (Allied Artists), genial Nat Finstone called the press in for a little conversational clambake. The producer talked about films for television, depicting a rosy future for both mediums when video succeeds in inducing the movie makers that it means them no harm. A former music director for M-G-M and Paramount, Finstone also talked about the importance of "integrating" music into a picture, rather than using it merely as an occasional background.

Rep. Carroll D. Kearns and his House committee investigating the Hollywood strike situation are getting swivel-necked following the verbal brickbats hurled by parties to the fracas. Latest exchange is between IATSE head Richard F. Walsh and CSU chief Herbert K. Sorrell, the latter charging Walsh with taking tainted lucre from the producers and convicted racketeers Browne and Bioff, whereupon the IA chieftain hurled "vicious lie" into Sorrell's teeth, adding the rebuttal that Sorrell's Allegations were designed to divert the public eye from "the mountain of evidence presented against him and from the sordid tale of his lawless career and pro-Communist activities."

The toboggan is still the favorite vehicle for reporting net earnings. Columbia Pictures' estimated consolidated earnings statement for the 26 weeks ended Dec. 27, 1947, dipped to below half of its estimated net for the comparative six months in 1946, despite a Federal tax drop of almost half a million dollars. Net for the last 26-week period was estimated at $725,000, compared with $1,560,000 for the 26 weeks ended Dec. 28, 1946. Earnings per share of common stock was 90c on 638,352 shares outstanding on Dec. 27, 1947; $2.20 on 622,782 outstanding Dec. 28, 1946.
Stockholders re-elected all directors of Universal Pictures Company, Inc. at the annual meeting in Wilmington, Del., last week. The renamed nabobs are Robert S. Benjamin, N. J. Blumberg, Paul G. Brown, J. Cheever Cowdin, Preston Davie, Matthew Fox, William J. German, John J. O'Connor, Ottavio Prochet, Charles D. Prutzman, J. Arthur Rank; Budd Rogers, Daniel M. Sheaffer, and G. I. Woodham-Smith.

Charles M. Reagan, Paramount vice- president in charge of distribution, announced the promotions of Albert M. Kane of Boston new assistant to Hugh Owen, Eastern and Southern Division Sales Manager; and Harold Wirthwein assistant to George Smith, Western Division Manager. Kane has been with Paramount since 1925, Wirthwein since 1928, their posts are newly created.

Eagle Lion's sales realignment, announced by v. p. William J. Heineman, distribution chief, gives Clair Hilgers, Southwestern manager, Oklahoma City, Dallas, St. Louis, Des Moines and Omaha; Grover Parson's Southern Territory has New Orleans, Atlanta, Charlotte and Memphis; Ed Heiber's North-Central District, Chicago, Detroit, Indianapolis, Milwaukee and Minneapolis. Del Goodman's resignation as West Coast division head cleans up that post. A Pacific Coast district manager, supervising L. A., 'Frisco, Seattle and Portland will be named soon.

Heineman also upped Gordon C. Craddock to Indianapolis branch manager; Nelson Towler to the Atlanta branch; William Feld, St. Louis branch, and Benjamin Lander as Minneapolis office manager.

Harris Dudelson rejoined United Artists as Cleveland branch manager.

Paramount's Chet Bell, Denver branch manager, died last Monday (8th) at Burbank, Calif., where he came on a leave of absence occasioned by his illness. A 25-year man with Paramount, Bell is survived by his widow, Mrs. Lida Mae Bell, his parents, and a sister, Mrs. E. P. Ketcham.

GREATEST

OF THE GREAT ACTION SPECTACLES OF ALL TIME!

Adventures OF Casanova

k exploitation picture...
ntically treated, fast-
d . . . should pay off
somely at box-office!"
—DAILY VARIETY

'e outdoor adventure
romance than the cus-
r can generally get in
er three similar dramas!"
-MOTION PICTURE DAILY

sing plume-and-sabre saga...
ed to sweeping action . . . superbly staged
inute dueling match between De Cordova
Sutton!"
—VARIETY

sing entertainment, played to the hilt . . .
ntic connotation, many amours will stir
ance to looksee!"
—FILM DAILY

EAGLE LION FILMS presents *Adventures of CASANOVA* Starring ARTURO DE CORDOVA · LUCILLE BREMER · TURHAN BEY · NOREEN NASH
with JOHN SUTTON · GEORGE TOBIAS · Produced by LEONARD PICKER · Directed by ROBERTO GAVALDON Screenplay by Crane Wilbur, Walter Bullock and Karen De Wolf · From a Story by Crane Wilbur

EAGLE LION means ENTERTAINMENT LEADERSHIP

Trailers: Do They Do Their Selling Job?

The doctors gathered in consultation and, at great length, prescribed an assortment of medicines, fifteen of them, no less, although it appears that the patient only suffers an occasional upset stomach from overindulgence in adjectives. Being specialists, they should have known better.

The patient was the movie trailer and the medicos consisted of a group of theatre circuitmen, operating under Leonard Goldenson, chief of the Paramount chain. The 15 pills prescribed to improve the condition of trailers must have seemed a heavy overdose to the average exhibitors, who has a healthy regard for the strength of trailers as a ticket-selling medium.

DO'S & DON'TS

A few of the self-appointed Trailer Committee's do's and don'ts made sense, others didn't. They:

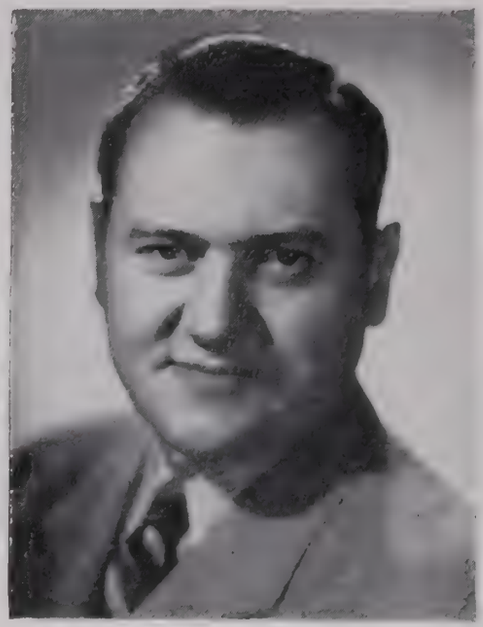
—Urged that trailers be made shorter. National Screen's trailers average approximately 200 feet; Warner's and Metro's about 300 feet.

—Suggested a short trailer for multiple-change theatres. With two main titles, listing of cast, two or three scene clips and selling copy, Trailermen say it would be difficult to make them under 150 feet.

—Recommended that trailers should arouse immediate interest, minimize superlatives, cut stereotyped material, omit critics' comments. It is generally presumed that the advertising men who prepare them strive and succeed quite well to make them as effective as possible. They argue that superlatives, properly used, and praise by well-known critics are valuable means of selling the public.

—Advised against publicizing directors despite the fact that names like Hitchcock, De Mille, and the late Ernst Lubitsch have always been regarded as having real boxoffice value.

—Asked that the use of costumes be avoided, whenever possible. Quipped one ad man: "The Johnston Office would never OK changing of costumes in front of an audience."



WM. J. HEINEMAN

Eagle Lion's v.p. production chief announced that his company will go to the exhibitors, who are "the best judges in the business of what is boxoffice" for their advice in the production of quality boxoffice pictures.

—Deplored the use of controversial copy in trailers on such films. The great success of "Gentleman's Agreement" and "Crossfire" was based on advertising the controversial subject matter.

TRAILER TOP MEDIUM

Generally accepted as sound recommendations were those against revealing too much of the plot or too many of the best gags, and against company advertising and tie-ins of more than one picture.

The effectiveness of trailers as a sales medium was demonstrated by a recent survey of "Woman's Home Companion" readers, which showed this form of advertising topping all others, including newspapers, by a wide margin.

Price-Fix Decisions

(Continued from Page 5)

form rates amounts to a price-fixing conspiracy."

At the same time he tossed a hot coal in the lap of TOA by noting that "anyone who participates in such price-fixing is equally guilty."

If an accessory to a conspiracy is a principal under our law, what of TOA's recent price-fixing agreement with ASCAP? Myers expects that there will be new lawsuits as a result of the Supreme Court rulings and he predicts "some new and very red faces" among the defendants.

The decisions will probably be liberally quoted by Allied's general counsel next Monday (22) on the Lewis bill to abolish all ASCAP charges to theatres.

TOA Sees Rosy Future Votes Public Relations Job

Buffeted and beset though it is today, the industry looks like a good bet to go on to a rosier future, Theatre Owners of America directors, meeting in executive session in Los Angeles last week, decided. TOA, however, felt that a certain amount of assistance from a public relations program would further that future and Ted Gamble, TOA president, was named to head a versatile program designed to counteract messy public relations.

An educational and good neighbor policy was voted to spearhead the program. TOA elected to conduct campaigns, nationally and locally, to further movie-going, offset mounting public opinion that Hollywood's product has gone to the dogs, and aid Attorney General Tom Clark's drive to combat juvenile delinquency.

The directorate also voted to:

—Endorse plans for participation in the Motion Picture Foundation. Action with respect to the Motion Picture Forum, was postponed pending the Supreme Court's decision in the industry anti-trust case.

—Petition producers not to allow their

(Continued on Page 22)



METRO SETS 11 FOR RELEASE IN FIVE MONTHS

Eleven major features will be released by M-G-M between April 1 and August 30, William F. Rodgers, vice-president in charge of distribution, announced in Hollywood last week, following sales meetings at the studio.

Rodgers coupled the announcement with a plea to exhibitors "for their fullest cooperation in giving these new productions the kind of support and important presentation they deserve."

Above, the company's studio heads greet Rodgers and his sales staff. Seated, from left, Edward M. Saunders, Rodgers, L. B. Mayer, E. J. Mannix and Edwin W. Aaron.

'I REMEMBER MAMA' TENDER FAMILY STORY SPELLS BOXOFFICE

Rates ● ● ● + generally; slightly less in action houses

RKO Radio
137 minutes
Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Philip Dorn, Sir Cedric Hardwicke, Edgar Bergen, Rudy Vallee, Barbara O'Neil, Peggy McIntyre, June Hedin, Steve Brown, Ellen Corby, Hope Landin, Edith Evanson, Tommy Ivo.
Directed by George Stevens.

Everybody has been waiting for a picture like this. A tender story, brilliantly acted and handsomely produced, "I Remember Mama" will play joyous music on the heartstrings of everyone who ever had a Mama. The play by John Van Druten was a hit, and this Dore Schary presentation is set for even greater popularity. Although it's a bit over-long, no one will complain — it's that good! The leading members of the large cast turn in fine, three-dimensional acting jobs. Irene Dunne, with a convincing Norwegian accent, is the brave and warm-hearted Mama. Barbara Bel Geddes gives a shining performance of the young, impressionable Katrin. But it is Oscar Homolka who steals the show. Although little known to movie-goers, he is a riot as he roars and mugs his way through the part of fierce Uncle Chris, with his bristling mustache and ever-present whiskey bottle. Rudy Vallee as the stuffy family doctor and Edgar Bergen, as the timid undertaker, are important only for name value. Among the supporting players, Ellen Corby is outstanding as fluttery, simple-minded Aunt Trina, and Tommy Ivo as little Cousin Arne is a pleasing and natural juvenile. Director George Stevens keeps the rather tenuous story deftly balanced between pathos and laughter. He likes to have several actions going on simultaneously, as in the scene when Nels gets sick smoking his first pipe, Dagmar's dog has puppies and Katrin decides to give up her literary career. The settings of this Harriet Parsons production give a realistic portrait of San Francisco in 1910, with the hilly suburbs, the old-fashioned trolley-cars and doesn't exclude the dank Frisco fog.

EXPLOITATION: Spread the word that this is a picture that the whole family will enjoy. Stress the human interest of mother-love and sell the dramatic portrayal of situations which occur in every family circle. Refer to the John Van Druten play and the Kathryn Forbes novel, "Mama's Bank Account."

Irene Dunne is the bulwark of this immigrant Norwegian family living in San Francisco. She keeps a careful account of husband Dorn's meager earnings and a watchful eye over her four children. The family is comforted to know that Mama has an untouched savings account downtown. Bergen, the undertaker, is courting the spinsterish aunt, Ellen Corby, and Dunne helps them get married over the opposition of the other aunts. Youngest daughter, June Hedin, gets sick and has to go to the hospital for an operation. The doctor, Rudy Vallee, refuses to let Dunne see her, but she poses as a scrubwoman and sneaks into the hospital at night to sing her daughter to sleep. Homolka is the uncle who lives on a ranch with his housekeeper, Barbara O'Neil. He terrorizes the family whenever he roars into town on his sputtering automobile. He finally drinks himself to death and Dunne discovers that he had spent all his money to cure crippled children, as he had helped little Tommy Ivo. Daughter Bel Geddes wants to become a writer. She had developed a taste for literature at the evening readings given by their penniless boarder, Hardwicke. Dunne helps her to success by trading some Norwegian recipes to a famous novelist in return for an interview. At the end when all the family troubles are relieved, Dunne confesses that she never had a bank account at all. ABRAMS

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'THE BRIDE GOES WILD' GOOD QUOTA OF LAUGHS

Rates ● ● ● — where comedy clicks

M-G-M
98 minutes.
Van Johnson, June Allyson, Butch Jenkins, Hume Cronyn, Una Merkel, Arlene Dahl, Richard Derr, Lloyd Corrigan, Elisabeth Risdon, Clara Blandick, Kathleen Howard.
Directed by Norman Taurog.

This Metro offering is cut to fit the taste of those who want to laugh. Screenplay author Albert Beich and director Norman Taurog have not disdained to employ any eccentric situation or even slapstick, to provoke laughter, and it adds up to a rather gay 98 minutes. "The Bride Goes Wild" should roll up impressive grosses in theatres where comedy goes, but it will be weak for action houses. Van Johnson and June Allyson are valuable marquee names and both turn in attractive comic and romantic performances. The support is first-rate right down the line, especially that contributed by the reliable Hume Cronyn, young Butch Jenkins, Una Merkel and (mark this!) a lovely newcomer, Arlene Dahl.

EXPLOITATION: Play up the romantic team of Johnson and Allyson. Catchline: "You'll Love With Them and Laugh With Them!" Feature Van's role as a child-hater who writes children's books.

Van Johnson is "Uncle Bumps," author of children's books, to the world, but to publisher Hume Cronyn he is a child-hating alcoholic with a penchant for pretty girls and for getting into trouble. School teacher June Allyson wins an art contest to find the illustrator for Van's forthcoming book and the first time they meet, he gets her pie-eyed on coffee and rum. In order to prevent his author from being exposed, Cronyn borrows Butch Jenkins from an orphanage to pose as Van's son. Reluctantly, Van realizes he is falling in love with June, and she already adores him. When she learns that Butch is really an orphan, June goes back to her Vermont home to marry Richard Derr, and they plan to adopt Butch. The latter, however, prefers Van and advises him of the situation. With the help of Butch, who stalls the wedding by spreading ants among the guests, Van arrives in time to carry off June. BARTON.

'THE SAINTED SISTERS' COMEDY EFFORT FALLS FLAT

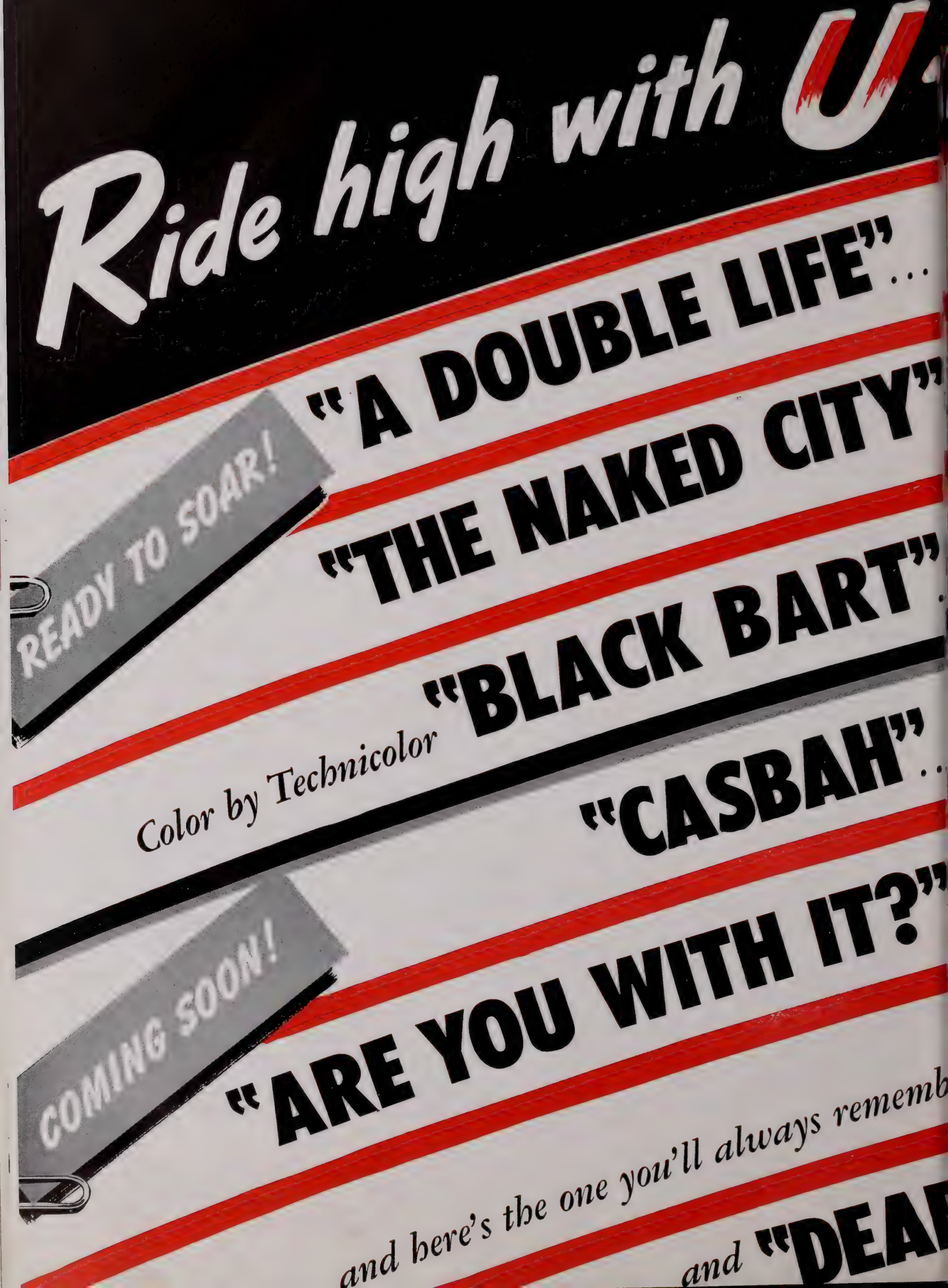
Rates ● ● as supporting feature; more in rural areas

Paramount
89 minutes.
Veronica Lake, Joan Caulfield, Barry Fitzgerald, William Demarest, George Reeves, Beulah Bondi, Chill Wills, Darryl Hickman, Jimmy Hunt, Kathryn Card, Ray Walker, Harold Vermilyea.
Directed by William D. Russell.

This well-intentioned comedy with a moral falls flat on its face with a dull thud, despite the heroic efforts of a fine cast. It will be a problem picture for most exhibitors, who will do well to bolster it with a topflight action or musical feature. Rural houses should find it a fairly good attraction, however. No less than five writers were associated with this attempt to make fun from the reformation of a pair of pretty 1890 swindlers in a small town, and it seems to prove the old proverb that 50 fingers are not better than ten in writing a movie script. Veronica Lake and Joan Caulfield are an attractive couple of confidence ladies, while Barry Fitzgerald tries hard to make a living character out of the old gent who reforms them—but the script weighs too heavily upon them. The rest of the performers, some capable ones among them, are lost in the nonsensical shuffle. Producer Richard Maibaum should have known better!

EXPLOITATION: Sell the three stars. An eye-catching, laugh-provoking lobby display: an old-fashioned bustle stuffed with fake money. Display WANTED signs with photos of Lake and Caulfield.

Fleeing in horse-and-buggy from New York, where they are wanted for badgering $25,000 from amorous and wealthy Harold Vermilyea, Veronica and Joan, professional confidence women, run into a storm and put up in what appears to be a deserted home. Barry Fitzgerald lives there and, seeing the girls drying out a satchel full of money, makes up his mind to lay his hands on it. He learns of their past and induces them to turn over the money to him for safe keeping. He starts to distribute it among the unfortunate townspeople, giving credit to the "sainted" sisters. Meanwhile, Joan falls in love with George Reeves, the town "tinker," who finds that he loves Veronica best. When Veronica finds out that Fitzgerald has hidden the money in a tomb in the cemetery, she forces Joan to help her. They are about to make off with the money, but repent when they realize the sorrow they would bring to Fitzgerald. The girls give him the money and return to New York to take their medicine. After serving a stretch, they come back to the town to witness all the good their money has done, and Veronica comes back to her man. BARTON.


Ride high with U
READY TO SOAR!
"A DOUBLE LIFE"...
"THE NAKED CITY"
Color by Technicolor
"BLACK BART"
"CASBAH"...
COMING SOON!
"ARE YOU WITH IT?"
and here's the one you'll always rememb
and "DEA

SENSATIONAL at Radio City Music Hall!

he most talked-about picture EVERYWHERE!

rst engagements proved it a BOX-OFFICE HIT!

showman's delight!

great Broadway stage hit . . . greater as a movie!

"ALL MY SONS"

MURDERER" . . . a J. ARTHUR RANK presentati

Universal International

'THE MIRACLE OF THE BELLS' A WONDERFUL PICTURE

Rates ● ● ● ● everywhere

RKO (Lasky)
113 minutes
Fred MacMurray, Valli, Frank Sinatra, Lee Cobb, Harold Vermilyea, Charles Meredith, Jim Nolan, Veronica Pataky, Philip Ahn, Frank Ferguson, Frank Wilcox.
Directed by Irving Pichel.

A wonderful, enthralling motion picture, "The Miracle of the Bells," is destined to rank with the outstanding box-office successes of recent years. Jesse L. Lasky and Walter MacEwen are entitled to the gratitude of all filmdom for coming through with this great motion picture at a time when the industry is suffering from a dearth of good pictures. They have delivered to RKO a love story that is at once inspiring and entertaining — an ideally balanced production of romance, drama, humor and faith that will be enjoyed and hailed by every type of moviegoer. This reviewer recommends it without qualification to every exhibitor in the land for maximum playing time, preceded by his utmost exploitation effort. It will enhance the value of every theatre it plays.

Kudos are due all those who have contributed to the superb job of translating Russell Janney's best-selling novel to the screen. First on that list must come the lovely Valli, David O. Selznick's importation from Italy, who makes Olga a beautiful combination of flesh-and-blood woman and saint. It is truly a memorable performance. Applaud, too, Irving Pichel, for his fine direction; Ben Hecht and Quentin Reynolds, for a marvelous screen play that extracted the best from Mr. Janney's story; Fred MacMurray, for a subdued portrayal of the press agent; Lee Cobb, who plays a movie producer like every movie producer would like to be; Frank Sinatra, for his courage in undertaking the role of the priest and making him a gentle, human being, and Harold Vermilyea, for a sound performance as the avaricious undertaker. And let us not overlook the first rate photography by Robert de Grasse.

EXPLOITATION: Tie in with the book, a best-seller. Feature Valli as the greatest screen discovery in a decade — she lives up to any praise. Sell the romance strongly, for it is really a great love story.

Most of the story is told in flashback form, as smoothly executed as any straightforward plot. Fred MacMurray, well-known movie press agent arrives in Coaltown, a small Pennsylvania mining town, with a casket containing the body of the girl he loved. He recalls how he first met Valli in a burlesque chorus, helped her get a break. Inspired by a desire to reach the top as an actress, in order to bring hope and faith to the people of her drab home town, Valli, with MacMurray's aid, eventually gets her big chance in Hollywood when a temperamental star walks out on her role as Joan of Arc. MacMurray convinces producer Lee Cobb that Valli can do the part. Afflicted with a bad case of tuberculosis since childhood, she fights off death until she completes the picture. Her performance is superb, but Cobb refuses to release the picture with a dead, unknown girl in the lead. Carrying out her last wish to be buried among her own people in Coaltown, MacMurray has brought her body back home. Knowing what the chance to be a star meant to Valli, and to her townspeople, he is determined to force the release of the picture. He arranges to have all the churches in Coaltown ring their bells for three whole days preceding her funeral. The stunt gains nationwide publicity, but still Cobb refuses to release the film. However, the ringing of the bells brings the people of the town back to their churches, especially to the little Catholic church presided over by Father Paul (Frank Sinatra), where her body rests. One day, while the church is crowded with worshippers, a slipping of the ground causes two statues to turn and look down upon the coffin. The people believe a miracle has occurred. The resultant publicity from this incident finally brings Cobb to the town with word for MacMurray that the picture will be released and a promise that Coaltown will have a hospital to cure the kind of sickness that killed Valli.

WAX

'SIGN OF THE RAM' WEEPER WITH AN ASTROLOGICAL TWIST

Rates ● ● + as dualler generally

Columbia
84 minutes
Susan Peters, Alexandar Knox, Phyllis Thaxter, Peggy Ann Garner, Ron Randall, Dame May Whitty, Allene Roberts, Ross Ford, Diana Douglas.
Directed by John Sturges.

Susan Peters was an up-and-coming performer until a hunting accident a few years ago halted her career. Now she makes a come-back in a vehicle which doesn't do justice to her abilities. Neither does it add up to good screen entertainment. This Irving Cummings, Jr. production is a soggy affair which, possibly, may interest the ladies, but is sure to make the men squirm with boredom. Adapted from the novel by Margaret Ferguson, it tells the story of a paralyzed woman who is driven by a fierce, neurotic possessiveness and almost succeeds in ruining the lives of her family. Miss Peters tries hard with this unsympathetic role, portraying overtones of malignancy under a veneer of sweetness. She deserves a better break than this. Alexander Knox is convincing as her bewildered husband. He has a knack of putting life into some very inept dialogue. Dame May Whitty's bit as a garrulous old gossip is a welcome comedy relief. The best thing about this picture is the excellent photography by Burnett Guffey. It effectively creates a sombre atmosphere, but doesn't overcome the phony script and John Sturges' unimaginative direction.

EXPLOITATION: Give Susan Peters a big build-up for her "brave come-back." Hand out zodiac charts. Tie-in with record shop promotion of Kate Smith's "I'll Never Say I Love You." Set up astrology slot-machine in lobby which gives printed fortunes.

It all takes place in Bastion, an old English estate overlooking the sea. The new secretary, Phyllis Thaxter, is impressed by her mistress, Susan Peters, as being a very sweet and brave person. She had "once played tennis at Wimbleton" but is now hopelessly crippled as a result of rescuing two foster children from drowning. She is adored by her husband, Alexander Knox, and by her foster children, Peggy Ann Garner, Ross Ford and Diana Douglas. Only her doctor, Ron Randall, suspects her of a streak of viciousness and sagely explains it all by astrology. He is in love with daughter Diana. Son Ford is in love with neighbor orphan Allene Roberts. Daughter Garner worships her mother with what amounts to an unhealthy fixation. To further complicate matters, Peters is unreasonably jealous of her husband and the new secretary. By lies and innuendo she proceeds to break up the two romances. Finally, it dawns upon the distraught family that Peters is responsible for their troubles. Unable to face this rejection, she rolls her wheel-chair to her death over the cliff. It was all in the stars.

ABRAMS

'BLACK BART' LIVELY WESTERN IN TECHNICOLOR TRAPPINGS

Rates ● ● ● for action houses; ● ● + generally

Universal-International
80 minutes.
Yvonne DeCarlo, Dan Duryea, Jeffrey Lynn, Percy Kilbride, Lloyd Gough, Don Beddoe, Ray Walker.
Directed by George Sherman.

This period Western includes all the staple ingredients—the masked bandit, the runaway stage coach, flying lead and galloping horses—all wrapped up in rosy technicolor and garnished with the allure of Yvonne DeCarlo. Leonard Goldstein, on his first assignment for Universal, has produced what looks to be a healthy grosser for all but class houses. Action galore in a setting of old California should please the oater devotees. Dan Duryea swaggers through his part as the outlaw Black Bart with finesse, abetted by Jeffrey Lynn and Percy Kilbride as his double-crossing partners. Kilbride is miscast as a desperado, but gives the picture a lift with his dead-pan humor. Yvonne DeCarlo, as the notorious Lola Montez, looks suitably provocative and attempts two dance routines. The technicolor camerawork by Irving Glassberg is agreeable and only occasionally permits a cerise complexion. A smooth Leith Stevens score helps keep things moving.

EXPLOITATION: Sell the Technicolor and the California gold rush atmosphere. Feature Yvonne DeCarlo as the dancer — "Her beauty conquered the kings of Europe ...Her kisses betrayed the king of the outlaws — Black Bart!"

Duryea, Lynn and Kilbride are three rascals with a penchant for robbing stage coaches. After narrowly escaping a lynching party in Nevada, they decide to split up. Duryea tricks the others out of their share in the loot. He goes to Sacramento where he poses as a prosperous and respectable rancher, while, as Black Bart, he preys upon the Wells Fargo gold shipments. He robs the stage which is bringing DeCarlo to Sacramento on a concert tour and which also carries his two erstwhile comrades. Lynn and Kilbride get jobs as Wells Fargo guards with felonious intent. DeCarlo is at first attracted to Lynn, but transfers her affections to the more aggressive Duryea. When she discovers his identity as Black Bart, she tries to dissuade him from his risky profession, but Lynn forces him to go along on one more job. They are trapped by a posse, smoked out of a burning house, and a rain of bullets proves the moral that the wages of stage robbing is death.

ABRAMS

'APRIL SHOWERS' ROUTINE MUSICAL SHOULD PLEASE MASSES

Rates ● ● + generally

Warner Bros.
94 minutes.
Jack Carson, Ann Sothern, Robert Alda, S. Z. Sakall, Robert Ellis, Richard Robert, Joseph Crehan, Ray Walker, John Gallaudet, Philip Van Zandt, Billy Curtis.
Directed by James V. Kern.

Everything that anyone expects to happen in a musical story about an old-time vaudeville team and their hoofing young son happens in "April Showers"—and that's the trouble with it. There isn't a grain of originality in Peter Milne's screen play or in James V. Kern's direction; just routine, like the vaudeville that died. This might satisfy the masses of moviegoers, but it isn't for discriminating audiences. Brightest spot in the picture is the fine performance by Ann Sothern, as a tiring song and dance girl. Jack Carson plays the blow-hard husband role in stock style. Young Robert Ellis tries a bit too hard as the son. The others are familiar characters. The title song could have been put to far better use, but it certainly gives the picture a sock selling point. Other numbers include the good ballad, "World's Most Beautiful Girl," and a lullaby, "little Trouper."

EXPLOITATION: Feature that title song, one of the great hits of all time. Tie up with records shops. Have girls carrying lettered umbrellas promenade the streets.

With their vaudeville act, The Two Tymes, finding bookings scarcer and scarcer, Jack Carson and Ann Sothern finally agree to let their 12-year old son, Robert Ellis, join them, and they become The Three Happy Tymes. Success comes and a Broadway date, but the Gerry Society in New York stops them from going on because of the boy's age. Forced to go to San Francisco, Carson's pride is hurt and he starts to drink, shows up drunk for a show. The act becomes taboo. With Ann about to take a job as a waitress, Carson decides to have Robert Alda, an old flame of Ann's, take his place in the act. When his wife and son object, Carson walks out on them and they are forced to accept the idea. The new Happy Tymes act becomes a big hit and gets a spot in a musical show. Alda, meanwhile, has been urging Ann to divorce her husband and marry him. During rehearsals, the producer decides that he wants an old routine formerly done by Carson and his son. Alda forces the boy to teach him the routine in time for the following day's rehearsal. Carson, who has been working as a waiter, comes to the hotel with a Christmas gift for his son and finds Alda beating him. In a fight, Carson puts Alda out of commission for a month. Offered his spot in the show by the producer, Carson rejoins his family to again make up the Three Happy Tymes. BARTON.

'SCUDDA-HOO! SCUDDA-HAY!' ENGROSSING RUSTIC MELODRAMA

Rates ● ● + generally; ● ● ● in rural areas

20th Century-Fox
95 minutes.
June Haver, Lon McCallister, Walter Brennan, Anne Revere, Natalie Wood, Robert Karnes, Henry Hull, Tom Tully, Lee MacGregor, Geraldine Wall, Ken Christy.
Directed by F. Hugh Herbert.

It may be difficult for exhibitors to believe that a story based on a farm lad's love for a pair of mules can make an engrossing and entertaining movie, yet "Scudda-Hoo! Scudda-Hay!" is just that. It should score where pictures like "Smoky" and "Flicka" went over. While not another "Home in Indiana," it has captured a realistic bucolic tone and can boast Technicolor in at best, subdued, and quite a gallery of uncommonly fine performances. There is Lon McCallister, as the intense farm youth who learns what it means to love a mule-team and a girl; Walter Brennan, as the kindly old farmer who teaches him the worth of mules; Robert Karnes, as Lon's villainous stepbrother, and Henry Hull and Ann Revere, both seen all too briefly in the sharply etched roles of a mismated couple. Competent performances are also contributed by little Natalie Wood and Tom Tully. Only June Haver appears miscast as the flirtatious farm girl. The story follows the anticipated pattern, but it has several melodramatic high points that should please the action fans. F. Hugh Herbert, who wrote the screen Play and directed, can be credited with a splendid translation of George Agnew Chamberlain's novel. Ernest Palmer's color photography is outstanding.

EXPLOITATION: Since the title poses a problem for showmen, it would be well to use strong and large catchlines to overshadow it. To play up the romantic and dramatic phases, feature June Haver as the flirt who stirs the step-brothers to violence.

To rid himself of his bickering second wife, Henry Hull quits his farm to return to the sea, willing the property to his son, Lon McCallister. Lon serves notice on his shrewish stepmother, Anne Revere, and her son, Robert Karnes, that he will return some day to claim the farm. Meanwhile, he goes to work for Tom Tully, a neighboring farmer whose daughter, June Haver, is Lon's secret love. When Tully buys a mule team, which refuses to work for him, Lon offers to take them off his hands for $20, plus half his $10 weekly wages for one year. He boards the team and himself on the farm of Walter Brennan, who teaches the lad how useful a mule team can be. With the help of Brennan, Lon hires his mules out for logging at $15 a day. Karnes brings Tully news of this and sells him the idea of beating Lon out of the mules. Despite the conniving of Karnes and Tully, Lon holds on to his animals, reclaims his father's farm and finally wins Tully's consent to marry his daughter. BARTON.

'THE PEARL' STEINBECK MEXICAN STORY STRIKINGLY FILMED

Rates ● ● ● for select houses; OK dualler elsewhere

RKO
77 minutes.
Pedro Armendariz, Maria Elena Marques, Fernando Wagner, Charles Rooner, Alfonso Bedoya, Gilberta Gonzalez, Juan Garcia, Maria Caudros.
Directed by Emilio Fernandez.

There has been a whole cycle of pictures about Mexico from "Ride the Pink Horse" to "The Treasure of Sierra Madre" and "The Fugitive," but this one really wraps it up with a simplicity and beauty that is rare on the screen. The appeal of "The Pearl" will be strongest to patrons of class and art houses, but it is worth a spot on any double bill. Filmed in Mexico, its all-Mexican cast makes the most of John Steinbeck's simple and grim fable on the theme: great wealth can bring corruption and tragedy. Pedro Armendariz is outstanding as the simple fisherman, displaying a powerful acting talent as well as a magnificent physique. It is showcased by Gabriel Figueroa's striking photography and some sharp editing, somewhat reminiscent of the late Sergei Eisenstein.

EXPLOITATION: There are few selling points other than Steinbeck as author. Display a large false pearl with copy: What happened to the man that found this enormous pearl?" Display the striking stills to best advantage.

Armendariz is a pearl-diver whose dreams of wealth encompass only shoes for his wife, Maria Marques, and an education for his infant son. A poisonous scorpion bites his son and the village doctor refuses to help because he has no money. The son recovers and the couple row out to the oyster beds. In an oyster Armendariz finds a pearl that is to bring him terror and suffering. The villagers give a fete in his honor, with fire-works and dancing, and he is dazed with happiness. But his troubles have just begun. Almost everyone who sees the pearl is filled with jealousy and avarice. All sorts of villains cheat him, stupify him with whiskey and try to kill him. In self-defense he kills two men in a fierce knife battle in the surf. He stubbornly refuses to give up the pearl and, with his wife and child, flees into the swamp. Enemies track them through the swamp, across the desert and corner them on a mountain top. Armendariz finally kills his enemy only after his son is dead. In a stupor of exhaustion, the couple return to the village and cast the pearl back into the sea.

DAV.

'TO THE ENDS OF THE EARTH' DOCUMENTARY THRILLER

Rates ● ● ● for action houses; slightly less elsewhere

Columbia
104 minutes.

Dick Powell, Signe Hasso, Maylia, Ludwig Donath, Vladmir Sokoloff, Edgar Barrier, John Hoyt, Marcel Journet, Luis Van Rooten, Fritz Lieber, Vernon Steele, Peter Virgo, Lou Krugman, Eddie Lee, Ivan Triesault, Leon Lenoir, Peter Chong, George Volk, Robert Malcolm, Comm. Harry J. Anslinger.

Directed by Robert Stevenson.

Producer Sidney Buchman has turned out an exciting melodrama in the currently popular documentary style. Supposedly "based on actual incidents from the files of the United States Treasury Department," it purports to show the Bureau of Narcotics at work tracking down an international gang of opium smugglers. However, the complicated story by Jay Richard Kennedy is straight out of "Terry and the Pirates" and the net impression is more fantastic than authentic. Realistic touches are supplied by shots of Commissioner Harry J. Anslinger and Narcotics Control Commission of the United Nations in session, while carefully manipulated location backgrounds in Shanghai, Egypt and Havana enhance the exotic flavor of adventure in far-off places. Buchman is to be commended for not exploiting the lurid elements of the illegal drug traffic, since the Production Code Administration gave its blessings, but his attempt to inject the spirit of international cooperation is unconvincing; especially when Dick Powell is called upon to recite some synthetic speeches about "citizens of the world." Powell's performance is competent, following the familiar pattern of the tough, sardonic detective with the slug-proof cranium. Signe Hasso is stuck with a part that demonstrates how Hollywood can waste the talents of a fine actress. Maylia is quite believable as a naive and timid little Chinese lass, but when it turns out that she is the "Dragon Lady" of the piece, it's pretty hard to swallow.

EXPLOITATION: This is a natural for promotion. With a good title and Powell for the marquee draw, it can't miss after proper selling of its authentic and sensational theme. "Two Years To Film in the Far Corners of the World!" and "See How the Government Narcotics Division Smashes International Smuggling Ring!" should ring the bell.

Powell narrates the story and introduces himself as Michael Barrows, the San Francisco agent for the Narcotics Division back in 1935. Acting on a tip about an unchartered steamer off the California coast, he investigates and is horrified to see the Japanese captain jettison a hundred chinese laborers who are chained together. Determined to bring this inhuman malefactor to justice, Powell traces him to Shanghai. There, with the help of Vladimir Sokoloff, a Chinese investigator, he uncovers the existence of a network of opium smugglers. The finger of suspicion is placed upon the mysterious, blonde Signe Hasso, who is traveling with her little Chinese ward, Maylia. Powell flies to Egypt where he finds the source of the raw opium and, several corpses later, he traces a shipment to Havana. He persuades the Cuban official to allow its transfer to a New York bound ship. On board he meets up again with the enigmatic Hasso and Maylia, and a suave smuggler, Ivan Triesault. After some ingenious sleuthing Powell nabs the mastermind—none other than sweet, little Maylia.

DAV.

'CRIME DOCTOR'S GAMBLE' ROUTINE SERIES ENTRY

Rates ● ● as supporting dualler for naborhoods, action spots

Columbia
66 minutes
Warner Baxter, Micheline Cheirel, Roger Dann, Steven Geray, Marcel Journet, Eduardo Cianelli, Maurice Marsac, Henri Letondal, Jean Delval.
Directed by William Castle.

This is a routine addition to the "Crime Doctor" series, with Warner Baxter continuing in the role of Dr. Ordway, the psychiatrist-detective of radio fame. The story is a confused, well-worn little fable, with hidden motives and French accents doing little to clarify the situation, but it should hold the interest of avid mystery lovers and the Saturday afternoon juvenile clientele. The performances of Baxter and Eduardo Cianelli, the only known names in the cast, are up to the material.

The Crime Doctor (Warner Baxter), on vacation in Paris, unwillingly becomes involved in a murder case when his old friend, Marcel Journet, chief of police, asks him to judge the sanity of Roger Dann, patricide suspect. Baxter judges Dann not only sane, but innocent of the charge, and thereby sets out to try to prove it. He questions Dann's father-in-law, Eduardo Cianelli, a professional knife-thrower; his artist friend, Maurice Marsac, who skillfully imitates masters' works to be sold to American tourists; and Dann's wife, Micheline Cheirel, assistant in Cianelli's act. Lacking sufficient evidence to make an arrest, Baxter sets a clever trap for Steven Geray, Dann's lawyer and the real killer. Geray falls for the bait, but in true melodramatic style turns the trap on Baxter. However, since there are more Crime Doctor pictures to come, justice prevails.

TAYLOR.

'STAGE TO MESA CITY' ROUTINE WESTERN FOR 'LASH' LARUE

Rates ● ● for western spots

Eagle Lion
52 minutes
'Lash' LaRue, Al 'Fuzzy' St. John, Jennifer Holt, George Chesebro, Brad Slaven, Marshall Reed, Terry Frost, Carl Mathews, Bob Woodward, Steve Clark, Frank Ellis, Lee Morgan.
Directed by Ray Taylor.

Earmarked for juveniles and other western addicts, this LaRue-St. John co-starrer is a routine sagebrush opus that should give satisfaction to patrons fond of gun-battles, fist-fights, hard-riding pursuits and outdoor scenery. Grosses will be comparable to those attained by its predecessors in the series. Joseph F. Poland's straight-line screenplay and Ray Taylor's well-timed direction give LaRue and St. John adequate opportunity to display their respective talents. Production quality is adequate, photography and recording satisfactory. One wishes Eagle Lion's location scout would seek new locales — those in this film have been used repeatedly by the studio in previous westerns.

Business having fallen off because his heavily-mortgaged stage line is conitnually being held up, Steve Clark's one hope is to get a government mail contract. He writes his youngsters, Jennifer Holt and Brad Slaven, to sell their ranch and bring him the cash. En route to meet them, he is waylaid and killed. "Lash" LaRue, assigned to the case by the U. S. Marshal, persuades Jennifer and Brad to introduce him as the line's new manager. The attempts at sabotaging the line continue. Twice LaRue is about to exact confessions from suspects, but his potential informant is killed before he can name the gang's members or its leader. Following repeated holdups, LaRue has a showdown gun-battle with the gang members, vanquishes them. He eventually discovers the identity of their leader and, after a pursuit and fist-fight, lands him behind the bars in time for Jennifer and Brad to obtain the long-coveted mail contract.

SPRING FORECAST:

APRIL SHOWERS IN MARCH!







WE POUR IT ON!

TORRENTS OF TUNES!
(12 ALL-TIME FAVORITES!)

BUCKETS OF FUN!

IT'S RAINING GIRLS!
GIRLS!
GIRLS!



SING, EXHIBITORS! WARNER BROS.
FLOOD THE INDUSTRY WITH SUNSHINE!





starring JACK CARSON ☆ ANN SOTHERN

with
ROBERT ALDA ☆ S.Z. SAKALL

Screen Play by Peter Milne • Suggested by a Story by Joe Laurie, Jr. • Musical Numbers Created and Staged by LeRoy Prinz • Music Arranged and Adapted by Ray Heindorf

Directed by JAMES V. KERN

Produced by WILLIAM JACOBS

WB

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

DISTRIBUTORS' LOSSES!

Allied Rocky Mt. Independent Theatres

It is amazing how the distributors will tell you that the production-distribution end of the business is losing money. They'll grudgingly admit that the parent company is showing a profit, but they say it comes from the company's theatres.

IT IS OBVIOUS THAT THE HOME OFFICES HAVE SOLD THEIR HIRED HELP A LOT OF BALONEY. THIS "COMPANY LINE" HAS BEEN COMING DOWN FROM THE GENERAL SALES MANAGERS FOR A VERY DEFINITE REASON.

1. It's the alibi for the slashing of small fry off the payroll.
2. It keeps salesmen and branch managers from asking and getting raises.
3. It's a new refill for the old hypo needle which constantly needs refilling.

It's clever propaganda from the Home Offices' point of view — "Sorry, boys, but distribution doesn't make any money — you can't get a raise and you might get fired — but look, it's the theatres that are making all the money...Go in there and sic 'em Fido."

As planned, this new "company line" is having its effect on the sales department's ill-will toward the exhibitor. It shows up in attitudes and outrageous demands for more rental.

The "company line" is, of course, pure unadulterated hog-wash. A careful examination of the film companies' profits will show plenty of production and distribution profits IN SPITE OF the most outlandish extravagances that the world has ever seen.

Louis B. Mayer still gets over a half a million dollars a year despite the fact that Metro product has been getting steadily worse the past few seasons. (The Academy Award nominations even ignored Metro this year — and this from a company whose productions used to dominate the roost.)

There are also thousands of lesser production "geniuses" who draw down slightly less. Then there are the companies who spend millions of dollars every year in outlandish story buys, a large proportion of which are never used. (Mere samples being: IT CAN'T HAPPEN HERE...FORTY DAYS OF MUSA DAUGH, etc., etc., etc. bought and paid for and then forgotten about.)

On top of that the producer-distributing companies have huge legal firms to which they pay fabulous salaries. (Value received??? — **A continuous flow of such bad legal advice that those same companies are now awaiting judgment for having violated the anti-trust laws** — not to mention a rash of private law suits which are springing up all over the country.)

Those are the real facts behind the producer-distributor "Overheads." Money that is poured down rat-holes and costs that are padded to the moon. (Yet, their representative will argue all day over a five dollar charge on your theatres operating expense.)

The "costs of production and distribution" are so extravagant that it is a miracle that production-distribution does make money. BUT MAKE IT THEY DO **and the profits add up to the millions even without their own theatres included in the total.**

WATCH YOUR STEP

We are informed that Paramount and Universal are supplying certain trailers advertising their productions free of charge to exhibitors. The main purpose of these trailers is of course to sell future Paramount and Universal releases. Obviously, it would be most complete folly for any exhibitor to show these trailers unless he has the pictures they advertise actually bought and under contract.

—Allied ITO Kans. & Mo.

SCREEN ADVERTISING

Associated Theatre Owners of Indiana

There is wide divergence of opinion regarding screen advertising. Without going into the pros and cons we at least suggest that those of our members who do sell their screen time be sure that they get fair terms. You know how many people see such an ad and you are aware that no other medium can deliver as effective a message. As a start it might be well to compare what you receive **per showing** with the cost of a small newspaper ad for one insertion. If there is a radio station in town you can also compare your charge per showing with the cost of a radio spot announcement.

As another check you can take note of the deal between National Theatre Circuit and Chesterfield cigarettes. If shown in all theatres of the chain, the cost is $10.00 per 1000 admissions per ad picture. It is $14.00 per 1000 when the advertiser selects certain houses to run the ad. In other words, an ad run for one week would be charged for at the rate of between 1c and 1.4c for every admission to the theatre during the week.

KEEP EYES OPEN

North Central Allied

Believe it or not, there are some exhibitors in this territory who do not insist that checkers leave a copy of their checking reports for the exhibitor's files.

Keep in mind that the checker must leave a copy of his report with you. **If he does not, you are not obliged to sign anything.**

If you do not have a copy of the report, you are helpless.. All too often checkers have changed reports after signature by the exhibitor.

Why be at the mercy of a checker whether he be a local yokel or a private eye from the big city?

FIGHT 16MM. OPPOSITION

Associated Theatre Owners of Indiana

We still feel very serious about our past suggestions that theatre owners, particularly in the smaller towns, install 16 mm projectors in the booth along with the standard gauge equipment.

First there is a vast reservoir of entertainment features that are available that might well be drawn upon for certain occasions when the exhibitor might need to fill a playdate and be short on product.

Second, there is a great amount of material, particularly short subjects, that is unusually adaptable for timely and local exploitation and tie-in with various community groups. It would open up a new function for the theatre in its community by making available all of the many educational, cultural, social welfare and training films that could be exhibited in off hours under the sponsorship of school and civic groups.

Third, and perhaps most important, it would provide the most desirable and logical place in town for the exhibition of narrow gauge product, commercial or otherwise, that advertisers or other sponsors might cause to be shown in the community in spite of any opposition. Certainly the theatre at times when it is normally dark can put these pictures on to better advantage than they can be shown in some vacant store building or meeting hall. This gives the exhibitor some control plus the benefit of any revenue that there might be.

HERE'S WHY

Allied ITO Kans. and Mo.

A newly accepted member of Allied Theatres gives ten (10) reasons why he joined:

1. I feel that every business should have an organization that can act as a clearing house for the problems of its members. (Its strength will be as forceful as its membership.)
2. Our branch of the industry needs a solid front with good contracts both legislatively and with our patrons to prevent us from becoming a tax-poor business.
3. Aside from the help that we can derive locally, Allied States Association of Motion Picture Exhibitors — the national organization — is the only truly militant independent organization in the United States.
4. Only through the coordination of ideas with the independent exhibitor can our industry finally arrive at the ends that are best for the majority.
5. As a rank outsider, I could never constructively criticize the functions of an organization. By being one of them, I can have something to say and hence become a part of the procedure that they follow.
6. Financially, I can benefit by an exchange of information on theatre operation. I am too bright not to recognize the fact that I cannot know everything there is to know about running theatres.
7. Film Forums sponsored by Allied are very helpful to its members. I have only attended two but I can readily see that they can be very beneficial both as to finances and also pleasing my patrons by eliminating the "clucks" that my fellow members have run into and know to be such. Caravan can be a most powerful weapon if used correctly and eliminating one of my most serious problems.
8. It is very convenient for me to run into our office and use the phone in privacy. I also have access to the latest publications, to say nothing of the files that run for years back on releases, etc.
9. When I am not in town it is very convenient for me to call our office and have them make changes in my bookings for me at the various exchanges. One call to Kansas City will take care of all my needs that probably would necessitate several.
10. Last but not least, I have access to legal advice on almost any problem that comes up in our business. I have access to a capable attorney plus all the wisdom of experience that has been built up since the inception of Allied.

DELAYED APPROVALS

In recent weeks this office has received an increasing number of complaints about the practice of distributors in withholding approvals on contracts until a few days before the opening play date. Then, at the last minute, the exhibitor is informed that the deal has been rejected by the home office because of insufficient rental or for whatever reason.

This racket is as old as the hills. In 99 cases out of 100 the contract has never left the branch manager's desk.

Here is a good rule to follow: Never book a picture until you have an approved contract. When you do book, insist on a written confirmation of the booking.

—North Central Allied

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Parks Loses Suit

AFTER MONTHS OF battling, Larry Parks is back on the Columbia payroll and must finish out his contract as written. So the Federal Court decreed, but the moral victory went to Parks. The Judge stated that he lost his suit only because he waited too long to file (since 1945), not because his claim was unjustified. The judge lambasted the methods of coercion (i.e. a bit part in a Boston Blackie film and other similar castings). Parks will work now and it is reported he will even accept a $25,000 bonus which he refused earlier because he thought it might be considered as prejudicing the case. Now if all parties concerned are smart, they will forget this mess and get down to the business of making the kind of pictures that will keep Parks the valuable property he became after "The Jolson Story."

Bogart Unit Organized

News to settle all the rumors on what would happen to the unproduced Hellinger properties broke last week with the story that Humphrey Bogart, Morgan Maree (Hellinger's right hand man) and Robert Lord (who resigned from his producer's berth at Metro) have organized and will produce some of them. Only actual surprise in this deal is the decision to release through Columbia. It is understood that Bogart had a commitment to do a picture here and this deal grew out of it.

First for the new group is scheduled to be "Knock On Any Door," with Bogart starred. However, there is a possibility that this story may go to Metro, along with "Act of Violence," another Hellinger property.

To add to their story stock, the trio made a fast buy of an original called "Tokyo Joe" at a reported price of $80,000.

As reported here weeks ago, this company has signed a new deal with Gregor Rabinovitzh covering the making of a series of musicals covering the simplified versions of some of the more popular operas. The films will be made in Italy. "Eternal Melody" (Jan Kiepura-Marta Eggerth) was the initial experiment in this project. The first under the new pact will be a free version of "Faust" which starts shooting next month.

Two Shooting

A Sam Katzman musical, "Sweetheart of the Blues" (Gloria Jean-Ross Ford) and Richard Quine's first production chore, "Winner Take Nothing" (Cameron Mitchell-Jane Nigh) are the only two films in work this week. The studio story hopper is full, but the pace is slow awaiting a possible decision on the British tax situation (strong indication that it may be cut to 50% has most industry execs with crossed fingers and bated breath.

To wind up his 1948-49 schedule, Gene Autry is going into mass production by shooting his locations on five pictures at one time. This is the first time any one has attempted to make this many exteriors at once, and Autry will sandwich this in between personal appearance tours and do the wind-up and interior portions of the films during the summer months when his tour is over.

TYPICAL COLUMBIA

Columbia Pictures has been notorious for the practice of dangling important properties before exhibitors as contract bait for years before they actually deliver. Such seems to be the case with "Anna Lucasta."

This popular stage play has been the subject of lots of publicity from the Columbia studio for months, with production always being announced as "imminent," or thereabouts. Now comes word that Philip Yordan, author of the play and slated to produce the film, has decided to wait until next fall, because Paulette Goddard will not be available until then.

Exhibitors probably can look for a couple years' siege of publicity promises before they ever see "Anna."

EAGLE LION

Hayward To Star

WALTER WANGER HAS set his first three films for the E-L banner and has assigned Susan Hayward to the leading role in two of the trio. The actress, who scored in Wanger's "Smash-Up," will go in "Tulsa" and "Anne of the Indies," a Technicolor film. The producer has set "Bastille" as his initialer with the other two to follow, scheduled to be in work by late summer.

"Lady At Midnight" (Richard Denning-Lora Lee Michel), currently in production, is the first of a pair of films John Sutherland will make for E-L release. Sutherland will continue his work in the 16mm commercial field while these two films are in work.

More Documentaries

With "T-Men" on its way to a three million dollar gross (with a production cost of $400,000), Brynie Foy has given the full-speed ahead to a program of ten more such documentary-type films to be made during the next year. Foy will keep these films under his personal supervision and they will be planned for the same type of exploitation value that is selling "T-Men" so big.

First in this program is "Canon City." Foy has cleared technicalities at Canon City Colorado and the film will be shot there and will re-enact the prison break there a few weeks ago. Townspeople and actual prisoners are being written into the shooting script.

Another of the documentary-type melodramas for E-L will be Edward (T-Men) Small's "Twelve Against the Underworld," starring Dennis O'Keefe.

METRO-GOLDWYN-MAYER

Remodelling

WITH ALL THE sales executives in town last week, the studio hummed with confabs over the new product and promotion plans for it. Projection rooms went on full schedules as the back-log was unveiled for the men who have to sell the merchandise, some of which is due for extensive remodelling before it reaches the screens.

Number one on the renovation list is "The Kissing Bandit" (Kathryn Grayson-Frank Sinatra). This one was "finished" last summer, but it is in for almost a complete reshooting, with veteran Robert Leonard handling the directing. Another one that the studio is shaky about is "Summer Holiday" (Mickey Rooney-Gloria DeHaven) completed a year ago. It was decided to send this one out quick without retakes.

At this writing, "Cass Timberlane" is the big grosser of the year, Metro big shots and insiders are fully conscious of the fact that one top picture out of a studio like this one is a pretty poor record.

The future is brighter. Some big-time musicals are on tap. "Annie Get Your Gun" is scheduled for an early start (as soon as they can get the director they want and a cast assembled). "Words and Music" (the life story of Larry Hart and Richard Rogers) is slated for a quick beginning. "Some of These Days," the Sophie Tucker biog, is going back on the production list, too.

Documentaries

But all the eggs aren't going into this basket. Stories are being shaped up quickly for the "documentary" group, a quota of big dramatic films are being planned with top castings and the studio is in more independent deals than ever before in its history. Heading the indie slate is Frank Capra's "State of The Union," with the Sam Spiegel John Huston team signed to four pictures for the next two years, "The Search," Hal Roach's program (not yet determined) and Argosy down for "The Three Godfathers."

Meanwhile, the studio is limping along with two pictures in production (an unprecedented lull for this time of the year): "The Three Musketeers" (Turner-Kelly-Allyson) and "Julia Misbehaves" (Greer Garson-Walter Pidgeon).

Ready to go is "The Story of Monty Stratton," with Van Johnson, Donna Reed, Frank Morgan. Roy Rowland will direct this story about the baseball pitcher who continued to play after losing a leg.

Irony, Hollywood Fashion

It wasn't too long ago that Fred Zinneman in revolt against the breaks he was getting at this studio, asked for and got his release

INDEPENDENTS

FILM CLASSICS

THE FOUR FILMS already completed here are already set for release during April and May. The films are: "Devil's Cargo" for April 1; "Money Madness" for April 15; "The Argyle Secrets" for May 7, and "Blonde Ice" for May 20.

SCREEN GUILD

S-G HAS SIGNED a release deal for six new Lash LaRue-Al St. John westerns which will be produced by Ron Ormond. These films formerly went out under the PRC banner. First of the series is set for an April start.

This company has added another group of re-issues to its list in a deal with Edward Small. Films to come are: "Runaway Daughter" (Barbara Stanwyck-Robert Young), "Duke of West Point" (Joan Fontaine-Louis Hayward), "King of the Turf" (Adolph Menjou-Dolores Costello) and an old Shirley Temple film, "Miss Annie Rooney."

from his directorial contract. He floundered for a while and then went to Europe where he directed "The Search." This film is now going to be released through MGM by way of a deal with the Wechsler Company, producers of the film. It is being touted as "great" and now the director is being wooed for a return engagement.

April releases will be "B. F.'s Daughter" (Stanwyck-Van Heflin) and "Summer Holiday" (Rooney). This makes a total of nine new releases and one reissue, "Gone With the Wind," so far this year.

MONOGRAM

Expansion Here

WITH BUILDING RESTRICTIONS lifting, Steve Broidy has signalled go-ahead on plans for a new studio to be located in San Fernando Valley. At least six new sound stages will be built and the studio ranch, now used for exteriors, will be completely refurbished. With the steady broadening of Allied Artists and the fact that between this company and Monogram there are 22 producers working more space has now become essential.

Another Broidy program which is also indicative of growth here is the plan to build a permanent star list for Allied Artists. So far the list is Gale Storm, Barry Sullivan, Castle, Rod Cameron. President Broidy plans to add at least five more names to that list before the year is out. In addition, he plans to continue and expand his policy of hiring solid but not too expensive names on one-picture deals. His record so far this year on that score: Constance Bennett and Brian Aherne for "Smart Woman"; Guy Madison and Rory Calhoun for "When a Man's a Man," and William Bendix, Claire Trevor and Charles Bickford for the forthcoming "Babe Ruth Story."

Roddy McDowall will star in and act as associate producer with Lindsley Parsons on "Typee," from Herman Melville's South Seas novel.

PARAMOUNT

4 Slated To Go

ALTHOUGH AT THIS writing, "Isn't It Romantic" (Veronica Lake - Patric Knowles) is the only picture in production, studio spokesmen pooh-pooh the idea of a slump and point to the four pictures scheduled to start in the next three weeks. The list is comprised of "The Tatlock Millions" (Barry Fitzgerald), "The Great Gatsby" (Alan Ladd), "Sorrowful Jones" (Bob Hope) and Hal Wallis' "The Accused" (Loretta Young-Robert Cummings-Wendell Corey).

Wallis has acquired "The Sound of Years" a first novel by Merriam Modell, and will star Barbara Stanwyck in this dramatic story of a married couple whose lives are complicated by the arrival of the wife's daughter by a previous marriage.

Other Wallis plans call for filming three pictures on the year's program in Europe. "Ropes of Sand" will be made partially, at least, in South Africa. "September" will be done in Italy because of "native backgrounds" and although no mention is made of lower production costs there, that is a consideration, too; the producer is trying to get Ann Todd for this film. "House of Mist" is the third Wallis film that will be made overseas if plans go through. This one is scheduled for England if and when the British situation clarifies to a point where business will resume a semblance of the "as usual" appearance.

Wyler Schedules "Angel"

The assertion and denials on the purchase of the "Look Homeward, Angel" script have garnered more free space in print than most such stories ever do. But now the deal reported here a few weeks back is finally admitted. Paramount has bought the film rights and William Wyler will direct sometime during this year. Wyler is throwing out the screen play that was completed several years ago by Arthur Ripley and will start from scratch with a new writer. The casting battle is on with practically every actor in town aching for a part in this film. It is going to be a tough story to transmit to film and the odds are that when it is finished it will be a "prestige" picture. No boffo boxoffice can be expected, but it could be a great film.

REPUBLIC

Slow Here

AT THIS POINT in the year, the production schedule is just about at the halfway mark, perhaps a bit slow, but not far behind. Making allowance for the inevitable summer lull, the schedule will work out perfectly with the studio held at a constant level of work.

Discussions are on for a number of indie productions which would perk up activity here, but thus far no definite plans have been announced.

Only film in work is a short schedule item called "The Thrill Man" (Russell-Hayden-Lynne Roberts).

RKO

Pulse Stronger

ALTHOUGH A TOTAL of three pictures in production is not record-setting here, the whole general attitude of the studio workers and executives seems to be much less confused than it has been for months. It is as though the dust had settled after a turbulent storm and the survivors have inspected the results and have set their plans to move on over the damage to clearer ground.

Out of the melee has come some sound progress. For example, the emphasis here now is on original stories rather than higher priced novels, plays, etc. Fifteen of the pictures ear-marked for this year's production schedule are originals as against nine rewrites of already used material. Another item of progress which has become routine here is the pre-production planning and rehearsal which cuts shooting time so drastically. When this process was initiated on "Crossfire" the entire industry watched with interest and doubt of its value. Now every production company in town has adopted the process to some degree, but here at RKO it is really working out soundly.

ROGERS - REPUBLIC HAPPY

Reports that Roy Rogers would quit Republic were set at rest at last when the company announced that any differences that existed have been "amicably adjusted" and that the cowboy's next musical western, "Eyes of Texas," in Trucolor, will roll on March 23rd.

Falling boxoffice is still the big bugaboo, but even this tough problem is being approached with reason rather than hysterics and the results show every day.

Those perennial comics, Leon Errol and Edgar Kennedy, will continue to make two-reelers here. Their options were lifted.

SALE OR NO SALE

The RKO-Howard Hughes deal has been rated a certainty "any minute" for a month now, but is still in the negotiation stage. As one studio man put it, "Floyd Odlum's stock in RKO is up for sale. Anybody who will pay the Odlum price can buy it." Hughes has made an offer, but apparently not the right one, yet. Meanwhile, Robert R. Young and David O. Selznick are also reported bidding on the stock. FILM BULLETIN expressed the opinion in the Feb. 2 issue that the factor of a possible Supreme Court decision ordering divestiture of theatre interests by major film companies is a bar against any deal for the Atlas stock holdings in RKO. That might be exactly what is delaying Mr. Hughes' anticipated purchase.

SCHARY AWARD

Hollywood and studio reaction to Dore Schary's winning the One World award was heartwarming and not without its touch of irony. The mass reaction was that this man had been justly recognized and that Hollywood (the industry, that is) should also honor his achievements not with an award but with their loyalty to his thinking and his efforts. But the tinge of irony came from those sour boys who were having a fine time a few months ago tagging Schary anything from light pink to scarlet red. That should be the color of their faces at this point.

Jack J. Gross, executive producer for the past five years here, has taken over his new duties as assistant to Dore Schary. In his new post, Gross rates a chair in Schary's "production cabinet" and will work closely with the production boss on pre-filming analysis of costs, problems and potentials of RKO properties.

SRO

Sock Campaign

FUTURE PRODUCTION PLANS here are still in the "announcement" stage, all current effort going into the exploitation of "Mr. Blandings Builds His Dream House" (Carry Grant-Myrna Loy),, the next release.

So far, Paul MacNamara has run his list of "dream houses" to be built across the country at no cost to SRO to about 65. His goal now is 100. The response from local newspapers, merchants and real estate operators gave MacNamara the impetus to go ahead and build as many houses as the idea would take. As reported here weeks ago, the houses will be replicas of the house used in the picture and will be raffled off in each community where one is built.

This promises to be one of the top exploitation campaigns of recent years.

PARADINE HELD

The story here is that one of the prime reasons for the withdrawal of "The Paradine Case" after the initial first run was a desire to capitalize on Louis Jourdan and Valli. Selznick feels that he has a great property in these young players, but he is showman enough to know that they will be top stars after the release of two other pictures. So, Selznick is waiting until U-I releases "Letter From An Unknown Woman," which stars Joan Fontaine with Jourdan in the leading male role. This writer saw the U-I picture last week and the Selznick move looks like a shrewd one. Jourdan's role and his performance in this one will give him a secure place with the female public, at least, and when "The Paradine Case" goes

into general run, the name of Louis Jourdan will mean something on the marquee.

The same process is being worked with Valli. Most of the movie-going public will see her in "Miracle of The Bells" before they see her in Paradine and here again, her performance and her role will provide a tremendous build-up for her appearance in the Selznick picture.

20th CENTURY FOX

Zanuck Active

DARRYL F. ZANUCK is managing to keep his lot running with five pictures almost continuously these days. This is well ahead of Metro and Paramount, usually considered his nearest competition.

And what may be even more significant in this brief analysis is that the type of pictures now on the sound stages represents a good cross-section of entertainment value. "Apartment for Peggy" (Jeanne Crain-William Holden) is light, young romantic comedy. "For Fear of Little Men" gives Tyrone Power a drastic switch in type from "Nightmare Alley" and "Captain From Castile;" this time, he plays a young American correspondent who gets mixed up with leprechauns in Ireland. "Street With No Name" (Mark Stevens) is stark, factual drama of the "Boomerang" type. "Unfaithfully Yours" (Rex Harrison-Linda Darnell) is in the typical Preston Sturges idiom, combining romance and intrigue in doses prescribed to get the female audience. To round out this varied program, Frank Seltzer (one of 20th's indie producers) has put "The Gay Intruders" (John Emery-Tamara Geva) into work. This is light comedy with a theatrical background.

All of which indicates that Studio Chief Zanuck has also adjusted his production plans to the state of things as they are and has quit regretting the inevitable change from easier days. This makes sense!

WURTZEL SETS FIVE

Sol Wurtzel has set his five remaining pictures for this year's schedule of release at this studio. He already has two films completed. Planning to resume production after a two month lull, Wurtzel will shoot "Fighting Back," "Big Dan," "Trouble Preferred," "Tucson" and "Ticket To Nowhere" in quick order. No castings have been announced yet.

UNITED ARTISTS

Settled

AT LONG LAST, the dispute between UA and the Cagney unit is settled. This company will definitely release "The Time of Your Life" and has a commitment of one more future feature from the production outfit. That appears to clear the way for the Cagneys to go through with their Warner Bros. deal, which was held up pending the outcome of UA's litigation.

It has been decreed by a court order that Howard Hawks must turn over his "Red River" (John Wayne) for UA release.

While these two swallows don't make UA's summer, they definitely give the outlook a brighter hue for the moment. Many other, deeper factors must be ironed out by this company before the sailing is smooth.

PRODUCT COMING

Despite the problems still haunting UA, the company claims seven films will be in work by early summer. First to go will be James Nasser's "An Innocent Affair" which reunites Madeleine Carroll and Fred MacMurray, and brings Buddy Rogers back to the films. William Bacher and Nasser will follow this with "If This Be My Harvest." Sam Bischoff promises "Outpost in Morocco" and "Merrill of the Mississippi" both starring George Raft. Hunt Stormberg and Ben Bogeaus each have one ready for spring shooting and the newly formed Olympic Company (C. J. Tevlin-Lewis Pennish) will also go by May. If Cagney comes back (as is now being predicted) he will add "Lion in the Streets" and "Stray Lamb" to the UA roster.

Sam Coslow has resumed activity on his production program for UA release and he will make five films in the next three years for this company. He's done some revamping of his story schedule to get the kind of film he can do for less than $1,000,000. His first, which goes next month, is "Music City," set to roll with a budget of $850,000.

Harry Sherman's record for Enterprise will be titled "Four Faces West" (Joel McCrea-Frances Dee-Chas, Bickford), instead of "They Passed This Way."

UNIVERSAL-INTERNATL.

New Life Here

UNIVERSAL IS ANOTHER studio where, more by attitude than by action, one gets the feeling that the worst is over. A few months ago, the story that this company was in bad financial difficulty was gaining strength daily. Today there are five films in production. The studio commissary, always a good criterion of lot activity, is packed to capacity. Yes, the outlook is definitely upward.

Interesting note here is the fact that emphasis continues to be on quality. "A Double Life", in the Academy running, is typical of the thinking behind production here. "All My Sons," "Another Part of the Forest" and "Letter From an Unknown Woman" are a trio soon to be released that can be counted on for critical acclaim.

But the U-I program as it stands now is not too one-sided. In work at the moment is "One Touch of Venus" (Ava Gardner-Robert Walker). Quite by accident, this correspondent saw rushes from this film recently. On the basis of just a few moments of film, it is certain that this one will toss Ava Gardner into the top brackets and be a money-maker for the studio.

At this point it might not be out of order to point to an interesting coincident in the present situation here. This studio, 20th Century-Fox and RKO seem to be adjusting their effort in the post-war period more quickly than the other majors. Can there be any connection between this fact and the fact that the heads of these three studios are the "young" men of the production branch.

"WONDERFUL" TITLE CHANGE

It had to happen: "Wonderful Race at Rimrock" has been handed a new tag—"Feudin' Fussin' and Fightin' ". Now expect another change.

Albert S. Rogell has signed to do six pictures (under the trade name of Gibraltar) in Cinecolor for distribution by this company. First to go under the pact is "Song of India", with Sabu starred. April 1 set for the starting date.

4 TO GO AT U-I

FOUR NEW FEATURES are slated to get under way at Universal-International within the next month. These, coupled with the four already on the sound stages, will give this a top total of eight working by the first week of April.

On the board are "Washington Girl" (Deanna Durbin-Edmond O'Brien-Don Taylor-Jeffrey Lynn), with Frederick de Cordova directing for Producer Robert Arthur, scheduled for Monday (15). Also rolling on that date will be Harold Hecht-Norma Productions "Kiss The Blood Off My Hands" (Joan Fontaine-Burt Lancaster), with Norman Foster directing for Producer Rirchard Vernon.

The last week in March will see "Rogue's Regiment" (Dick Powell-Marta Toren-Vincent Price) with Robert Florey directing for Writer-producer Robert Buckner. Westwood's Production, "The Countess of Monte Cristo" (Sonja Henie), with Andrew Stone directing for Producer John Beck also goes before the end of this month.

Pictures already shooting are "The Saxon Charm", "One Touch Of Venus", "Abbot and Costello Meet Frankenstein", and "Feudin', Fussin' and a-Fightin' ". "The Judge's Wife", starring Frederic March, Edmond O'Brien and Florence Eldridge has just been completed.

WARNER BROS.

Quickies

ANOTHER IN THE series of short-budget features is under way here. This one is "Sunburst" (Dane Clark-Geraldine Brooks). Studio spokesmen are now pointing with pride to this series as "great opportunity for our young directors, writers and players."

It cannot be denied that it is better for young players under contract here to work in front of a camera than to sit and wait for a small role in a big picture and grow weak and flabby waiting. One small detail, please, gentlemen: the benefit derived from these small pictures by all concerned will depend entirely upon how thorough a job is done on these films. If they give indication of a good, workmanlike job, no one, not your customer or your customer's customer will complain. But if they are to be just slapdash fillers, no one will derive any benefit. Here's hoping!

CRAWFORD TROUBLE

Within 24 hours after she had been announced as the star of "Kiss in the Dark," Joan Crawford stated she would not do the picture. Jane Wyman stepped into the part opposite David Niven and production rolls shortly. Meanwhile, Miss Crawford seems to be having difficulty making up her mind. She has two scripts she likes, "Common Ground," about a school teacher, and "Until Proven Guilty," a dramatic story built around a man and a woman serving on a jury for a murder trial.

Rumors on casting of "The Fountainhead" have been mounting since this company bought the book three years ago. Stanwyck, Davis, Crawford, Bacall, all have been slated for the fem lead. The male role came in for as much conjecture. Now, it appears certain that the picture will be prepared for an early shooting date with Gary Cooper in the top male role. Cooper may make this his first under his new deal with Warner Brothers. He is not fully committed to this company (he can still do outside pictures), but the signing of this pact signalled the end of the actor's adventure into independent production. He learned quickly how costly it was to be your own boss and got out as quickly as he had gotten in.

Sock Title, Music and Sentiment Are Exploitable Items in "April Showers"

THREE-PRONGED is the exploitation mace to be wielded by the enterprising showman for Warner Bros.' romantic musical of the hey-day of vaudeville, "April Showers": (1) a marquee-mighty title as gay and nostalgic as a freshly-picked bouquet of spring posies; (2) a bevy of 11 time-tested songs, each a hit tune in its own right; (3) a sentimental tale of the ups and downs of a song-and-dance family. Each can be sold individually; together they add up to a bona fide boxoffice insurance policy.

Sporting a versatility that makes it useful both in connection with the memorable tune, revivified and in high favor today, and in its own refreshing connotation, the sock title lends itself beautifully to a myriad of stunts, gags and tie-ups. The fountain stunt, suggested at right, is only one of many variations. Another stratagem in which girls carrying large umbrellas with the title, date and name of theatre lettered-on is a natural. Other rainy weather garb is suitable for painting and illustrating.

Although the title song is the only one currently published, the other tunes are available on records and can be ballyhooed via sound trucks, disc jockeys and house-breaks. Local broadcasting can play an important role in the pre-release promotion, including man-in-the-street interviews and contests, using the songs from the film. In addition, there are three five-minute recordings with stars Jack Carson and Ann Sothern and kid star Bobby Ellis, plus several spots.

There are plenty of other stunts, concocted by ad-publicity-exploitation chief Mort Blumenstock's staff, that should make it both lucrative and easy to sell "April Showers." All it takes is the doing.



FOUNTAIN STUNT

A fountain in the lobby is standard equipment in many theatres. If you have one, it can be used to excellent effect in the stunt illustrated above. A length of half-inch pipe attached to the nozzle acts as the umbrella handle with the water coming out on top and cascading down over the umbrella.

Cutout drawings from ad blowups spotted around the fountain and a few brightly colored lights complete the effect to make this a display hard to top, a cinch to assemble.

NEWSPAPER ADS

The newspaper ads are full of springiness and zest. Left is 3-columns, right is 2-columns, and the center ad is available in both 4 and 5-columns.



TEASERS

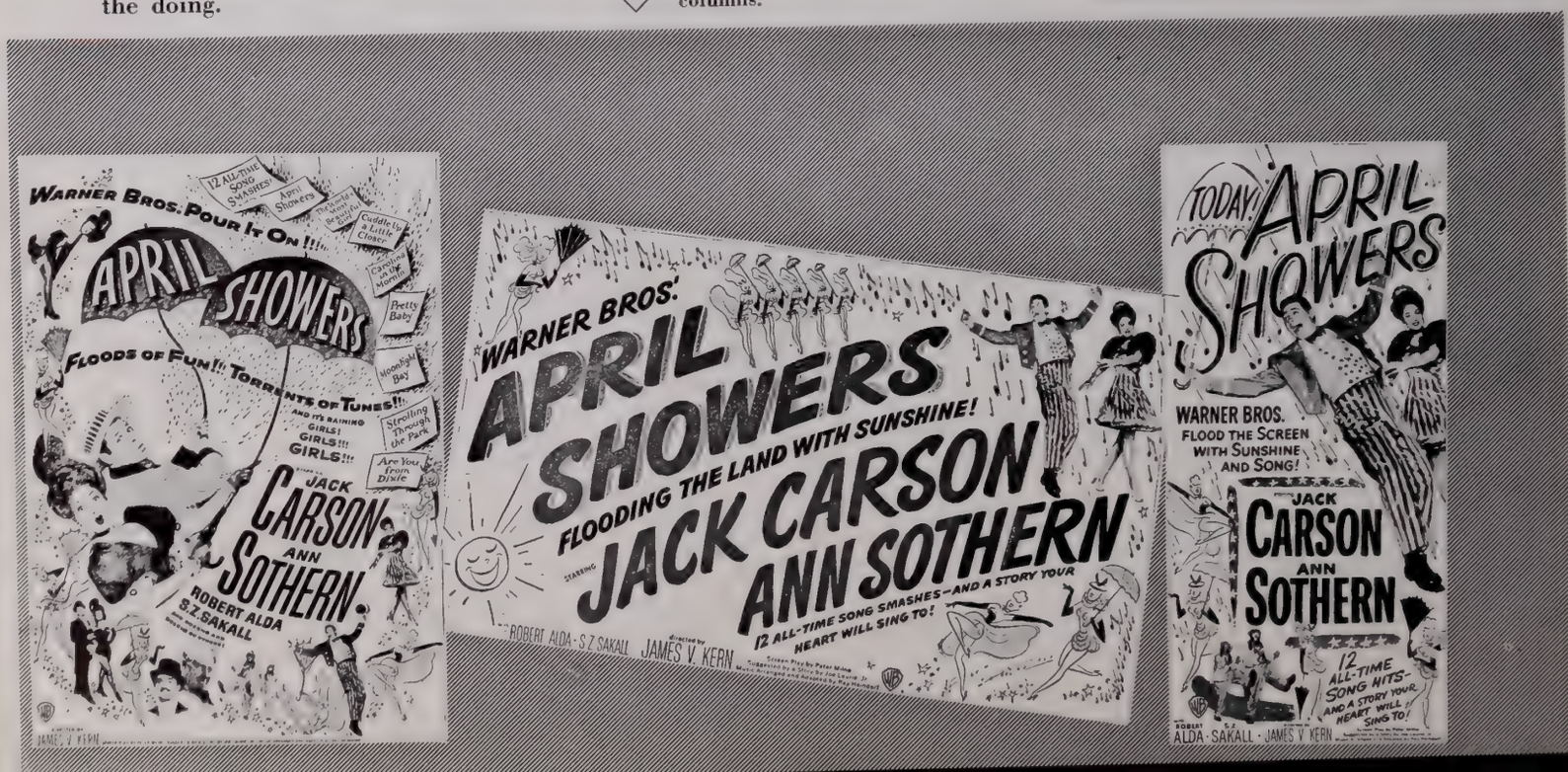
Three special teaser ads, each two-columns, should be spotted in newspapers in advance.

PICK 'MAY FLOWERS'

The press book suggests an idea that hit the spot with the earlier "My Wild Irish Rose": You and department store sponsor town-wide competition to discover local sextet of "May Flowers" — newspaper prints photos one to two weeks in advance of opening, readers select daily winner. The six girls are crowned the town's "May Flowers" on stage opening night, the cooperating store supplying the prizes.

HOBO STREET BALLY

The hobo act pictured on the opposite page is Carson's routine throughout the picture. A man rigged out in such a costume and makeup would make an excellent street ballyhoo.



EXPLOITATION PICTURE of the issue



"April Showers"

One sure sign of spring is the perennial screen resurrection of the "glory" that was vaudeville. In "April Showers", Warner Brothers has one that's just brimming over with hoofing, humor and heart-throbs, not to mention an abundance of song. Spurred on by a title that's as right for a musical as the song that inspired it, the boys from Burbank have embellished it with a virtual deluge of erstwhile hit tunes, delivered up in nostalgic style by Jack Carson and that fugitive from the "Maisie" series, Ann Sothern, who, incidentally, does a stand-out job. They're seen as a song and dance team whose act is hypoed when their 12-year-old son joins the troupe, hit the big time, then run afoul of the Gerry Society, guardians of the laws against child performers. The slide down is greased by old Debbil Booze, and screen snake Robert Alda, but this musical roller-coaster takes the dip in stride and ends up on a high note. And well it might with such songs as "April Showers," "Carolina in the Morning", "Moonlight Bay", "Pretty Baby", "Put on Your Old Gray Bonnet", "Strolling Through the Park", "Cuddle Up a Little Closer" and lots more. S. Z. "Cuddles" Sakall brings in his jello-like jowls for additional mirth.



TOA

(*Continued from Page 8*)

product to be used on sub standard gauge film.

—Shy away from, or even fight, the Lewis Bill which would shift payment of music taxes to the producer instead of the theatre owner, on the basis that film costs would skyrocket. Ascap's new plan was endorsed.

—Campaign for a reduction in Federal admission taxes and maintain a vigilance on State and municipal attempts to take up whatever slack results from a Federal tax cut.

—Elected Si Fabian head of the TOA executive committee.

—Named Chicago as the site for the TOA convention to be held next September.

New Health, Not Ruin Goldman Claim to High Court

Restoration of the industry's health rather than its ruin will be the result of the Goldman award, attorneys for the Philadelphia exhibitor contended in a move to halt the defendant distributors' action to bring the case before the U. S. Supreme Court. The petition which asked the high tribunal not to review a District Court decision awarding Goldman $375,000 in triple damages from the eight major distributors and the Warner circuit referred to the defendants' plea before the Supreme Court that the decision meant "ruin" to the industry. The U. S. Circuit Court of Appeals had upheld the lower court's ruling.

The brief, filed by Goldman last week, claimed that the distributors' argument of no conspiracy was so weak that even Warner defendants have refused to subscribe to it, being satisfied only to seek review on the issue of damages. It cited the Jackson Park case in Chicago for its method used to ascertain the amount of damages, i. e. showing the receipts, operating costs and profits of comparable Warner theatres.

Attorneys for Goldman are William A. Gray, Francis T. Anderson, Lester J. Schaffer and Robert Dechert.

THEATRE MANAGERS and OWNERS

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

●

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

●

HIGHWAY EXPRESS LINES, Inc.

236 N. 23rd St., Philadelphia 3
1239 Vine St., Phila. 7
LOcust 4-0100

Member National Film Carriers





M-G-M EAST MEETS WEST

At M-G-M sales huddles in Hollywood on forthcoming product are, top, from left: producer Sidney Franklin, Sam Shirley, sales topper William F. Rodgers, and studio g.m. E. J. Mannix. In lower photo, from left, producer Goffried Reinhardt, H. M. Richey, E. W. Aarons and George Hickey.

Majors Gain Victory In Dallas Trust Suit

The major distributors won out last week in the $1,200,000 anti-trust action filed by Tri-State Theatres in Dallas District Court. U. S. District Judge William H. Atwell, in dismissing the action against the majors and the Robb & Rowley and Interstate circuits, held that the evidence failed to support charges of conspiracy and ruled that Tri-State was not entitled to an injunction.

One of Judge Atwell's statements made the courtroom audience sit up: "If we stop for a sober moment, we will find the monopoly statutes were originally intended for the good of the people, not for the amusement of the people sitting in picture shows. They were designed to protect that which they eat, wear and live upon."

The Tri-States case bore a marked similarity to the Jackson Park case, where the finding was for the plaintiff, just the reverse of this action. Thomas C. McConnell, the Chicago attorney who handled the Jackson Park case, was one of the attorneys for Tri-States.

SORRELL LINKED TO REDS

The Federal Bureau of Investigation reported its finding that a 1937 Communist Party card for "Herbert Stewart" is signed in the handwriting of Herbert K. Sorrell, Hollywood strike leader, and president of the Conference of Studio Unions. The FBI report was read to a House Labor sub-committee by its chairman, Rep. Carroll D. Kearns.

In the light of Sorrell's denial before the committee of ever being a member of the Communist Party, the CSU leader is liable for prosecution by the Justice Department.

RKO's Spring-Summer Lineup Powerful — Mochrie

RKO Radio's Spring and Summer lineup looms as one of the most powerful the company has ever had, vice president Robert Mochrie, distribution chief, declared upon his return from a one week visit to the Hollywood studios.

Mochrie's enthusiasm was supported by such shows as "Joan of Arc," the Ingrid Bergman Technicolor production; "Rachel and the Stranger," "Your Red Wagon," "Station West," "Roughshod," "Berlin Express," "The Velvet Touch" and Walt Disney's "Melody Time."

In addition to these, Mochrie felt that the company's three early Spring attractions, "I Remember Mama," "The Miracle of the Bells" and "Fort Apache" (see reviews on pages 9-12), surpassed anything any company "has ever released in the early Spring." He said exhibitors would continue to "receive from us through the Spring and Summer, highly meritorious box-office attractions of a varied assortment. Each is a special production possessing unique qualities no other source in this industry can match."

Realart Sets 12 Features, 8 Westerns on 1948-49 List

Realart will have a total of 38 features in distribution by September, 1948, Budd Rogers, vice-president, announced last week as he revealed the first 12 releases on the 1948-49 program.

The new group of pictures will contain six Super Specials: "Magnificent Brute" (Victor McLaglen, Binnie Barnes); "Sea Spoilers" (John Wayne); "Next Time We Love" (James Stewart, Ray Milland, Margaret Sullavan); "Men of Texas" (Robert Stack, Jackie Cooper); "Pardon My Sarong" (Abbott & Costello) and "My Man Godfrey" (William Powell, Carole Lombard).

There will also be six Exploitation Specials: "Drums of the Congo," "Captive Wild Woman," "Timber," "Mutiny on the Black Hawk," "Zanzibar" and "Rio," and eight Buck Jones westerns.

CLASSIFIED

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

AIR FILTERS

Exceptional Value. Air filters—all metal, almost new. These are cleanable type and will last for years. Gardner, 1539 Race St., Phila. 2, Pa.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

SERVICE — ALWAYS!

●

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
LOcust 7-4823

"QUOTES"

What the Newspaper Critics Say About New Films

Rousing Reception Accorded "Naked City"

Since "The Naked City," the late Mark Hellinger's last film, is a story about New York, most of it photographed right on the streets of the metropolis and produced by one of the big town's most facile reporters, it was inevitable that the metropolitan critics would accord it a rousing reception. The surprise is that they were not more enthusiastic.

"A love song to New York," is the way Miss Cecelia Ager, of PM, puts it, bestowing her two checks for **"outstanding."**

Alton Cook, World Telegram, believes it is **"destined to become one of the biggest hits ever to play that (Capitol) theatre."** However, he warns his readers that the picture might not live up to **"the lavish praise that has been showered upon it by Hellinger's enthusiastic and affectionate friends."**

The Post's Archer Winsten gives "The Naked City" an **Excellent** rating on his Movie Meter and terms it **"the best, most authentic view of a murder investigation the screen has offered...As devoid of dull moments as it is packed with information, drama, and feeling."**

Neither Bosley Crowther, of the Times, nor Howard Barnes, Herald-Tribune, voiced enthusiasm to the same degree as their fellow critics. Crowther feels that the filming in New York gives the picture **"a definite parochial fascination"** and cleverly conceals a **"none-too-good whodunnit."** He finds the drama **"largely superficial...a routine and unrevealing episode in the everyday business of the cops."**

Barnes applauds the **"authority of the on-the-spot photography"** and the **"triumphant portrayal of a police lieutenant by Barry Fitzgerald."** But, he says, **"beyond that it is little more than a carefully contrived screen thriller...(which) leaves a great deal to be desired."**

The Sun's Eileen Creelman calls it **"a big, smashing melodrama...a top-drawer tale of suspense."** And in the Journal-American, Rose Pelswick waxes superlative and sentimental: **"A great reporter has left behind him a great motion picture."**

"ALBUQUERQUE"

PARAMOUNT

"Runs for ninety minutes, with enough shooting, plotting and wild horse riding to fill twice that time. 'Albuquerque' is an old fashioned Western sticking close to time-tried routine."—CREELMAN, N. Y. SUN.

"Standard frontier day stuff . . . The scenery is even prettier than usual because it's photographed in color."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Follows a familiar pattern faithfully. It is neither better nor worse than a hundred others just like it."—BARNES, N. Y. HERALD TRIBUNE.

"A sound, conservative, responsible western . . . As easy and simple and reassuring and predictable and inevitable as A B C."—AGER, PM.

"Neither especially good nor bad, as Westerns go . . . Some shooting and a runaway stage to liven up the proceedings. But even this doesn't help very much."—PRYOR, N. Y. TIMES.

"MY GIRL TISA"

WARNER BROS.

"Good . . . Walks a high wire over the abysses of quaintness, foreign color, and the easy comedy of the unfamiliar. Somehow it manages to keep its balance . . . Should not have negated everything with its sudden flight into the fanciful."—WINSTEN, N. Y. POST.

"Exploits potentially rich and moving material strictly for hokum . . . Its only pleasant moments are provided by the personalities of its two stars, forceful enough in awkward surroundings."—AGER, PM.

"A sympathetic little story of immigrants . . . Except for an extremely synthetic finish, the film is an amiable re-creation of the turn-of-the-century era."—PELSWICK, N. Y. JOURNAL-AMERICAN.

"As gummy a lot of mama-memories as anybody ever recalled . . . Bogs down in most disturbing pathos . . . Let us be generous by neglecting to mention responsible names other than to say this is a product of Milton Sperling's United States Pictures, Inc. (sic)."—CROWTHER, N. Y. TIMES.

"Deals with the inmates of a boarding house, all very comical people and either amiable or converted to amiability before the picture is over. These people are all types straight out of vaudeville and radio comedy . . . Elliott Nugent was the director, but he could not work anything from his material except crude farce."—COOK, N. Y. WORLD TELEGRAM.

"The temptation to pad out a picture's running time and the temptation to wind things up in a silly spectacular climax must be irresistable in Hollywood these days . . . Collaborators have, to coin a phrase, combined very good citizenship with very poor and tasteless picture making."—GUERNSEY, N. Y. HERALD TRIBUNE.

"SONG OF MY HEART"

UNITED ARTISTS

"Romantic rubbish is told in regulation operetta style, using the composer's own music."—CREELMAN, N. Y. SUN.

"Unashamedly trashy...There are bits of Tchaikowsky's music here and there in the film, not used too intelligently or extensively...The actors are trapped hopelessly by the lines and stodgy direction of the film. It is all so silly and so dull."—PECK, PM.

"An almost totally inept film drama...As uneasy and as sluggish a piece of cinematography as has appeared in some time. Its script is full of cliches, and its most exciting action is the movement of fingers on a piano keyboard."—GUERNSEY, N. Y. HERALD-TRIBUNE.

"Oh, brother! how the producers of 'Song of My Heart' had the nerve to foist that distorted fiction in view of the ample factual material available is something we'll never understand...The dreadful concoction of the scriptwriter is deadly dull when not downright insipid."—PRYOR, N. Y. TIMES.

"Tchaikowsky is the latest victim of the musical movie biographers...because he is turned into a simpering and tragic operetta hero instead of the man he was...Acting is passable without achieving any distinction or definite character." — COOK, N. Y. WORLD TELEGRAM.

"Pretty close to frightful...I doubt that a single cinematic cliche, directorial or writers', has been spared in the telling of this."—MAYNARD, N. Y. JOURNAL.

"Fair plus...The tale is plausible only in spots. Characters don't come to life on the screen...Most of the time the dialogue is stilted and unintentionally funny ..A more important contribution to musicology than to screen entertainment."—N. Y. POST.

'THE SIGN OF THE RAM'

COLUMBIA

"Woman's magazine sentimental melodrama, bearing no other semblance of life or conviction aside from the coincidence of Miss Peters' and its heroine's affliction."—AGER, PM.

"This picture was begun with an ambitious notion that it was to occupy an important place in the season's list. That was a bad miscalculation." — COOK, N. Y. WORLD-TELEGRAM.

"A static script and a singularly dispiriting title...Miss Peters compensates for most everything." — MAYNARD, N. Y. JOURNAL-AMERICAN.

"A lachrymose melodrama has been built around a possessive invalid....Wanders through a great many cliches of dialogue and imagery without ever making a solid point." — BARNES, N. Y. HERALD-TRIBUNE.

"The fortitude of Susan Peters in returning to the screen after a cruelly crippling accident is worthy of a more substantial token of respect than it — and she — receives in 'The Sign of the Ram'...And the talents of several other actors of competence who are with her in this film are deserving of fuller protection against embarrassment than any of them get. It is not that Columbia deliberately tried to abuse them, we are sure. But even if it had endeavored, it couldn't have done a sorrier job than it does in this flat and fatuous fable about the mischievous deeds of a selfish dame."—CROWTHER, N. Y. TIMES.

"Conventional melodrama...Susan Peters, a pretty ingenue before a hunting accident made her a cripple, returns to the screen. It is a brave start of a new career but hardly a distinguished one." — CREELMAN, N. Y. SUN.

"Fair plus...Flat, commonplace and dull ...I hope someone finds a better film for Miss Peters."—WATTS, N. Y. POST.

'RELENTLESS'

COLUMBIA

"Someone evidently had a notion that mixing a little good sense and credibility with all the gun-play and excitement might not hurt a Western at all."—COOK, N. Y. WORLD-TELEGRAM.

"Cavalier Productions' initial independent offering, a pleasant and refreshing variation on an old theme."—WEILER, N. Y. TIMES.

"A bit more credible than most Westerns ...Winston Miller's screen play is a tidy job, giving George Sherman, director, a good script to shoot."—PIHODNA, N. Y. HERALD-TRIBUNE.

"Has a straightforward, believable story about straightforward, believable characters...Crisp dialogue and not too much of it, plenty of action, just the proper amount of romance...A western graduated from the juvenile class."—CREELMAN, N. Y. SUN.

"A quiet Western as Westerns go; its quietness is at once its charm and its downfall...Has been done in commonplace, conventional, uninspired way."—PECK, PM.

"Good...A beautifully Technicolored Western...The good thing about the film is that it manages to be a new Western story."—N. Y. POST.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (40)	In Production (2)
1917-48 Features	Completed (43)	In Production (2)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

WINNER TAKE NOTHING
Drama—Started March 2
Cast: Cameron Mitchell, Jane Nigh, Blake Edwards.
Directors: Richard Quine and William Asher
Producers: Richard Quine and William Asher
Story: Broken down prizefighter tours tank towns; gets involved with petty racketeers who want him to throw a fight but he double crosses the crooks at the last moment.

SWEETHEART OF THE BLUES
Musical—Started March 3
Cast: Gloria Jean, Alice Tyrell, Ross Ford, Toni Harper.
Director: Arthur Dreifuss Producer: Sam Katzman
Story: Girl copywriter in advertising agency raises money for her pet Youth Center by seeing that her friend wins a beauty contest.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures in Silverado	Bishop-Henry	11-10	3-25		
Big Sombrero, The	Autry-Verdugo	8-18			
Details under title: A Little Spanish Town					
Best Man Wins	Buchanan-Lee	12-22			
Black Arrow, The	Hayward Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie in the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Reward	Singleton-Lake	9-29			
Details under title: Blondie's Night Out					
Brick Bradford	Richmond-Johnson	10-27	12-18		
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble (66)	Baxter-Cheirel	8-4	11-27		
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Eternal Melody, The	Kiegura-Eggerth	11-10			
Fuller Brush Man, The	Skelton-Blair	10-27			
Gallant Blade (C)	Parks-Chapman	12-8			
Glamour Girl (68)	Krupa-Reed	9-1	1-16		
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble (94)	Tone-Blair	5-26	1-48		2-2
Details under title: Double Take					
I Surrender Dear	Jean-Street	3-1			
It Had To Be You (98)	Rogers-Wilde	5-26	12-47		1-5
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The	Hayworth-Welles	10-14			
Last Days of Boot Hill, The (56)	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Let's Fall In Love	Lamour-Ameche	1-19			
Lone Wolf In London, The (68)	Mohr-Saunders	5-26	11-13		
Loves of Carmen, The	Hayworth-Ford	11-24			
Lulu Belle	Lamour-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou (66)	Lowery-Barton	9-15	1-23		
Mating of Millie, The	Ford-Keyes	7-7			
My Dog Rusty	Donaldson-Doran	11-24			
Phantom Valley (53)	Starrett-Burnette	8-4	2-19		
Port Said	Bishop-Henry	12-22			
Prince of Thieves (72)	Hall-Morison	5-12	1-48		2-16
Relentless (93)	Young-Chapman	12-9	2-48		
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of the Whistler, The (63)	Duane-Aubert	10-27	3-18		
Rose of Santa Rosa (65)	Hot Shots	9-1	12-25		
Rusty Leads the Way	Donaldson-Moffett	3-1			
Details under title: Rusty Takes a Walk					
Sign of the Ram, The (84)	Peters-Knox	8-4	3-48		
Six Gun Law (54)	Starrett-Saunders	7-7	1-9		
Sea Hound, The (Serial)	Crabbe-Blake	5-26	9-4		
Song of Idaho	Vincent-Grant	10-27	3-30		
Strawberry Roan, The	Autry-Henry	7-7			
Superman (Serial)	Alyn-Nell	2-16			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Swordsman, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Granger (Serial)	Stevens-Stewart	8-4			
Thunderhoof	Foster-Bishop	2-16			
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell-Hasso	12-9	2-48		
Trapped by Boston Blackie	Morris-Lane	12-22			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora	Starrett-Burnette	9-29	3-25		
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The (66)	Jergens-Donne	9-29	2-12		
Wreck of The Hesperus, The	Parker-White	9-15	2-5		

EAGLE-LION

1947-48 Features	Completed (29)	In Production (3)
Westerns	Completed (5)	In Production (0)

NEW PRODUCTIONS

BORN TO FIGHT
Drama—Started March 2
Cast: Scott Brady, Anabel Shaw, Mary Meade.
Director: Charles Riesner Producer: Leonard Picker
Story: Ex-sailor turns to professional boxing; gets involved with racketeers and almost wrecks his career and his life.

LADY AT MIDNIGHT
Melodrama—Started March 5
Cast: Robert Denning, Tom Dugan, Lora Lee Michel, Harlan Warde, Jack Searle.
Director: Sherman Scott Producer: John Sutherland
JOHN SUTHERLAND PRODS. INC.
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Let's Live A Little	Lamarr-Cummings	3-1			

COMPLETED —— 1947-48 ——

Adventures of Casanova (83)	deCordova-Nash	5-12	2-7	812	2-2
Black Hills (58)	Dean-Ates	5-12	9-27	851	
Blonde Savage (61)	Sherwood-Erleson	7-7	11-22	807	10-13
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20	803	9-2
Check Your Guns (55)	Dean-Gates	7-7	1 24	853	12-8
Close-up	Baxter-Gilmore	12-22			
Cobra Strikes, The (62)	Ryan-Fraser	1-5	4-24	820	
Enchanted Valley (C) (77)	Curtis-Gwynne	9-1	3-27	817	
Gentleman After Dark (76)	Donlevy-Hopkins	Reissue	11-8	735	
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven (71)	Erwin-Farrell	8-4	1-17	810	1-5
It's Maider	Switzer-Whalen	5-12			
Hollow Triumph	Henreid-Bennett	2-16			
Linda Be Good (67)	Hubbard-Knox	7-21	1-3	808	10-27
Love From A Stranger (81)	Sidney-Hodiak	3-17	11-15	806	12-8
Man from Texas	Craig-Bari	5-26	10-18	815	
Details under title: A Texas Story					
Man in the Iron Mask (110)	Hayward-Bennett	Reissue	11-8	735	
Mickey (C)	Butler-Goodwin	11-10			
Noose Hangs High, The	Abbott-Costello	11-24	4-27	819	
Northwest Stampede	Leslie-Craig	7-21	1-17		
Details under title: Wild Conquest					
Open Secret (70)	Ireland-Randolph	9-1	2-15	813	2-16
Out of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10			
Rampage	Mitchell-Long	12-22			
Raw Deal	O'Keefe-Trevor	11-24			
Details under title: Corkscrew Alley					
Return of Rin-Tin-Tin, The (V) (65)	Rin-Tin-Tin-Woods	9-16	10-25	804	12-8
Return of the Lash (59)	LaRue-St. John	11-10		755	12-8
Ruthless	Scott-Lynn	9-1	4-3	818	
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich-Wayne	Reissue	3-27	848	
Shadow Valley (58)	Dean-Ates	11-29		852	12-22
Shed No Tears	Ford-Vincent	3-1			
Smugglers, The (85)	Redgrave-Kent	Foreign	1-31	811	2-2
Spiritualist, The	Bey-Bari	1-19			
Sutter's Gold (93)	Arnold	Reissue	3-27	849	
T-Men (91)	O'Keefe	7-21	1-10	809	12-22
Take My Life (85)	Eynt-Williams	Foreign	2-28	814	
Tomorrow You Die	Irish-Ryan	5-12			
Tornado Range (56)	Dean-Holt	9-1	2-21	854	
Whispering City (82)	Lukas-Dantine	11-15		805	11-24

FILM CLASSICS

1947-48 Features	Completed (4)	In Production (0)

COMPLETED

Argyle Secrets	Gargan-Lord	Completed Feb. 24
Blonde Ice	Paige-Brooks	3-1
Devil's Cargo	Calvert-Hudson	Completed Feb. 4
Money Madness	Rafferty-Beaumont	Completed Feb. 14

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (33)	In Production (2)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Julia Misbehaves	Garson-Pidgeon	1-19			
Three Musketeers (T)	Turner-Kelly	2-16			

— 1947-48 —

Alias The Gentleman (74)	Beery-Patrick	5-13	Mar	818	2-15
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept	803	2-17
B. F's Daughter	Stanwyck-Heflin	8-6	Apr	820	
Big City, The	O'Brien-Murphy	10-27			
Cass Timberlane (119)	Tracy-Turner	5-12	Jan	813	11-10
Bride Goes Wild, The	Johnson-Allyson	7-7	Mar	819	
Details under title: Virtuous					
Date With Judy, A	Beery-Powell	1-5			
Desire Me (91)	Garson-Hart	4-1	Oct		9-29
Details under title: A Woman of My Own					
Easter Parade	Astaire-Garland	12-8			
Gone With the Wind (T)	Gable-Leigh	Reissue			
Good News (T) (95)		3-31	Dec	810	12-22
Green Dolphin Street	Turner-Heflin	9-30		811	
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7	Feb	815	
Homecoming	Gable-Turner	9-15			
If Winter Comes (97)	Pidgeon-Kerr	6-9	Jan	814	1-5
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec	809	10-27
Luxury Liner (T)	Brent-Gifford	9-1			
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Master of Lassie	Gwenn-Leigh	9-29			
Details under title: Hills of Home					
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21
On An Island With You	Williams-Lawford	6-23			
Pirate, The (T)	Garland-Kelly	3-5			
Search, The	Clift-MacMahon				
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4
Summer Holiday	Rooney-DeHaven	7-8	Apr	821	
Southern Yankee	Skelton-Dahl	2-2			
State Of The Union	Tracy-Hepburn	10-13			
Tenth Avenue Angel (76)	O'Brien-Murphy	4-1	Feb	816	1-19
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov	808	10-13
Three Daring Daughters (T) (115)	MacDonald-Iturbi	11-25	Mar	817	2-16
Details under title: The Birds and the Bees					
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4
Details under title: Ballerina					

MONOGRAM

1947-48 Features	Completed (17)	In Production (1)
Westerns	Completed (4)	In Production (0)

NEW PRODUCTIONS

STAGE STRUCK

Drama—Started February 25

Cast: Audrey Long, Kane Richmond, Ralph Byrd, Conrad Nagel.

Director: William Nigh — Producer: Jeffrey Bernerd

Story: Story of the girls who come to Hollywood seeking picture careers.

RELEASE CHART

COMPLETED

— 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angels' Alley	Gorcey-Gray	11-24	3-7		
Released originally under title: When Strangers Marry					
Betrayed (66)	Mitchum-Hunter	Reissue	12-27	4706	
Campus Sleuth	Stewart-Preisser	12-8			
Dooks of New Orleans (70)	Winters-Young	11-24	3-21		
Dude Goes West, The	Albert-Storm	12-8	5-30	8	
Details under title: The Tenderfoot					
Fighting Mad (75)	Errol-Kirkwood	9-15	2-7	4709	
Details under title: A Palooka Named Joe					
French Leave	Cooper-Coogan	2-2			
Details under title: Kilroy On Deck					
High Tide (72)	Tracy-Castle	3-31	10-11	4701	10-13
I Wouldn't Be in Your Shoes	Castle-Knox	2-16			
Jiggs and Maggie in Society (66)	Yule-Riano	9-29	1-10	4704	
Jinx Money	Gorcey-Caldwell	1-19			
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703	9-15
Murder by Alphabet	Winters-Best	2-16			
Oklahoma Blues	Wakeley-Belmont	1-19	3-14		
Overland Trails (58)	Brown-Belmont	11-24	1-31	4751	
Perilous Waters (66)	Castle-Long	9-1	2-14	4707	
Rocky (76)	McDowall-Barrier	8-18	2-21	4705	
Rose of the Rio Grande (60)	Carroll-Movita	Reissue	2-28	4710	
Smart Politics (68)	Preisser-Stewart	9-15	1-3	627	1-5
Song of The Drifter (53)	Wakely-Coles	11-10	1-17	686	
Thunder On the Range	Brown-Hatton	2 2	3-28		

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-DeMille	12-23	9-16	2	7-21
Gangster, The (86)	Sullivan-Belita	2-17	11-22	3	11-10
Hunted, The (85)	Belita-Foster	4-14	4-7	6	
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19		1	2-17
Panhandle (84)	Cameron-Downs	9-29	2-22	5	
Smart Woman (90)	Bennett-Aherne	10-27	4-30	7	
Song of My Heart (89)	Sundstrom-Long	2-3	1-31	4	11-24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features	Completed (33)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Isn't It Romantic	Lake-DeWolfe	3-1			

— 1947-48 —

COMPLETED

Abigail, Dear Heart	Rains-Hendrix	2-2			
Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8-18
Alberquerque (C) (90)	Scott-Britton	3-3	2-20	4709	2-2
Big Clock, The (95)	Milland-O'Sullivan	3-17	4-9	4,13	2-2
Big Town After Dark (70)	Reed-Brooks	5-26	12-12	4,06	11-24
Big Town Scandal	Reed-Brooks	6-23			
Caged Fury	Denning-Ryan	9-29	3 5	4711	3-1
Connecticut Yankee, A (T)	Crosby-Fleming	6-24	7-2	4720	
Disaster	Denning-Marshall	2-16			
Dream Girl	Hutton-Carey	5-12			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Foreign Affair, A	Arthur-Lund-Dietrich	12-22			
Golden Earrings (95)	Milland-Dietrich	8-19	10 31	4 03	
Hatter's Castle	Mason-Kerr	Foreign	6-18	4718	
Hazard	Goddard-Carey	11-10	5-28	4716	
I Walk Alone (99)	Lancaster-Scott	12-23	1-16	4,08	12-22
Details under title: Deadlock					
Mr. Reckless	Eythe-Britton	11-10	3-26	4712	3-1
Details under title: Hard To Kill					
My Own True Love	Douglas-Calvert	7-7			
Long, Grey Line, The	Ladd-Reed	9-29			
Night Has A Thousand Eyes	Robinson-Russell	7-7			
Paleface, The (T)	Hope-Russell	8-18			
Road To Rio (100)	Crosby-Hope	1-6	12-25	4 07	11-24
Shaggy (C)	Joyce-Shayne		6-11	4717	
Saigon (94)	Ladd Lake	12-9	3-12	4710	2-16
'Sainted' Sisters, The	Lake-Caulfield	10 27	4-30	4715	
So Evil My Love	Milland-Todd	5-26			
Sorry, Wrong Number	Stanwyck-Lancaster	2-2			
Speed To Spare	Arlen-Rogers	10-27	5-14	4715	
Unconquered (T) (146)	Cooper-Goddard	8-19		4705	9-23
Waterfront At Midnight	Garcan-Hughes	12-8	6-25	4719	
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-18

REALART

RELEASE CHART

— 1947-48 —

REISSUE

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Millard-Ellers			736	
Argentine Nights	Ritz Bros.-Andrews Sis.				
Black Cat, The (72)	Ladd-Rathbone		Oct	1129	
Black Friday (71)	Karloff-Lugosi		Oct	1146	
Butch Minds the Baby (77)	Bruce-Crawford		Nov	1217	
Ex-Champ (72)	McLaglen-Brown			926	
Ghost of Frankenstein (67)	Chaney-Ankers		Jan	1212	
Give Us Wings (62)	L.T. Guys-D.E. Kids			1095	
Green Hell (87)	Fairbanks-Bennett		Dec	1017	
Hellzapoppin	Olsen-Johnson				
Invisible Man, The (71)	Rains-Stuart		Dec	623	
Invisible Man Returns (81)	Price-Hardwicke		Dec	1029	
Lady From Cheyenne (89)	Young-Preston		Sept	1121	
Lady In a Jam (85)	Dunne-Knowles		Sept	1208	
Little Tough Guy (83)	L.T. Guys-D.E. Kids		Mar	917	
Little Tough Guys In Society (73)	Little Tough Guys		Mar	929	
Model Wife (78)	Blondell-Powell			1124	
Mummy's Ghost (65)	Chaney-Carradine		Feb	1344	
Mummy's Tomb (61)	Foran-Chaney		Feb	1246	
Pittsburgh (91)	Wayne-Dietrich-Scott		Dec	1270	
Sin Town (74)	Bennett-Crawford		Jan	1296	
Son of Dracula (80)	Chaney-Allbritton		Jan	1295	
Storm, The (78)	Bickford-Foster		Feb	924	
Tight Shoes (69)	Crawford-Gwynne		Nov	1139	
When Tomorrow Comes (92)	Dunne-Boyer			948	
You're Not So Tough (71)	L.T.Guys-D.E.Kids			1063	

REPUBLIC

1947-48 Features	Completed (18)	In Production (1)
Westerns	Completed (7)	In Production (0)
Serials	Completed (2)	In Production (0)

NEW PRODUCTIONS

THE THRILL MAN

Melodrama—Started March 1

Cast: Russell Hayden, Lynne Roberts, Gordon Jones, John Holland, Grant Withers, Roy Barcroft, Stephanie Bachelor, John Newland, George Chandler, Gilbert Frye.

Director: Yakima Canutt — Producer: Franklin Adreon

Story: The thrills and troubles of the movie stunt men.

RELEASE CHART

COMPLETED

— 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alcatraz Prison Train	Barry-Martin	3-1			
Bandits of Dark Canyon	Lane-Waller		12-15	752	
Bill and Coo (Tr.) (61)	Burton's Birds		3-28	728	
Bold Frontiersman	Lane-Waller	12-22	4-1	754	
Details under title: Cimarron Trails					
California Firebrand	Hale-Booth	10-13	3-15	654	
Campus Honeymoon	Crane-Wilde	10-13	2-1	703	
Carson City Raiders	Lane-Waller	2-16			
Dangers of the Canadian Mounted (Serial)	Bannon-Belmont	10-27	4-24	792	
Daredevils of the Sky	Livingston-Clark	3-11			
G-Men Never Forget (Serial)	Moore-Ames	8-4	9-9	791	
Gallant Legion, The	Elliott-Booth	1-5			
Heart of Virginia	Martin-Lowery	12-22	4-10		
I, Jane Doe	Hussey-Carroll	11-24			
Inside Story, The	Hunt-Landigan	9-15	3-14	705	
Details under title: End of the Rainbow					

It's A Grand Old Nag (Tr.)	Cartoon Feature	12-20		761	
King of the Camblers	Wright-Martin	4-26			
Lightnin' in the Forest	Roberts-Douglas	12 8	3-15	706	
Macbeth	Welles-Nolan	7-7			
Madonna of The Desert	Castle-Roberts	11-10	2-23	704	
Main Street Kid, The	Pearce-Martin	9-29	1-1	701	
Moonrise	Clark-Russell	1-5			
Oklahoma Badlands	Lane-Coles	11-24	2-22	753	
Old Los Angeles	Elliott-McLeod	10-13			
Red Pony, The (T)	Loy-Mitchum	6-9			
Secret Service Investigator	Bridges-Roberts	2-16			
Slippy McGee	Barry-Evans	9-1	1-15	702	
Under California Stars (Tr.)	Rogers-Frazee	11-24			
Wild Frontier, The	Lane-Holt	5-12	10-1	751	10-13

RKO RADIO

1948 Features — **Completed (25)** — **In Production (5)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Blood On The Moon	Mitchum-Bel Geddes	3-1			
Boy With Green Hair (T)	O'Brien-Ryan				
Long Dedial, The	O'Hara-Douglas	3-1			

COMPLETED — 1947-48

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6		801	6 9
Crossfire (86)	Young-Mitchum	3-17		802	7-7
Riffraff (80)	O'Brien-Slezak	6-24		803	6-9
Seven Keys to Baldpate (66)	Terry-White	11-25		804	6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20		805	6-9

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd-Karloff	4-14		809	11-24
Night Song (102)	Andrews-Oberon	4-14		806	11-24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Holt-Leslie	8-4		808	11-24

NOT DESIGNATED

Arizona Ranger, The	Holt-Leslie	11-10			
Berlin Express	Oberon-Ryan	9-1			
Fighting Father Dunne	O'Brien-Dell	3-31			
Fort Apache	Fonda-Temple	8-18			
Details under title: War Party					
Good Sam	Cooper-Sheridan	8-18			
Guns of Wrath	Holt-Leslie	12-22			
I Remember Mama	Dunne-Homolka	6-9			
If You Knew Susie (90)	Cantor-Davis	1-20			2-16
Indian Summer	Knox-Sothern				
Joan of Arc	Bergman-Ferrer	10-13			
Le Silence Est D'or	Chevalier-Derrier	Foreign			
Miracle of The Bells, The	MacMurray-Valli	8-4			
Mr. Joseph Young of Africa	Johnson-Armstrong	1-5			
Mystery In Mexico	Lundigan-White	10-13			
Pearl, The	Marques-Armendariz	Foreign			
Race Street	Raft-Maxwell	9-1			
Rachel and the Stranger	Young Holden	9-1			
Details under title: Rachel					
Return of the Badman	Scott-White				
Roughshod	Sterling-Grahame	7-7			
Station West	Powell-Greer				
Tarzan and the Mermaids	Weissmuller-Joyce	8-4			
Tycoon (T)	Wayne-Day	2-3			2-8
Under Arizona Skies	Holt-Leslie	9-1			
Velvet Touch, The	Russell-Genn	10-13			
Western Heritage (60)	Holt-Leslie				2-16
Window, The	Hale-Kennedy	11-24			
Your Red Wagon	O'Donnell-Granger	7-7			

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25		862	6-9
Mourning Becomes Electra (172)	Russell-Redgrave	4-14			11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo	4-29		851	7-21
Song Is Born, A (T)	Kaye-Mayo	8-4			
Details under title: That's Life					

REISSUES

Bambi (70)	Disney Cartoon Feature	2-1			
Gun Law (60)	O'Brien-Oehman	10-3			
Border G-Man (60)	O'Brien-Johnston	11-14			
Lawless Valley (60)	O'Brien-Sutton	1-30			
Painted Desert (60)	O'Brien-Johnston	12-19			
Trouble In Sundown (60)	O'Brien-Whitley	3-2			

SPECIALS

Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

SCREEN GUILD

1947-48 Features — **Completed (9)** — **In Production (0)**

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast	9-20		X-2	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle in Harlem (71)	Stepin Fetchit	2-28		X-3	
Road to the Big House (72)	Sheldon-Doran	12-27		4706	
Prairie, The (80)	Aubert-Baxter	3-13		4705	
Trail of the Mounties (42)	Hayden-Holt	3-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt	12-13		4707	

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden	3-15		HC07	
Texas Trail (59)	Boyd-Hayden	4-12		HC08	
Partners of the Plains (71)	Boyd-Hayden	4-26		HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10		HC10	
Heart of Arizona (68)	Boyd-Hayden	6-14		HC11	
Bar 20 Justice (65)	Boyd-Hayden	7-19		HC12	
Frontiersman, The	Boyd-Hayden	11-8		HC15	
Sunset Trail	Boyd-Hayden	11-25		HC16	
Pride of the West	Boyd-Hayden	1-3		HC13	
In Old Mexico	Boyd-Hayden	2-7		HC14	
Silver on the Sage	Boyd-Hayden	3-6		HC17	
Renegade Trail	Boyd-Hayden	4-10		HC18	

EDWARD SMALL REISSUES

Duke of West Point	Fontaine-Hayward				
King of The Turf	Menjou-Costello				
Miss Annie Rooney	Temple				
Run-Away Daughter	Stanwyck-Young				

SELZNICK—S.R.O.

Features — **Completed (5)** — **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Intermezzo (70)	Bergman-Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant-Loy	10-13			
Paradine Case, The (132)	Todd-Peck	12-23			1-19
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1948 Features — **Completed (21)** — **In Production (5)**

NEW PRODUCTIONS

THE GAY INTRUDERS

Comedy—Started March 3

Cast: John Emery, Tamara Geva, Leif Ericson, Virginia Gregg, Sara Berner, Roy Roberts.

Director: Ray McCarey — Producer: Frank Seltzer

Story: Stage couple each hires a psychiatrist to watch the other when their quarrels threaten their career.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Apartment for Peggy	Crain-Holden	1-19			
For Fear of Little Men	Power-Baxter	2-16			
Street With No Name, The	Stevens-Lawrence	1-5			
Unfaithfully Yours	Harrison Darnell	3-1			

1947-48

Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb	707	2-17
Call Northside 777 (111)	Stewart-Walker	10-13	Feb	805	2-2
Captain From Castile (T) (140)	Powers-Peters	12-9	Jan	801	12-8
Carnival in Costa Rica (T) (95)	Haymes-Helm	4-29	Apr	710	3-31
Challenge, The (68)	Conway-Vincent	11-24	Mar	807	2-16
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec	731	12-8
Deep Waters	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct	729	9-29
Fury at Furnace Creek	Mature-Gray	9-15			
Details under title: Ballad of Furnace Creek					
Gentleman's Agreement (118)	Peck-McGuire	6-9	Mar	806	11-24
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Give My Regards to Broadway (T)	Guild-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-26
Ideal Husband, An (T) (96)	Goddard-Wilding		Mar	809	
Iron Curtain, The	Andrews-Tierney	12-8			
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Late George Apley, The (98)	Colman-Cummins	7-8	Apr	712	2-17
Law and Martin Rome, The	Mature-Conti	1-5			
Details under title: The Chair for Martin Rome					
Let's Live Again (67)	Emery-Brooks	11-24	Apr	813	
Margie (T) (94)	Crains-Young	2-18	Nov	646	10-28
Meet Me at Dawn (81)	Eythe-Court		Apr	812	
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
Moss Rose (82)	Cummins-Mature		June	717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730	10-13
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr	714	4-14
Scudda Hoo! Scudda Hay! (T) (95)	Haver-McCallister	3-17	Apr	811	
Sitting Pretty (84)	Young-O'Hara	11-10	Apr	810	
Scudda Hoo! Scudda Hay! (T) (95)	Grable-Haymes	12-10	Jan	703	1-6
Snake Pit, The	deHavilland-Genn	8-4			
Tender Years, The (81)	Brown-Hutchinson	9-1	Jan	803	12-8
That Lady in Ermine (T)	Grable-Fairbanks	11-10			
Details under title: This Is the Moment					

Thirteen Lead Soldiers	Conway-Wescott	...12-22	... Apr	814		
13 Rue Madeleine (95)	Cagney-Annabella	6-10	...Jan	702	1-6	
Thunder In the Valley (T) (103)	Garner-McCallister	...7-22	...Nov			
Rev. under title: Bob, Son of Battle						
Walls of Jericho	Wilde-Darnell	11-10				
You Were Meant for Me (91)	Crain-Dailey	9-15	....Feb	802	2-2	

REISSUES

Alexander's Ragtime Band (106)	Power-Faye	Mar	709		
Drums Along the Mohawk (103)	Colbert-Fonda	Oct	741		
Grapes of Wrath (128)	Fonda-Darnell	Dec	745		
How Green Was My Valley (118)	Pidgeon-O'Hara	Sept	727		
Les Miserables (105)	March-Laughton	Jan	704		
Mark of Zorro (93)	Power-Darnell	Oct	740		
Stanley and Livingstone (101)	Tracy-Greene	Jan	705		
Swamp Water (90)	Brennan-Huston	Sept	728		
Tobacco Road (84)	Tierney-Andrews	Dec	744		
Western Union (95)	Young-Scott	June	719		

SOL WURTZEL PRODUCTIONS

Arthur Takes Over	Collier-Cowan	12-22			
Backlash (66)	Travis-Rogers	9-30	...Mar	711	
Crimson Key (76)	Taylor-Dowling	3-31	...July	722	7-7
Dangerous Years, The (62)	Halop-Todd		...Feb	804	.12-22
Half-Past Midnight (69)	Taylor-Knudsen	...11-24	...Mar	808	...2-15
Invisible Wall, The (73)	Castle-Christine	6-9	...Oct	732	..10-11
Jewels of Brandenburg (66)	Travis-Chairal		...May	716	...4-10
Roses Are Red (67)	Castle-Knudsen	6-23	...Dec	734	..11-10
Second Chance (62)	Taylor-Currie		...Sept	726	...7-21
Strange Journey (65)	Kelly-Massen	5-27	...Feb	708	..9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1947-48 Features **Completed (28)** **In Production (0)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

— 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Arch of Triumph (120)	Bergman-Boyer	...7-22	...3-48	Ent	
Atlantis (90)	Montez-Aumont	3-3	...3-48	Neb	
Body and Soul (104)	Garfield-Palmer	1-20	..1147	Ent	8-18
Christmas Eve (90)	Mason-Calvert	.....For		GFD	
Dead Don't Dream	Boyd-Brooks	8-4		BB	
False Paradise	Boyd-Brooks	9-1		BB	
Heaven Only Knows (97)	Cummings-Donlevy	12-23	...9-47	Neb	8-4
Henry V (T) (134)	Olivier-Newton	.....For	...9-47	GFD	...4-29
Happy's Holiday (60)	Boyd-Ware	9-30	...7-18	BB	5-12
Intrigue (90)	Raft-Havoc	5-12	..12-47	Lis	1-5
Laff Time (C)	Olsen-Jannsen	9-30		Re	
Details under Misc. Independents Chart					
Mad Wednesday (80)	Lloyd-Walburn	10-1		Stg	3-3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Raft-Blondell	12-9	...9-47	Hgs	11-10
Miracle Can Happen, A	All-Star	8-5	..11-47	Beg-Mor	
Personal Column	Sanders-Ball	11-11	...7-25	Smg	7-21
Details under title: Personal Column					
Pitfall, The	Powell-Scott	2-2			
Red River	Wayne-Clift			Hks	
Roosevelt Story (80)	Documentary	11-47		U-L	7-7
Silent Conflict	Boyd-Brooks	7-21		BB	
Sleep My Love (97)	Colbert-Cummings	..6-9		Ri	1-19
So This Is New York	Morgan-Vallee	...10-13		Ent	
Stampede	Wayne-O'Sheridan	.9-30		Hks	
Details under title: Red River					
Strange Gamble	Boyd-Clyde	9-1		BB	
Texas, Brooklyn, and Heaven	Madison-Lynn	2-16			
Time of Your Life, The	Cagney-Bendix	5-26		Cgy	
Vendetta	DeGeorge-Brooke	...8-19		Hgs	

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (29)** **In Production (6)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Brain of Frankenstein	Abbott-Costello	2-16			
Foudin' Fussin' and Fightin'	O'Connor-Main	3-1			
Details under title: The Wonderful Race at Rimrock					
Judge's Wife, The	March-Eldredge	2-2			
Mr. Peabody and the Mermaid	Powell-Blyth	1-19			
One Touch of Venus	Walker-Gardner	2-16			
Saxon Charm	Montgomery-Hayward	2-16			

— 1947-48 —

All My Sons	Robinson-Christians	.10-13			
Another Part of The Forest	March-Blyth	11-10			
Are You With It	O'Conner-San Juan	.11-24			
Beware of Pity (102)	Palmer-Lieven	....Foreign			11-10
Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23			
Details under title: Adventures of Black Bart					
Bush Christmas (70)	Rafferty-Fernside	..Foreign			12-8
Casbah	DeCarlo-Martin	10-27			
Captain Boycott (92)	Donat-Granger	....Foreign	...Jan	652	...12-8
Double Life, A (105)	Colman-Hasso	6-23	...Mar		1-19
Details under title: Imagination					
Exile, The (95)	Fairbanks-Montez	5-12	...Nov	630	..10-27
Holiday Camp (97)	Robson-Price	.....Foreign			2-15
Hungry Hill (92)	Lockwood-Price	....Foreign			10-27
Jassy (96)	Lakewood-Price	...Foreign			
Letter From An Unknown Woman	Fontaine-Jourdan	...9-15			
Lost Moment, The (89)	Cummings-Hayward	..3-31	...Dec	626	..10-27
Details under title: The Lost Love					
Man-Eaters of Kumaon	Sabu-Page	12-22			
Naked City, The (96)	Fitzgerald-Duff	7-7	...Mar		2-2
Nicholas Nickleby (94)	Hardwicke-Bond	...Foreign			11-24
Pirates of Monterey (T) (77)	Montez-Cameron	5-13	...Dec	632	..11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	..5-26	...Oct	625	...9-15
River Lady (T)	DeCarlo-Duryea	8-4			
Secret Beyond the Door (99)	Bennett-Redgrave			....Feb	1-19
Senator Was Indiscreet, The (81)	Powell-Raines		7-7	...Jan	12-22
Singapore (79)	MacMurray-Gardner	..3-17	...Sept	622	...8-18
Tap Roots (T)	Heflin-Hayward	6-23			
Tawny Pipit (81)	Miles-John	.....Foreign			9-15
Up In Central Park	Durbin-Haymes	10-13			
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	...Oct		10-13
Woman's Vengeance, A (96)	Boyer-Blyth	8-4	...Feb		1-5
Details under title: The Mortal Coil					

WARNER BROTHERS

1947-48 Features **Completed (30)** **In Production (4)**

NEW PRODUCTIONS

SUNBURST

Melodrama—Started March 3

Cast: Dane Clark, Geraldine Brooks, S. Z. Sakall.

Director: Felix Jacoves Producer: Saul Elkins

Story: Hit-and-run driver searches for and falls in love with his victim.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Don Juan (T)	Flynn-Lindfors	10-27			
Key Largo	Bogart-Bacall	1-5			
One Sunday Afternoon (T)	Morgan-Paige	2-16			

— 1947-48 —

COMPLETED					
Always Together (78)	Reynolds-Hutton	6-23	...1-10	713	..12-22
Details under title: Love at First Sight					
April Showers (94)	Carson-Sothern	9-15	...3-27	719	
Big Punch, The	Morris-Maxwell	2-2			
Details under title: The Fighting Terror					
Christopher Blake	Smith-Douglas	9-15			
Dames Don't Talk	Mayo-Bennett	3-1			
Dark Passage (106)	Bogart-Bacall	11-25	...9-27	703	...9-15
Deep Valley (104)	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never (104)	Flynn-Lupino	11-26	..11-22	708	..11-10
I Became A Criminal (78)	Howard-Gray	....Foreign	3-6	717	...2-16
John Loves Mary	Reagan-Neal	2-2			
Johnny Belinda	Wyman-Ayres	9-15			
Life With Father (T) (118)	Dunne-Powell	4-15		702	9-1
My Girl Tisa (95)	Palmer-Wanamaker	..6-9	2-7	715	2-2
Details under title: Ever The Beginning					
My Wild Irish Rose (T) (101)	Morgan-King	10-14	..12-27	711	..12-22
Night Unto Night	Lindfors-Reagan	...9-30			
One Last Fling	Smith-Scott	2-16			
Romance in High C (T)	Carson-Paige	6-23			
Rope (T)	Stewart-Chandler	2-2			
Silver River	Flynn-Sheridan	5-12			
Strange Meeting	Davis-Davis	10-13			
Details under title: Winter Meeting					
That Hagen Girl (83)	Reagan-Temple	6-23	...11-1	707	..10-2
Details under title: Mary Hagen					
To The Victor	Morgan-Lindfors	...8-18	...4-10	720	
Treasure of Sierra Madre (126)	Bogart-Huston	3-31	...1-24	714	...1-19
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unsuspected, The (103)	Rains-Caulfield	2-3	..10-11	706	...9-29
Voice of The Turtle (103)	Parker-Reagan	3-3	...2-21	716	1-5
Woman in White, The	Parker-Young	10-14			
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			

REISSUES

Adventures of Robin Hood (102)	Flynn-deHavilland	Reissue	...3-13	718	
Anthony Adverse (116)	March-DeHavilland	Reissue	..12-13	709	
Bad Men of Missouri (71)	Morgan-Wyman	Reissue	..10-4	704	
Each Dawn I Die (84)	Cagney-Raft	Reissue	..10-4	705	
Jezebel (93)	Davis-Fonda	Reissue	..12-13	710	
Slight Case of Murder, A (85)	Robinson	Reissue	..12-13	712	

REISSUES

Sea Hawk, The (109)	Flynn-Rains	Reissue	...4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	...4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	...12-7	608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	...12-7	609	

The Boxoffice Bells Are Ringing for the RIVOLI!

WORLD PREMIERE

March 16 for Broadway's Famous Long-Run House!



JESSE L. LASKY PRODUCTIONS, Inc.
presents RUSSELL JANNEY'S

THE MIRACLE OF THE BELLS

Starring

FRED MacMURRAY · Valli · FRANK SINATRA

with LEE J. COBB · HAROLD VERMILYEA

Produced by JESSE L. LASKY and WALTER MacEWEN · Directed by IRVING PICHEL · Screen Play by BEN HECHT and QUENTIN REYNOLDS

Released through RKO RADIO PICTURES, Inc.

$3 per Year

Film BULLETIN

25c per Copy

MARCH 29, 1948

JOE EXHIBITOR SPEAKS

IS THE EXHIBITOR DOING HIS SHARE?

...and is the distributor?

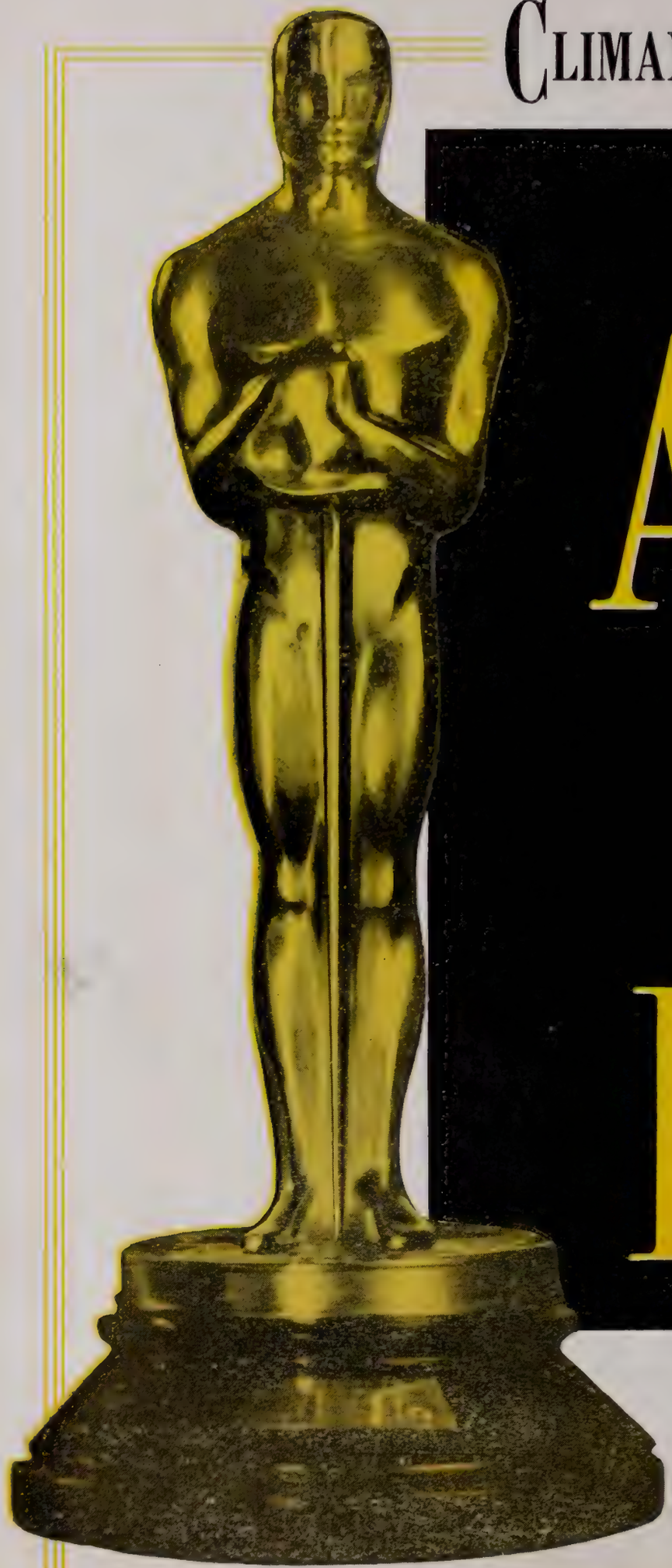
Page Seven

THE STORY BEHIND THE NEWS!

News and Opinion

Starting on Page 9

CLIMAXING THE GREATEST A



Th

ACAD
AWA
PICTU

The Academy Award
For The
BEST PICTURE!



M IN MOTION PICTURE HISTORY!

MY
D
RE!

Darryl F. Zanuck
presents

GREGORY PECK
DOROTHY McGUIRE
JOHN GARFIELD
in LAURA Z. HOBSON'S

Gentleman's Agreement

Celeste HOLM · Anne REVERE · June HAVOC · Albert DEKKER · Jane WYATT · Dean STOCKWELL · Sam JAFFE

Produced by DARRYL F. ZANUCK · Screen Play by MOSS HART · Directed by ELIA KAZAN

20th CENTURY-FOX

The Academy Award
or The Best Direction
by ELIA KAZAN



The Academy Award For
The Best Performance By
An Actress in a Supporting
Role CELESTE HOLM



HERE'S ONE FOR

When a picture in its second week breaks first week records, then, brother, you've got a picture!

That is what "NAKED CITY" did in its second week at the Capitol Theater on Broadway

THE BOOKS!

"NAKED CITY"

is the

BIG PICTURE

with the

BIG STAYING POWER

Mark Hellinger's

"NAKED CITY"

STARRING

BARRY FITZGERALD

and featuring

HOWARD DUFF • DOROTHY HART • DON TAYLOR

Directed by JULES DASSIN • Produced by MARK HELLINGER

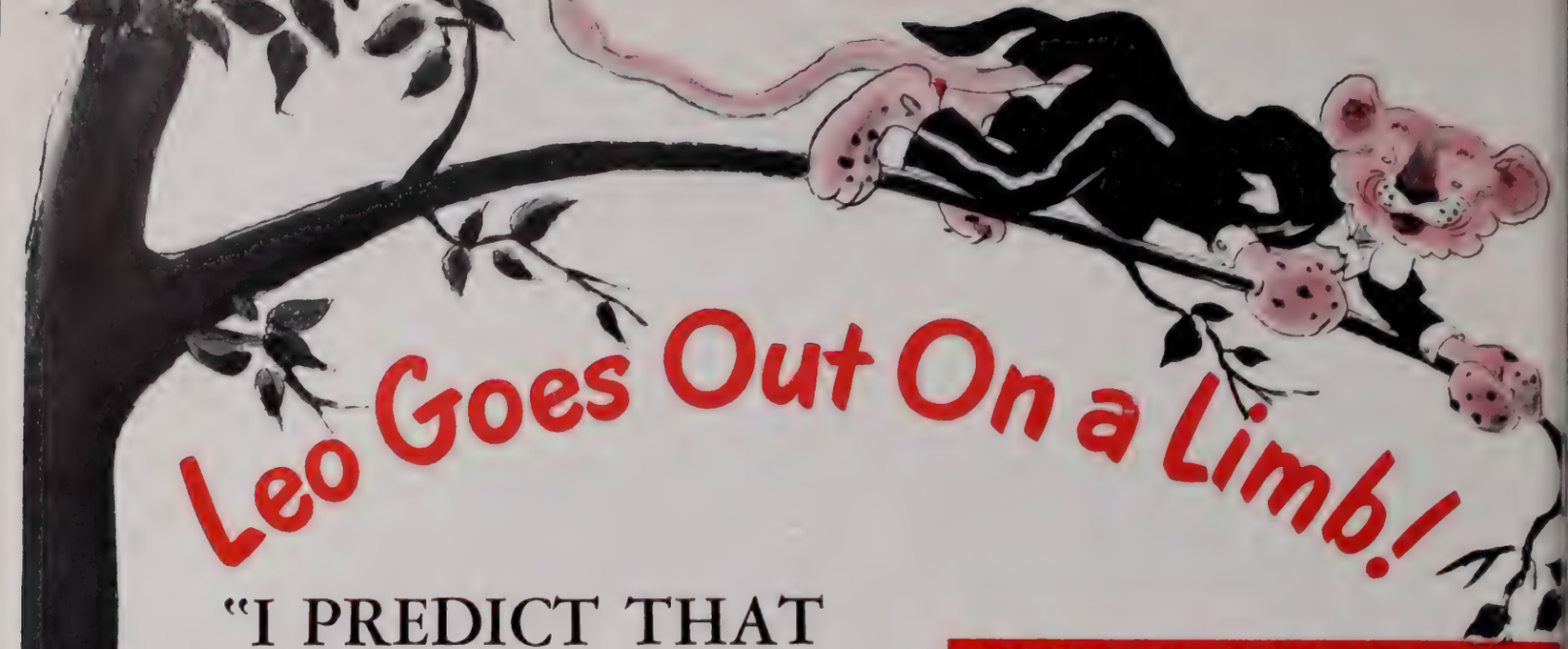
Associate Producer, JULES BUCK

Screenplay by ALBERT MALTZ and MALVIN WALD • From a Story by MALVIN WALD

A UNIVERSAL-INTERNATIONAL RELEASE

Universal International

Ride high with U-I



Leo Goes Out On a Limb!

"I PREDICT THAT THESE THREE PICTURES WILL BE CANDIDATES FOR THE 'TEN BEST' OF 1948!"

Metro-Goldwyn-Mayer and Liberty Films present
SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
ANGELA LANSBURY
ADOLPHE MENJOU
LEWIS STONE
in
FRANK CAPRA'S
"STATE OF THE UNION"
Based on the Play by Howard Lindsay and Russel Crouse
Screen Play by Anthony Veiller and Myles Connolly
Associate Producer Anthony Veiller
Produced and Directed by FRANK CAPRA
A Metro-Goldwyn-Mayer Picture

M-G-M presents
CLARK GABLE · LANA TURNER
ANNE BAXTER · JOHN HODIAK
in
"HOMECOMING"
RAY COLLINS · GLADYS COOPER · CAMERON MITCHEL
A MERVYN LeROY PRODUCTION
Original Story by Sidney Kingsley · Adaptation by Jan Lustig
Screen Play by Paul Osborn
Directed by MERVYN LeROY
Produced by SIDNEY FRANKLIN
A Metro-Goldwyn-Mayer Picture

M-G-M presents
IRVING BERLIN'S
"EASTER PARADE"
Starring
JUDY GARLAND · FRED ASTAIRE
PETER LAWFORD
ANN MILLER
Color by TECHNICOLOR
Lyrics and Music by IRVING BERLIN
Musical Numbers Directed by ROBERT ALTON
Directed by CHARLES WALTERS
Produced by ARTHUR FREED
A Metro-Goldwyn-Mayer Picture

Remember what we say here! And remember that it is still early in the year and there are many other M-G-M Big Ones to come! That's why there's a new industry slogan:

"M·G·M GREAT IN '48"

EDITORIAL

☆

THINK IT OVER

Unconquerable

Great minds have purposes, others have wishes. Little minds are tamed and subdued by misfortune; but great minds rise above them.

—WASHINGTON IRVING.

☆

Film BULLETIN

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Joe Exhibitor Asks —

IS THE EXHIBITOR DOING HIS SHARE?

To the Editor
FILM BULLETIN

Dear Sir:

I never expected there would be so long a lapse between my last letter to you and this one. The reason is that I have been wallowing in a slough of despondency (is that what they call it?) and just haven't been in the mood to write.

You see, all this depression talk in the industry these past few months and the lack of enthusiasm the film big shots have been showing for the future of this business (and even for the pictures they produce — except in the terms their salesmen ask for them) is bound to get a guy down. Especially a guy like myself, who has practically everything he owns tied up in this movie business.

What's wrong with us? Have we really grown too self-satisfied and lazy? Have we forgotten that we're in show business — a business that appeals to the emotions, a business that requires constant initiative and ingenuity in exploitation?

Every once in a while I read in the trade papers statements by film executives about what the exhibitors have to do to preserve this industry. They tell us we have to pay more for our pictures, that we have to give them longer runs, that we have to advertise more. They talk as if the theatre owners are just along for a free ride on the gravy train, reaping profits without any of the work or risk.

Some of the criticism levelled at exhibitors is justified, no doubt. I know certain of my brethren who do nothing or very little to maintain this industry's leadership in the entertainment field and who make little or no effort to justify their mission as showmen. But, I also know many who do their job well, very well.

The role of the theatreman in the development of our industry has never been fully appreciated, by the film men, I mean. The exhibitor's sweat and invention in advertising has glossed over more Hollywood failures than we could ever enumerate. If all the cases in which sheer showmanship by theatremen have pulled Hollywood's chestnuts out of the fire were laid end to end, they would reach the whole distance between one good Columbia picture and the next!

Of course, most of that showmanship used to have its origin in the film companies and their affiliated theatres. But that hasn't been the case in recent years — and that is one of the main reasons for the slump we're in. Maybe we exhibitors should ask: "Are the producers, distributors and their theatre chains doing *their* share to preserve the industry's entertainment leadership?

I say, frankly, they are NOT. At least sixty (60) percent of the pictures released come to exhibitors with practically NO ADVANCE SHOWMANSHIP. Almost no money or effort is expended at the source to arouse the interest of the exhibitor or the public in that bulk of the movie product — and lots of it *could* be exploited to earn far more than it does.

The fact is, my friend, that the big movie companies and their theatre affiliates have gone the way of so many big businesses — bookkeepers make the decisions. With pencil on paper, they show the executives that $50,000 less spent on advertising each picture will save a million or two for the year. And $50 less spent for advertising by each of the circuit's 500 theatres will save $25,000 per week.

That's the kind of penny-wise and pound-foolish "logic" that has crept into film company reasoning and is robbing the industry of its leadership in showmanship — the kind of leadership the rank-and-file exhibitors have a right to expect from the film companies.

Maybe what I'm looking for is some encouragement to have faith in this business that means so much to me.

Best wishes to you.

Sincerely yours,

JOE EXHIBITOR.

RADIO CITY MUSIC HALL ATTRACTION!!!



DORE SCHARY
presents

IRENE DUNNE

in

GEORGE STEVENS'

Production of

"I REMEMBER MAMA"

co-starring

BARBARA BEL GEDDES
OSCAR HOMOLKA
PHILIP DORN

with

Sir Cedric Hardwicke · Edgar Bergen · Rudy Vallee · Barbara O'Neil





RKO RADIO

Executive Producer and
GEORGE STEV
Produced by HARRIET PARS
Screen Play by DeWITT BODEE
Based Upon the Play by JOHN VAN D

Film BULLETIN

Volume 16, Number 7
March 29, 1948

News and Opinion

Myers Vows 'Unrelenting Opposition' To ASCAP Fees

The Lewis bill, which looked deader than the proverbial door-nail when the House sub-committee of the Judiciary on Patents, Trade-Marks and Copyrights voted 5 to 1 against it last Tuesday (23rd), suddenly appeared to have gotten a new lease on life two days later when Rep. Lane (D., Mass.) moved for reconsideration. It is likely that the measure will now come to the attention of the full Judiciary Committee, possibly this week.

Regardless of the outcome of this effort to legislate the transferral ASCAP charges from exhibitors to the film producers, Allied's A. F. Myers pledged the organization to continue "unrelenting opposition" to ASCAP, as long as it retains the right to fix arbitrary rates.

At hearings before the sub-committee last Monday, H. R. 5014 was stoutly supported by five spokesmen for Allied, while opposition was furnished by the TOA and MPAA. It was obvious that the committee was confused by the conflict of opinion between the two exhibitor groups and the issue was effectively beclouded by claims of TOA representatives that some Allied units harbor affiliated theatres. This led to a lengthy wrangle, with the interest of the committee's membership in the measure itself dwindling by th minute.

FORESEES COMPETITION

Myers, general counsel of Allied, told the House group that the Lewis bill would "inject some good, old-fashioned competition into the fixing of the public performing rates by pitting the combined copyright owners against the powerful, well-organized motion picture producers."

He termed ASCAP's recent revision of its new rate demands a "strategic retreat" to ward off pending litigation and legislation, and accused the TOA of having "connived with ASCAP in inflicting these increased rates on the theatres."

The members of Allied, Myers said, are "willing to take their chances under the bill."

Other Allied spokesmen: Sidney E. Samuelson (ASCAP rates "completely one-sided, with constant increases made without negotiations"); Trueman T. Rembusch (fees could be "easily absorbed" by the producers, since ASCAP theatre collections for 1946 equalled only one-third of one percent of film production costs); Martin G. Smith, Joseph P. Uvick.

GAMBLE OPPOSED

Ted R. Gamble, president of TOA, stated that his objection to the Lewis bill is based on the fact that "the ASCAP license fee is not removed, but is merely passed on to the producers and distributors . . . and will then, in turn, undoubtedly be charged . . . to the theatre owners."

He argued that thousands of exhibitors are "in a better economic and political position to bargain with ASCAP than are a handful of producers and distributors."

When Gamble asserted that the issue was really an "internal fight," a member of the House committee inquired if it was his opinion that Allied was using Rep. Earl R. Lewis (R. Ohio), the bill's sponsor, as a 'scapegoat." The TOA leader replied, "It amounts to that."

ALLIED & AFFILIATES

A row ensued between TOA and Allied representatives over the question of affiliated theatre membership. Gamble and Herman M. Levy, TOA general counsel, alleged that several Allied units have affiliated members. Smith and Uvick answered that their Ohio and Michigan regionals accept affiliates as associate members on local legislative matters, but they have no voice or vote in formulating organization policies.



DARRYL F. ZANUCK
It was balm for 'Wilson'

Also opposing the measure were Adolph Schimel, secretary of Universal and member of the MPAA copyright committee; Abe Montague, Columbia sales manager; Edwin P. Kilroe, 20th Century-Fox and chairman of the MPAA copyright committee; James M. Barnes, counsel for SIMPP, and A. Julian Brylawski, TOA legislative chief.

Montague: "As a distributor, I assure every exhibitor . . . not only will we want back what we pay out (to ASCAP), but the costs as well."

'Oscar' Badly In Need Of A Shot In The Arm

Two surprises highlighted the 20th annual Academy Awards clambake. One was the selection of Loretta Young as the best actress. The other, the woeful lack of interest and the dismal, drawn-out handling of what was once the movie capital's most publicized, most elegant event.

Originally a family affair, open only to bona fide members of the industry, while a popeyed public waited breathlessly — outside — for the momentous results, this year's shindig underwent a marked change. It was held in the Shrine Auditorium, a dingy public hall in an out-of-the-way section of Los Angeles, and prominent studio people had to be coaxed to attend. Tickets that were almost priceless in the past were available to almost anyone who asked and, at the last moment, more than 500 balcony seats were offered to the bleacherites gathered outside. The whole aggregation in the hall sat through three boring hours of generally predictable (with the noted exception) awards.

VOTE BIDDING BAD TASTE

Nor was Oscar helped this year by Movietown's press agents, whose frantic efforts to secure votes for their clients lost all subtlety and were in blatant bad taste.

Obviously, the decline in local interest will be reflected throughout the country and will not benefit the industry. The Academy Awards have been and still could be a tre-

(*Continued on Next Page*)

RESCIND 'FALLEN ARCH' PRICE POLICY

An editorial in the February 2 issue of FILM BULLETIN was titled "The Fallen 'Arch' Policy." It urged officials of Enterprise Productions and United Artists to reconsider their decision to insist upon advanced admission prices for "Arch of Triumph." The editorial said:

"Not only will the whole industry benefit in good will by their withdrawal of the policy announced, but we are certain that 'Arch of Triumph' will profit far more by a general release at regular prices."

Last week, the Enterprise board of directors took the extraordinary action of rescinding the advanced admissions policy. The board pointed to a recent statement (quoted in the FB editorial) by Charles M. Reagan, Paramount vice-president in charge of distribution, to the effect that upped prices dictated by distributors is an ill-advised policy.

U-I STILL CONSIDERS

This move leaves only one company still considering advanced admissions for a forthcoming release. Universal-International is toying with the plan for "All My Sons." However, sales chief William A. Scully is known to have cooled toward the idea in recent days, and the Enterprise action will likely prove the clincher against it.



BEST ACTRESS
She was a surprise

'Oscar'

(*Continued from Page 9*)

mendously effective tub-thumping event, the stunt needs a shot in the arm. Its promoters would be wise to return to first principles in handling future events.

Twentieth Century-Fox walked off with top honors, boasting two triple-award pictures. "Gentleman's Agreement" was named best production of 1947, as well as supplying the top director, Elia Kazan, and best supporting actress, Celeste Holm. "Miracle on 34th Street" rated best supporting actor (Edmund Gwenn), best original motion picture story and best written screen play.

In accepting the award for "Gentleman's Agreement," Darryl Zanuck gave voice to a matter that is known to have rested heavily on his heart for the past three years. He told the assemblage of his disappointment over the failure of "Wilson" (he considers it his finest production) to win the award. But, embracing the Oscar he was holding, he said, "This makes up for previous disappointments."

COLMAN CONNECTS

Ronald Colman finally latched on to his first Oscar after 25 years of starring roles, his performance in "A Double Life" (U-I) winning him the best actor award. Dark horse Loretta Young nosed out the favorite, Rosalind Russell ("Mourning Becomes Electra"), for the best actress award with her adroit performance as the Swedish-American politician in "The Farmer's Daughter" (RKO).

20th Profit Down, But Still Healthy 14 Millions

The drop in 20th Century-Fox profits for 1947 was about eight and a-half million below the '46 net, but it still left a handsome $14,000,000 to show for last year's labor.

Gross income from film rentals and theatre receipts (subsidiaries National Theatres and Roxy Theatre were included) was estimated to be $174,400,000 for the fifty-two weeks ended last December 27, about 10 million less than the year before. The tax bite was about 9 million, compared to $14,650,000 for the previous year.

The 14 million net is equivalent to $4.81 per share on the outstanding common stock, after preferred dividends. In 1946, about 40,000 less shares of the common earned $7.90 a share.

General Approval Of British Tax Deal Here

Neither the British nor the Americans involved in the pact for the removal of England's 75% tax on our films desire to give anybody the impression that they are happy about the terms of the settlement. Both sides, as a matter of fact, are going to great pains to make it clear that the compromise is not what they wanted or expected.

In this country, the film moguls have been uttering only the most cautious statements, all in the tone: "It's the best of a bad situation." In London, isolated squawks continue to be heard in the House of Commons and in the press, but a great deal of the opposition to the pact appears to be an effort to make political capital against the Government. The London Financial Times hit a high comedy note in its complaint: "We couldn't have come off worse in the negotiations if we had been represented by the four Marx Brothers."

REALLY SATISFIED

Confidentially, most American film executives might admit that they are quite happy about the solution, even though it isn't all they would have liked to have. It eases the financial situations for their companies considerably, and they feel that certain long-range benefits, such as prudence in production, might prove to be valuable by-products of the seven-months' war with the British.



BEST ACTOR
After 25 long years

In New York, the Motion Picture Export Association, foreign arm of the MPAA, formally approved the agreement after hearing Eric Johnston's report of the settlement and voted to lift the embargo on film shipments to Britain as soon as Parliament officially ratifies the pact. It is scheduled to be among the first items for consideration by the British legislators after the Easter recess, probably before the end of this week.

Johnston was accompanied on his return to this country by James Mulvey, president of Goldwyn Productions, who represented the Society of Independent Motion Picture Producers in the negotiations. Mulvey was lauded by Johnston as "indispensable" in the settlement and responsible for many of the concessions accorded the independent producers.

MAKES PREDICTIONS

Among the predictions Johnston made:

—A substantial increase in American film production in England as one way of putting frozen funds to work.

—Distribution of British pictures in this country will be stepped up considerably. (British mogul J. Arthur Rank promised to ship in 30 features this year.)

—A theatre building boom both in the U. S. and abroad.

—Little or no reduction in Hollywood production schedules as a result of the anticipated flood of British films and increased American production in English studios.

The reduction in the revenue American producers can take out of England requires Hollywood to cut operating costs, but it "isn't going to sacrifice quality," Johnston told the radio audience over a national NBC hookup. He said that the months of impasse forced Hollywood to concentrate its efforts on the production of better films, and predicted that the coming months will see the release of "an increasing number of superior pictures."

Goldman Continues To Take 'Licking' In Philly

William Goldman, Philadelphia independent, is apparently content to take all the "licking" the Warner Circuit and the major distributors want to give him.

His Erlanger Theatre in downtown Philly, already awarded $375,000 by Federal Courts as damages for being shut out of first run product, and with another anti-trust suit for $8,000,000 pending, was reopened for a successful seven-weeks run with Metro's "Cass Timberlane," then promptly shuttered again. Next day, this advertisement appeared in the local newspapers:

"We regret we must again close the Erlanger Theatre due to our inability to obtain suitable motion pictures.

"We wish to thank all of our friends for their patronage and when suitable pictures are made available, the Erlanger Theatre will reopen with the same personalized service, free parking facilities and fine entertainment for your pleasure.

"WILLIAM GOLDMAN THEATRES
"(A Philadelphia Owned and Operated Company)"

Hollywood Labor Scene Not Clarified By Hearings

The month-old Congressional investigation of Hollywood's muddied labor scene was temporarily adjourned (until May 17) with only one point definitely proved — that it is all very confusing.

(*Continued on Page 26*)



JOHNSTON & MULVEY
They were indispensable

'STATE OF THE UNION' CAPRA DELIVERS A SMASH HIT!

Rates ● ● ● + generally; slightly less in action spots

Metro-Goldwyn-Mayer (Liberty Films)
120 Minutes
Spencer Tracy, Katharine Hepburn, Van Johnson, Angela Lansbury, Adolphe Menjou, Lewis Stone, Howard Smith, Charles Dingle, Maidel Turner, Raymond Walburn, Margaret Hamilton, Art Baker, Pierre Watkin, Florence Auer, Irving Bacon, Charles Lane, Patti Brady, George Nokes, Carl "Alfalfa" Switzer, Tom Fadden, Tom Pedi.
Produced and directed by Frank Capra.

Frank Capra's production of the prize-winning Howard Lindsay-Russell Crouse play, "State of the Union", is undoubtedly a labor of love, and it should bring forth much happiness for the majority of exhibitors. Mr. Capra has gleefully sunk his teeth into the current and forthcoming political scene and has come up with a miraculously timely chunk of entertainment that will have the whole nation talking. There will be controversy, but the kind that stimulates the boxoffice. Politicians, labor, industry, pressure groups, Communists, all feel the bite of the mace sinking deep as the Anthony Veiller-Myles Connolly screenplay flays corruption and bears the torch for honesty in government. Except for exterior scenes, including a thrilling and laugh-filled airplane sequence, the film follows the play faithfully. However, where the play's authors supplied their characters with new dialogue to keep up with the daily front page, Capra necessarily had to evaluate news from a long range view and he has accomplished this so remarkably that the film will be topical for many months after its release. Most of the pungent, fliply-barbed Lindsay-Crouse dialogue has been retained. Names of current political figures —Truman, Dewey, Taft, Stassen Vandenberg, et al — are tossed about with immensely humorous and pointed effect.

Despite a preponderance of dialogue, Capra endows the film with an illusion of breakneck pace as he unreels the double-edged tale of the political grooming of a highly principled business man as a dark-horse candidate on the Republican ticket, while the state of his own domestic union is threatened by a romantic triangle.

In choosing his stars and supporting cast, Capra has worked a two-way wonder. Spencer Tracy, Katharine Hepburn, Van Johnson, Angela Lansbury and Adolphe Menjoe not only furnish marquee might that is hard to top, but contribute magnificent performances which are at least on a par with their best, and quite possibly their finest.

If any more proof were needed after "Gentleman's Agreement" that the movies is growing up, "State of the Union" is emphatic verification. It is adult, literate, drama that isn't afraid to say what it thinks, even though a lot of toes may be stepped on. Although the stars and fame of the play, which played two years in New York and toured 150 towns, automatically assure its boxoffice success, word-of-mouth undoubtedly will put it into the smash hit class. For an added kick in individual localities, Capra obtained permission from well-known personalities to use their names in dialogue and each territory will have special prints using the names of local celebrities.

EXPLOITATION: Sell the fame of the play, the stars and the film's uncanny timeliness. Don't play up the political phase to the exclusion of the romantic triangle and the great comedy.

Spencer Tracy, self-made,successful airplane manufacturer, is persuaded by Angela Lansbury, publisher of a chain of newspapers, and Adolphe Menjou, conniving political boss, to run for the Republican presidential nomination. To dispel any chance of gossip, Lansbury, with whom Tracy is having a clandestine affair, has him arrange to take his wife, Katherine Hepburn, along on a speech-making tour despite their strained domestic relations. Van Johnson, cynical newspaper columnist, is assigned to manage his campaign. Hepburn sizes up the situation and encourages Tracy's innate honesty and high ideals, with the result that his speeches elicit raves from the public, but endanger support from both labor and industry. In a frantic effort to prevent Tracy from estranging the leaders who control the nominations, Lansbury and Menjou persuade him to ease up, and hard bitten by the presidential bug, he follows their advice. Mouthing double-talk, he soon finds his talks meeting with a cool reception, but he continues to play the politician's game, planning to assert himself once he gets into the White House.. In a final, elaborately staged "fireside chat" from his home, Tracy is revolted by the sham and hypocrisy and in a chaotic speech, exposes the political fraud, withdraws as a candidate and vows to fight for honesty at both party conventions. His revolt reunites him with Hepburn. BARN.

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'BIG CITY' HOKUM SHOULD PLEASE FAMILY TRADE

Rates ● ● + generally; more in naborhoods and small towns

M-G-M
103 Minutes
Margaret O'Brien, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehman, Connie Gilchrist, Page Cavanaugh Trio.
Directed by Norman Taurog.

A lot of talented people collaborated on this Joe Pasternack production and the result, though possessing boxoffice lure, is a distinct disappointment. Crowded with hokum, "Big City" should please a large section of the family trade, but discriminating audiences will find it much too corny for their taste. No less than five writers receive credit for the script that contained some interesting possibilities in the story of a minister, a Jewish cantor and an Irish cop who adopt a foundling and bring her up on a sort of co-operative plan. Unfortunately, the idea went astray somewhere in a melange of sentimentality. Some of the film's weakness is due to the fact that, sad to relate, Margaret O'Brien has outgrown her cuteness; her wistful charm has diminished with the years. Preston Foster and George Murphy try valiantly to infuse reality into their stereotyped roles, while radio comic Danny Thomas is surprisingly restrained as the cantor. Edward Arnold rumbles and chuckles as usual and operatic singer Lotte Lehman handles an incongruous part with sincerity. Karin Booth is the beauteous school-marm. One happy result of this picture was to bring the sparkling talents of Betty Garrett from the stage to the screen. She contributes several songs, as do Miss Lehman and Thomas. None of the song numbers are particularly effective, being obscured by too much "business." The direction by Norman Taurog is not up to his best.

EXPLOITATION: Sell this on name values—it has a lot of good ones and Margaret O'Brien will appeal to the family trade. Don't forget to include world famous singer Lotte Lehman and Broadway star Betty Garrett. The story theme of how people of diverse faiths are brought together by love and compassion is definitely strong for mass attraction.

Margaret O'Brien has three fathers, cantor Danny Thomas, minister Preston Foster and policeman George Murphy. They had adopted her as an infant foundling, with the agreement that the first to marry would claim her permanently. She thrives under the guidance of this trio and with the warm affection of Lotte Lehman, the cantor's mother. Her teacher, Karin Booth, disapproves of this arrangement, but after witnessing their happy home life, changes her mind. Thomas and Foster both fall for Karin and Foster wins her love. Murphy loses his heart to Betty Garrett, a cheap night-club entertainer and when Margaret learns to imitate her vulgar mannerisms, Thomas and Foster object, causing Murphy to break up the partnership by marrying Garrett and suing for Margaret's custody. Judge Arnold shames them by ordering Margaret placed in an institution. This brings them all running contritely to his house to disavow their claims. They find her there and a happy and musical finale leaves them peaceably united.

DAV

'MR. BLANDINGS BUILDS HIS DREAM HOUSE' SURE-FIRE BOXOFFICE SUCCESS

Rates ● ● ● + except for action houses

S.R.O. Release
Produced by RKO
94 minutes.
Cary Grant, Myrna Loy, Melvyn Douglas, Sharyn Moffet, Connie Marshall, Louise Beavers, Lurene Tuttle, Reginald Denny, Jason Robards, Ian Wolfe, Will Wright, Dan Tobin, Tito Vuilo, Harry Shannon.
Directed by H. C. Potter.

Here's that wonderful Cary Grant again, bringing his top-drawer brand of charm and humor in this polished S. R. O. release, produced by Dore Schary at RKO which bids fair to get sock boxoffice returns. It's a slick job all the way from the intelligent scripting to the finished product. Writers Norman Panama and Melvin Frank shrewdly avoided the pitfall of turning Eric Hodgins' novel of the trials and tribulations of house building into a conventional three-cornered romance, but have stressed with an airy mirthfulness the yearning of an urban couple for their rustic "dream house" — a feeling which many patrons will appreciate. Myrna Loy, as Mrs. Blandings, makes a sprightly foil for Cary Grant's impulsiveness. Melvyn, who narrates the story, is an asset as the staunch family friend who punctures their dreams with his ironic sarcasm. The production is pointed up by the wise casting of bit players in a realistic succession of contractors, painters and construction workmen. Harry Shannon, as a taciturn well-digger, is the best of these. Director H. C. Potter has skilfully enhanced the laugh-provoking situations, and the camera work by James Wong Howe proves that he is still tops.

EXPLOITATION: The names of Grant and Loy are potent marquee magic. Get aboard S.R.O. 's ballyhoo band wagon, which is doing a terrific selling job with its cross-country construction of "dream houses".

Ad-writer Cary Grant lives in a cramped N. Y. apartment with wife, Myrna Loy and their two young daughters. They buy a tumble-down farm house in Connecticut for an exorbitant price. After tearing it down and starting to rebuild under architect Reginald Denny's supervision, their troubles snowball into an endless series of bills and complications. Lawyer Melvyn Douglas does his best to guide his friends through their legal tangles. Grant is driven frantic by the delays and unexpected expenses, and vents his irritation upon Douglas, of whom he is momentarily jealous. Finally, after many miscalculations, a flooded cellar and material shortages, the house is finished. The Blandings move in and begin to realize that, in spite of worries and expenditures, their home is worth the trouble. ABRAMS.

'SITTING PRETTY' FAMILY COMEDY SMACKS FUNNYBONE HARD

Rates ● ● ● or better generally; less for action houses

20th Century-Fox
84 minutes
Robert Young, Maureen O Hara, Clifton Webb, Richard Haydn, Louise Allbritton, Randy Stuart, Ed Begley, Larry Olsen, John Russell, Betty Ann Lynn, Willard Robertson, Anthony Sydes, Roddy McCaskill, Grayce Hampton, Charles Arnt, Cara Williams, Marion Marshall, Ken Christy, Ann Shoemaker, Minerva Urecal, Mira McKinney, Sid Saylor, Ruth Warren, Isabel Randolph.
Directed by Walter Lang.

'Sitting Pretty" has taken a provocative idea and developed it into one of the funniest, earthiest frolics in many months, and a boxoffice attraction that will build on word-of-mouth right on down the line, much as did "Miracle on 34th Street." Although there is no resemblance in story lines, "Sitting Pretty" has many of the engaging qualities of the earlier attraction — little human twists, hilarious farcical situations, gleeful, unsophisticated dialogue and a general good humor that endears it to every member of every family. And where "Miracle" had Edmund Gwenn's Kris Kringle as its unusual hero, "Sitting Pretty" has Clifton Webb's Belvedere as a self-professed genius turned baby sitter, a truly inspired piece of casting to match F. Hugh Herbert's clever screenplay. Webb, who can hold his nose higher than anyone we know, revels in the role and seems to be having as wonderful a time playing it as the audience is sure to have watching him. The rest of the cast, too, enter into the spirit of the film with a zest that owes much to Walter Lang's fast-paced, perfectly-timed direction. Maureen O'Hara and Robert Young are a thoroughly likeable and natural pair of parents, Richrd Haydn is devastating as a prissy snooper who gets his just comeuppance from Belvedere and the others make excellent foils for the genius' barbs. There is nothing subtle about "Sitting Pretty." It's just great, good fun, thanks principally to Mr. Webb and Mr. Lang, and audiences everywhere will show their appreciation by roars of laughter and dollars at the boxoffice.

EXPLOITATION: Play this up as the year's funniest film, a treat for every member of the family. Arrange a special showing for the baby sitters' organization in the town and have them talk it up on the job. Catchline; "You've Never Had a Baby Sitter Like Belvedere — But Don't You Wish You Had!"

Unable to find a suitable baby-sitter for their three rambunctious youngsters, Robert Young and Maureen O'Hara advertise in the neighboring city's papers and receive a response from a "Lynn Belvedere." They are flabbergasted when it turns out to be a man, a self-styled genius, who detests children, Clifton Webb, but he soon makes them realize he is worth his weight in gold as he tames the youngsters, cures the baby of sprinkling everyone with oatmeal by dumping the bowl of cereal on the baby's head, and generally makes himself indispensable around the house. He insists, however, that they never enter his room. When Young is called out of town, O'Hara, to forestall scandal, moves into friend Louise Allbritton's home. However, one of the children is taken ill and she rushes over in the middle of the night. Richard Haydn, a prissy gossipmonger, sees Webb and O'Hara in their nightclothes and spreads scandal around town. Young and O'Hara separate, but are reunited when Webb comes out with a best-seller, a satire portraying the town's leading residents, which he had been writing secretly in his room. Threatened with suit by the aroused natives, Webb calmly points to Haydn as his chief informant and their ire is vented on the unhappy snooper. With a fourth child coming, Webb announces he will continue his job since he is contemplating a trilogy on the town. BARN.

'HAZARD' ROLLICKING POPULAR COMEDY

Rates ● ● ● — less for action houses

Paramount
95 minutes
Paulette Goddard, Macdonald Carey, Fred Clark, Stanley Clements, Maxie Rosenbloom, James Millican, Percy Helton, Charles McGraw, Frank Faylen, Frank Fenton.
Directed by George Marshall.

Paramount has delivered a Spring tonic that is better than sulphur-and-molasses. It is a rollicking laugh-fest in which Paulette Goddard transmutes her passion for gambling into a yen for Macdonald Carey. The laugh-hungry section of the public will take to this comedy in a big way and grosses should be good in all but action houses. The story, remindful of the famous "It Happened One Night," maintains an undercurrent of seriousness that prevents it from becoming completely farcial, but George Marshall's direrction is angled for laughs all the way and shows a sure mastery of split-second timing. "Hazard" launches Carey as a leading contender in the heart-throb sweepstakes. He's handsome, he's husky, he can act — he has what it takes to cause feminine palpitations. Goddard has a lightweight role which suits her perfectly. She is vivacious and comical as the jittery gal with the gambling bug. Fred Clark makes a smooth, menacing mobster, and Faylen and Clements contribute neat characterizations. Last but not least, Slapsie Maxie Rosenbloom is effectively cast as a dumb truck driver.

EXPLOITATION: Values to plug are the romance, the cock-eyed comedy and the thrills of a cross-country chase. Present Macdonald Carey as the ladies' new heart-throb. Catch-lines: "She Gambled Her Love on the Turn of a Card!"

Paulette Goddard is heart-broken by the death of her fiance overseas. She buries her grief in the excitemnt of gambling — cards, dice, roulette. She winds up in debt with a bum check in the possession of gambling boss, Fred Clark. He bets her on the turn of a card to either cancel the debt or marry him. She loses and skips out. Clark hires Carey, a private detective to bring her back. This initiates a series of hilarious episodes from New York to Los Angeles and back. The two battle each other in hotel-rooms, jails and auto camps — and gradually succumb to romance. Carey saves her life in an auto crash and gets badly burned. They are about to be married at the hospital, when Clark appears and takes her to New York. She thinks Carey has double-crossed her, but he arrives to rescue her in a rough and tumble brawl that provides a boisterous finale. ABRAMS.

(More Reviews on Page 16)

Short Subjects

By BARN

"We make pictures for entertainment, not to deal with sociological problems, religion or education— that is what we have colleges, schools and churches for," Paramount board chairman Adolph Zukor told reporters in Hollywood, where the dean of the industry was hosted at a reception by studio boss Henry Ginsberg. After viewing Paramount's forthcoming releases, as well as other studios' efforts, Zukor predicted "a flow of strong box-office product" for the new season that will meet the producers' "obligation to the theatres that we serve." The Paramount exec was particularly heartened by Hollywood's "devoting more thought and careful attention to producing pictures than in the lush times."

Typical of the slapping around the movies is getting these days from the press is this blurb by Alan McPaige in a recent issue of PM: "To solve the housing shortage, some theatres should be made into living quarters. They've been flop houses long."

Nate J. Blumberg, U-I president, distributed a few posies when he arrived from Europe aboard the liner America, accompanied by Joseph Seidelman, U-I foreign department topper. The first bouquet was flung to Eric Johnston, MPAA president, and James Mulvey, SIMPP head, whose job on negotiating the Anglo-American film agreement was described by Blumberg as "wonderful." Both U-I execs bubbled with enthusiasm over the tax settlement. A lion's share of Blumberg's encomiums went to Laurence Olivier for his direction and performance in the J. Arthur Rank production of "Hamlet." If there is such a thing as a genius, Olivier's it, the U-I prexy eulogized. (P. S. "Hamlet" will be released in this country by Universal-International, in case you are wondering.)

Saturday, March 20th, was a great day for Harry M. Warner as the bread he cast upon the waters when he was chairman of the Friendship Food Train returned in the form of honors and heartfelt gratitude from representatives of the countries mercifully aided by the 500 box-cars filled with more than 45 million pounds of food. Italian Ambassador Alberto Tarchiani presented Warner with the highest decoration of the new Italian Republic, the Order of Solidarity. Ambassador Henri Bonnet, of France, formally expressed his country's thanks at the French Embassy in another impressive ceremony. The memorable day was climaxed with a dinner tendered by Drew Pearson, originator of the Friendship Train, and official Washington was there in all its glory. Cabinet members, distinguished Senators, Congressmen, the judiciary and the diplomatic corps were guests with Warner and were visibly moved during the screening of the film made by the Italian people, "Thanks, America," and the Warner Bros. film record of the Train. The honor that was Harry Warner's that day reflects on the entire industry for a humane task superbly accomplished.

Hardly had the ink dried on the Anglo-American agreement, than Bill Heineman, Eagle Lion distribution chieftain, announced plans for shipment to Rankland of 16 E-L 1947-48 releases after lifting of the embargo. The pix will be culled from the cream of the company's current and forthcoming releases. Scheduled to take the first boat out are "Out of the Blue," "Love From a Stranger," "T-Men" and "Adventures of Casanova."

Warners also broke the ice with a list of nine for British release April through July, most of them oldies or reissues: "Arsenic and Old Lace," "City for Conquest," "Dark Passage," "Calling All Husbands," "Beast with Five Fingers," "My Reputation," "The Hidden Hand" and two British-made, "Idol of Paris" and "Bond Street."

Nine feature films, which were reported as having arrived in London by air two days after announcement of the settlement, are on ice awaiting revocation of the ad valorem tax which is expected to be handed down by Parliament around April 1.

Pointing up the significance of the industry's accelerated public relations program was the huge increase last week in the Motion Picture Association's Children's Film Library from 60 to 160 features. A special sales executives committee, headed by RKO executive vice president Ned Depinet, rolled up its sleeves and combed the shelves for every available release suitable for the special kiddies shows. Now every one of the 2500 theatres subscribing to the Children's Matinee idea initiated by Eric Johnston and developed by Arthur De Bra of the MPAA's Community Relations Dept., can have a wide choice of product for the special screenings at a fraction of their normal rental. One of the prerequisites of the selected films is its ability to pass the "wiggle test." A special children's jury attends a screening of a candidate for the library and when the youngsters begin squirming in their seats, it means thumbs down for the film.

Slapping back at the New York newspaper critics who almost unanimously panned RKO's "The Miracle of the Bells," following its opening at the Rivoli, a two-column, 14-inch blurb was placed in all of the Big Town's dailies, quoting the raves accorded the picture by FILM BULLETIN and other trade journals. The ad was titled: "The Critics Who Know Movies Best Say .."

Thirty kids will see their dreams come true this summer, thanks to the Motion Picture Associates. That number of underprivileged children whose parents are identified in any way with any branch of the industry will get a two weeks' vacation at Camp Moodna, Mountainville, N. Y., MPA president Arthur Mayer discloses. The youngsters don't have to be recommended by an Associates member. They are eligible as long as they have industry connections and cannot afford to be sent away to camp otherwise. MPA upped the ante from twelve children last year, when the program was inaugurated, to thirty in '48. A low bow to the Associates for a noble gesture.

The matinee audience at the Roxy in New York on March 19th must have wondered about a four-reeler they unexpectedly viewed. Describing the story of the United Nations Headquarters Planning Commission in terms of the reaction of a group of New York kids to the fact that their playground was being sacrificed to the new United Nations building, the film had no billing on the marquee and was slipped into the bill immediately following the stage show by the Roxy's management, cooperating with the UN's Films and Visual Information Division, to ascertain audience reaction. The attention and sympathy climaxed by spontaneous applause with which the subject was received must have been heartwarming indeed to UN representatives present.

A number of new franchises have been granted by Albert Dezel, reissue distributor. Moe Kerman and Joe Felder's Favorite Films have taken the New York exchange territory. Bert Kulick's Bell Pictures in Albany and Buffalo; Irving Farber, New England; Rene Wilk, Minneapolis; Katz Brothers, Washington, New Orleans and Atlanta. Dezel himself will distribute in a large section of the mid-west.

Up goes Dinty Moore to become Warners' new Eastern District manager, supervising Albany, Buffalo, New Haven and Boston, the last named being where he'll hang his hat. His branch manager spot in Pittsburgh will be filled by Paul Krumenacker. WB v.p. Ben Kalmenson, sales chief, also shifted Donald Woods from Dallas to Detroit as branch manager.

Lauding Laudy Laurence as "the greatest expert and ablest man in foreign distribution in the entire industry," David O. Selznick has granted the SRO vice-president in charge of foreign distribution an indefinite leave of absence beginning April 15 to recuperate from a major spinal operation. Laurence's duties will be split between Louis Lewis, named by SRO prexy Neil Agnew as managing director of SRO distribution for England, Europe and the Near East, and Manny Reiner, managing director for Latin America and Australasia.

Edward Cohen has been named Eagle Lion branch manager in Omaha by sales topper William J. Heineman. A twenty-year man in the industry, Cohen goes to E-L after sales stints for Universal and 20th-Fox.

The 20th Century-Fox publicity staff has been enriched by the addition of Meyer Hutner, former metropolitan daily newspaperman, who will be the company's newspaper contact under publicity manager Ulric Bell.

Harry N. Kerer is the new Embassy district manager for Salt Lake and Denver. Embassy is handling Realart in those territories.

H. William Auten has severed his United Artists connections, where he was assistant sales supervisor for Europe, to join Eagle Lion as executive assistant to S. L. Seidelman, foreign operations chief.

THIS IS WHY—

Bing Crosby says



"Thanks, Ken, for letting me see 'Bill and Coo!' It won't be beaten. It won't be tied. It's the greatest."

Bob Hope says



"The grandest entertainment I've seen in ages. So different I could hardly believe my eyes."

Edgar Bergen says



"Charlie thinks 'Bill and Coo' is great. Mortimer says it's wonderful. And I speak for both of them."

Everybody says

"You've never seen anything like it!"
"Most unusual picture ever filmed!"
"An entertainment thrill you'll never forget."





KEN MURRAY'S **BILL and COO**

A FULL LENGTH FEATURE

TRUCOLOR

500 LEADING EXHIBITORS

THROUGHOUT THE COUNTRY

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featuring

TON'S LOVE BIRDS

Curley Twiford's

MY THE CROW

Directed by DEAN RIESNER

Screen Play by Royal Foster and Dean Riesner

Based on an Idea from Ken Murray's Blackouts

Produced by KEN MURRAY

A REPUBLIC PRODUCTION

'THE INSIDE STORY' SURPRISE COMEDY HAS PLEASANT HUMOR, TIMELINESS

Rates ● ● + for naborhoods and rural houses

Republic
87 Minutes
Marsha Hunt, William Lundigan, Charles Winninger, Gail Patrick, Gene Lockhart, Florence Bates, Hobart Cavanaugh, Allen Jenkins, Roscoe Karns, Robert Shayne, Will Wright, Wm. Haade, Frank Ferguson, Tom Fadden.
Directed by Allan Dwan

Although not an Award contender, this modest-budget production is quite likely to prove a "sleeper." It is a nice little package of humor and cracker-barrel philosophy. Credit is due the lively and witty script by Mary Loos and Richard Sale and Allan Dwan's genial and knowing direction. The story expounds a moral and a depression cure--Don't hoard your money; keep it in circulation—but the preachment is unobtrusively imbedded in the entertainment. The competent cast is headed by reliable Charley Winninger, who exhibits an amusing blend of shrewdness and befuddlement. Gene Lockhart deserves starring credit for his able performance as the harassed hotel-keeper. Marsha Hunt and Bill Lundigan comprise one romantic team and Gail Patrick and Bob Shayne the other. Laughable bits are contributed by Allen Jenkins and Roscoe Karns.

EXPLOITATION: It can be sold as a story of young love with Marsha Hunt and William Lundigan as the attraction. The comedy reputation of Winninger is a draw. "The inside story" of the wandering $1,000 can be worked into co-op newspaper articles about inflation.

In a Vermont village during the bank holiday of 1933, a certain $1,000 circulates in a peculiar fashion. Roscoe Karns brings it from New York to pay a bill and deposits it in the hotel safe. Lockhart, the hotel-keeper finds it there and thinks it belongs to Lundigan, a penniless painter who is in his debt and in love with his daughter, Marsha Hunt. Lockhart pays the $1,000 to his grocer. From the grocer, the money travels to his land-lady, Florence Bates; to Bob Shayne, an unemployed lawyer on the verge of suicide; to his wife, Gail Patrick; to Lundigan as payment for painting her portrait. Meanwhile Lockhart is frantically trying to catch up with the money, aided in a fumbling fashion by his clerk, Winninger. Karns finally gets exasperated with this folderol and asks for his money. Allan Jenkins, bootlegger and expert safe cracker, obligingly opens the safe. To everyone's resulting satisfaction, the money had been replaced by Winninger. He tells all this in flash-back to discourage a friend from hoarding his cash in a bank vault against a possible depression.

ABRAMS

'AN IDEAL HUSBAND' FOR SELECTED CLIENTELE ONLY

Rates ● ● + in class houses; n. g. for action spots

20th Century-Fox
96 minutes
Paulette Goddard, Michael Wilding, Diana Wynyard, Glynis Johns, Constance Collier, Sir Aubrey Smith, Hugh Williams, Harriette Johns, Christine Norden, Michael Anthony, Allan Jeayes.
Directed by Alexander Korda.

Despite gorgeously lavish costumes and sets, photographed in vivid Technicolor, Alexander Korda's British-made version of Oscar Wilde's "An Ideal Husband" is a dramatic dud judged by today's standards of what constitutes entertainment. Korda, assaying the double chore of producer and director, has chosen to handle the production in the Victorian vein, following the Wilde play too faithfully. The result is an outmoded succession of Wilde witticisms and paradoxical epigrams, most of which will glance off the average moviegoer's ken without making a dent. The Victorian manner in which the players posture and simper might have rated raves in Wilde's day, but today they are merely ludicrous. The plot is a simple little tale of blackmail, concerned with the ultra-sophisticates of the period, which gives Wilde ample opportunity to espouse his unique philosophy and offers the internationally famous Cecil Beaton a field day in designing costumes that represent an orgy of color, satins and laces. Vincent Korda's sets are truly magnificent, and, along with the costumes, often overpower both characters and story. Paulette Goddard, imported by Korda for the American marquee, the Wilde fame, and Technicolor should result in fair returns in class houses. Elsewhere, it will be an unsatisfactory grosser, and poison for action houses.

EXPLOITATION: The Wilde name is an important factor in attracting the type of audience which will enjoy the film. The ladies should be urged to see the exquisite costumes, right back in style today with the New Look. A promotion to choose the town's "Ideal Husband" is indicated, as well as tie-ins with Leap Year.

Paulette Goddard, sporting an unsavory reputation, comes to London with the intention of forcing Hugh Williams, ranking member of Parliament and the ideal husband of Diana Wynyard, to back a fraudulent Argentine canal project. Her weapon is a letter incriminating Williams for a swindle perpetrated many years earlier, which was the basis for his present fortune. Fearful that if his wife learns that he is anything less than an ideal husband and statesman, he will lose her love, Williams confides in his friend Michael Wilding, who had once been engaged to Goddard. Wilding traps her with proof of a past theft, but fails to reach Williams, speaking in Parliament, in time to let him know he has the letter. Williams, however, upholds his honor and denounces the scheme. A second attempt by Goddard to break up Williams' marriage backfires and she turns to other fields for her fortune-hunting. BARN.

'RUTHLESS' GOOD CAST IN ARTIFICIAL MELODRAMA

Rates ● ● + generally

104 Minutes
Zachary Scott, Louis Hayward, Diana Lynn, Sidney Greenstreet, Lucille Bremer, Martha Vickers, Edith Barrett, Dennis Hoey, Raymond Burr, Joyce Arling, Charles Evans.
Directed by Edgar Ulmer.

This Producing Artists production for Eagle Lion attempts to cover too much ground—the whole life story of a megalomaniac financier who brutally trades upon friendship and love to gain his ambitions—with the result that it is overloaded with talk and grimness. A good cast manages to make it fairly engrossing and boxoffice returns should be slightly above average. Zachary Scott as the soulless tycoon, never quite succeeds in vitalizing his characterization, the trouble being in the turgid and implausible qualities of the script by S. K. Lauren and Gordon Kahn. However, Louis Hayward, as the trusting friend and Diana Lynn, Martha Vickers and Lucille Bremer, as the loves that are plucked and tossed aside, turn in capable portrayals. The picture does occasionally put over an emotion-wallop. One such scene, in which an aging husband tastes the bitterness of his wife's infidelitity, is brilliantly performed by Lucille Bremer and Sidney Greenstreet. The production, under the smooth direction of Edgar Ulmer, is slanted to appeal to the ladies. It boasts a lot of swank and polish and the flash-back sequences are carefully dressed with authentic sets and costumes.

EXPLOITATION: The names of its six reliable performers will help put this one across. Tell the ladies about its theme—the irresistable man without a conscience who ruthlessly takes and destroys the loves of three beautiful women.

Multi-millionaire Zachary Scott has left a trail of broken hearts, bitter enemies and even a suicide. Now he is giving a fortune to a peace organization and has invited his friends and enemies to a lavish reception. Hayward, once his best friend, arrives with his sweetheart, Diana Lynn. Her resemblance to a girl out of Scott's past starts off a string of memory flash-backs. He recalls how during his unhappy and impoverished childhood he had saved this girls life; how her family adopted him and sent him to college. He stole her love from Hayward and then threw her over for the more wealthy and influential Martha Vickers. She, in aurn, got the brush-off for Lucille Bremer, who helped him bring about the financial ruin of her husband, Sidney Greenstreet. Now he has reached the summit of his ambitions, yet is friendless and lonely. Lynn falls under his fascinating spell and, despite Hayward's warnings, she starts to follow Scott to his yacht. Greenstreet appears, drunk and vengeful, and attacks him. Both people topple into the water and are drowned.

ABRAMS

(More Reviews on Page 19)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Little Activity

PRODUCTION ON THIS lot is limping along with one film shooting at this writing. It is "Texas Sandman," western with the Hoosier Hot Shots.

Only the definite activity is the arrival of Harry Joe Brown from Goldwyn to start his new program. Brown starts "Wrangler" almost immediately and will follow with "I Ride Alone," both pictures starring Randolph Scott, Brown's partner in the deal. "Walking Hills" will roll in May, with John Sturges directing.

Most other activity is still, for the most part, in the rumor stage. Plans are again afoot to build a new studio in Burbank. It would have a budget of ten million dollars and include at least twelve modern sound stages. Nothing is definite, except that the matter was re-opened at a recent conference of studio executives.

VAN UPP LEAVES

Virginia Van Upp, a producer who has been responsible in the past few years for many of Columbia's best products, has finally wearied of the bickering and left the studio for good. It is unfortunate for Columbia that they cannot seem to get along with their most valuable people, witness the squabble with Larry Parks, the trouble with Charles Vidor, and now Miss Van Upp. "The Loves of Carmen" (Hayworth-Ford) was her last assignment before walking off the lot.

Columbia has bought "Portrait of an American Communist", story which ran in LIFE, which will be made in the documentary style. Another documentary type film will be "C.I.D. Agent", dealing with criminal investations within the armed forces. No casting has been set for either picture.

"Knock On Any Door" meanwhile, has been definitely set for Columbia release, and will start in July. This is the first of Santana Pictures' program, starring Humphrey Bogart.

JOLSON MAY STAY

It is rumored that Harry Cohn will do something about a follow-up on "The Jolson Story". Columbia must set plans for this film before May in order to buck Metro's option. So, for the present, Al Jolson is still within the Columbia fold.

EAGLE LION

6 For April-May

E-L WILL SEND forth six features during the next two months. The April-May releases announced by distribution chief Bill Heineman are: "The Noose Hangs High" (Abbott - Costello). "Ruthless" (Zachary Scott - Louis Hayward - Diana Lynn - Sydney Greenstreet), "Raw Deal" (Dennis O'Keefe), "Northwest Stampede" (Joan Leslie - James Craig) in Cinecolor, "The Cobra Strikes" (Sheila Ryan - Richard Fraser) and "Assigned to Danger" (Gene Raymond - Noreen Nash.

The first four of those releases indicate how far this E-L outfit has come in little more than one year of existence.

"Born to Fight" and "Lady at Midnight" have been wound up, while the Lamarr - Cummings starrer "Let's Live a Little" is still rolling and "Canon City", first of Brynie Foy's program of documentaries, has started.

NEW INDIES

Gene Raymond and Matty Kemp have formed a new indie to be called Masque Productions, and have closed a three-picture deal for distribution with Eagle-Lion. This closes out Kemp's former two-picture contract with this lot. Their first, slated to start in May, will be "The Constellation Story". It will be given the documentary technique, and is to be filmed in Paris, Rome, Lisbon and points east.

Bebe Daniels, who has a picture-to-picture deal with Eagle-Lion is preparing the script for her first film and is rumored to be moving onto the lot within a month.

METRO-GOLDWYN-MAYER

11 Features Set

PLANS CALL FOR eleven features to be released between now and the end of August. April: "B.F.'s Daughter," "State of the Union" and "Summer Holiday." May: "Homecoming" and "The Pirate." In succeeding months: "Big City," "On an Island With You," "Easter Parade," "A Date With Judy," "Julia Misbehaves" and "A Southern Yankee."

PRODUCTION SLOW

Production at the moment is slow, only two rolling, but several will start in April. One of these is "Sun in the Morning", for which Jeanette MacDonald has been signed. Clark Gable's next, "Command Decision" will go soon, as will "Words and Music".

The starting of "The Story of Monty Stratton" has been held up due to a change in casting of the lead. Van Johnson was to play the title role, but after fainting twice during workouts with a pitcher, his physician said he is unable to undertake the role, due to an old head injury. Gregory Peck, who owes Metro one, may take over. "Act of Violence', formerly property of Mark Hellinger, will start in April, starring Van Heflin. Heflin is also set for the lead in "Stars in My Crown", to follow the Hellinger story.

NO AWARDS

WITH THE EXCEPTION of a special effects award for "Green Dolphin Street", Metro was virtually left out of the Academy Awards party. Nothing could better bring the attention of studio executives to the fact that 1947 was a poor year for this outfit.

Realizing that they cannot live on reputation, the prevalent attitude on this lot is that a realistic effort must be put forward to improve the product. Two new big ones, "Easter Parade" and "State of the Union", have been seen by the press, and Metro's top echelon are confident that they will help pull the lot back into the limelight.

MACK SENNET BIOG PLANNED

Following its sentimental leanings toward film biographies of show people (i.e. Sophie Tucker and Rodgers and Hart), Metro is planning to do the life of Mack Sennett. This should prove to be an interesting film, as the studio has obtained rights to include footage from many of the old Mack Sennett pictures. It will cover two decades of Hollywood activity, and incorporate clips showing Fatty Arbuckle, Gloria Swanson, the Keystone Kops and many others.

MONOGRAM

Low Tide

WITH THE FINISH of "Stage Struck", production activity is at low tide, except, of course, for "The Babe Ruth Story", being filmed at Enterprise.

Two Allied Artists films, "The Hunted" and "Smart Woman" will be released in April. Monogram will release four, "Docks of New Orleans", "Crossed Trails", "Campus Sleuth" and "French Leave"

PARAMOUNT

Bolster Casts

IN AN EFFORT to increase the boxoffice lure of forthcoming product, Paramount is pouring its best supporting players into the casts of new product. Two examples are the currently-shooting "The Great Gatsby" and "The Tatlock Millions".

"Gatsby" in addition to stars Alan Ladd and Betty Field, boasts Ruth Hussey, Macdonald Carey, Barry Sullivan, Howard Da Silva and Henry Hull. The cast of "Tatlock Millions" includes Barry Fitzgerald Monty Woolley, Wanda Hendrix, John Lund, Ilka Chase, Robert Stack and Elizabeth Patterson.

William Dieterle has signed a one-picture-a-year deal with Hal Wallis and will direct 'Strange Deception" (formerly titled "Accused") as his chore this year. Dieterle and Wallis are the combination that were responsible for such topflight films (at WB) as "Emile Zola" and "Pasteur". The director's second for Wallis will probably be "The House of Mist", slated for production in England.

ZUKOR OPTIMISTIC

Adolph Zukor held a press conference recently and talked informally and off the record to his audience. The dean of film makers is still able to put his finger on the root of today's troubles. He recalled the fact that after the last war, very much the same situation existed as does today, but the industry pulled out of it and had success beyond its fondest dreams.

Zukor pointed out that when radio came along the crying boys said again, "This is it" — only to have radio serve as a stimulus for motion pictures rather than an adversary. He likens the present fear of television to that old skepticism of radio, and again his optimism is unshakable.

On the local scene, he agreed that economies must be made, but with common sense and careful consideration. He decried those people within the industry who helped start

STUDIO SIZE-UPS

the current attitude toward motion pictures by criticizing their own product unmercifully. He of course believes, as do most of the people of the old school, that motion pictures are for entertainment and not for education or religion, stating that the schools and churches take care of these functions.

During his stay in Hollywood, he looked at all of Paramount's new product and a number of recently completed pictures from other studios. His final word on the subject was that there is no reason to fear for the future of the motion picture industry. As he put it, as long as they are good entertainment, people will go.

RELEASE SCHEDULE SET

Product still to be released during the first six months of this year includes "Hatter's Castle" (made in England)' "Saigon", "The Big Clock", "The Sainted Sisters" and "Hazard", Pine-Thomas will release during this period "Mr. Reckless", "Caged Fury", "Speed to Spare", "Waterfront at Midnight" and "Shaggy".

Pine-Thomas has scheduled for production a semi-documentary to be called "Illegal Traffic", a story concerning the Bureau of Customs.

REPUBLIC

Big Backlog

THE BACKLOG HAS bulged to twenty-one pictures, the largest in this studio's history. Eight of these are top budget films, with the heftiest name casts the studio has ever lined up. "Moonrise" will be the first to be released of the three made by Charles K. Feldman Productions, although it was finished after the other two. "The Red Pony" is held up by lack of Technicolor prints, and "MacBeth" has not yet been scored. Others held for release include "I, Jane Doe" (Ruth Hussey John Carroll), "Old Los Angeles" (William Elliott-John Carroll - Catherine McLeod), and "The Inside Story" (Bill Lundigan - Marsha Hunt).

"Thrill Man" has been wound up, and a new starter, "The Streets of San Francisco," gives this lot only one in production. But plans are to put seven in work within the next month, including two top budgeters.

RKO

Dozen To Come

A DOZEN FEATURES will be released by RKO by Labor Day, it was announced following meetings at the studio between Ned E. Depinet, Robert Mochrie and Dore Schary, as well as independent producers on the lot.

Led by "I Remember Mama" and "The Miracle of the Bells" other topflight pictures are in the offing. These include John Ford's Argosy production "Fort Apache" and RKO's own "Berlin Express" to be released in April and May respectively, with a June release set for Sol Lesser's "Tarzan and the Mermaids." This same month will see the re-release of Frank Buck's "Bring 'Em Back Alive" and "Fighting Father Dunne."

Samuel Goldwyn's "The Best Years of Our Lives" and RKO's "Your Red Wagon" are down for July, with Disney's "Melody Time" and Independent Artists "The Velvet Touch" August entries. Leo McCarey's Rainbow production "Good Sam" will head into September.

QUANITY and ECONOMY

Dore Schary has announced that fifteen pictures will be made by RKO during the balance of this year, exclusive of outside independent films . Of the fifteen, eight will be top budget and the remainder will be "moderate" and low cost.

A company spokesman said that settlement of the English tax will make no difference in studio plans. "We are going to continue making pictures with economy all along the line, but will strive to do so without sacrificing quality of entertainment or production values".

That the lot is serious about holding down costs is shown by the example of Joseph Losey, whose direction of "The Boy With the Green Hair" is his first cinematic chore. Losey is both under budget and under schedule. and has shot 20,000 less feet of Technicolor film than called for by pre-production estimates.

ACTIVITY HOLDS

Three features are in production here and April will see the start of "Weep No More" and "Brothers in the Saddle". Soon after, Samuel Goldwyn will start his "Take Three Tenses", which has been cast with David Niven and Teresa Wright.

Frederic Ullman has been assigned "Honored Glory", which Schary considers one of the most important projects on the lot.

DALE EVANS OUT

WITH THE SETTLEMENT one of the Roy Rogers dispute, it was revealed that Dale Evans was not given a new contract by Republic Yates announced that he would make no more westerns co-starring Rogers and Miss Evans. This decision was made despite the fact that she made the "top ten" on a country-wide poll of exhibitors on Western stars, first time an actress ever made it.

SRO

Sells 'Women'

AFTER WORKING FOR three years on plans for "Little Women", David Selznick has sold it to Metro. The property went as a package ready for production, with screenplay, set plans and all data necessary for a picture to start immediate filming. No mention was made of price, but it is to be expected that Selznick received a lush sum, as he invariably makes more money from properties than anyone in the business.

Nothing else is new here, with the lot still quiet and no plans forthcoming. Only sign of action has been the sailing of Dorothy McGuire for Europe, preparatory to making "A Doll's House" in Sweden.

20th CENTURY FOX

Most Active Lot

TWENTIETH CENTURY-FOX continues to lead other studios in actual shooting activity. "Apartment for Peggy" and "Street With No Name" are wound up, while cast and crew are in New York to start "The Law and Martin Rome", (Victor Mature - Richard Conte), and "Burlesque" (Betty Grable - Dan Dailey) starts immediately.

Still shooting are "The Gray Intruders", "Unfaithfully Yours" and "Leave it to the Irish" (the new title of "For Fear of Little Men"). This gives Zanuck his running average of five in work, in addition, three inde items are under way: "The Creeper" being made by Reliance Pictures, "Fighting Back" under the Sol Wurtzel banner, and "The Checkered Coat" by Belsam productions.

Also, to start immediately is "Roadhouse" (Ida Lupino - Cornel Wilde - Celeste Holm), which is being directed by Jean Negelesco on his one-picture deal with this studio.

AWARD TRIUMPH

Zanuck, of course, is completely happy with the outcome of the Academy Awards, Twentieth Century-Fox having copped the lion's share of the honors. To the audience, Zanuck frankly admitted his happiness, plus the fact that he feels the awards atone in part for his disappointment over "Wilson" being left out of the Oscar circle a few years back.

UNITED ARTISTS

RELEASES CONTINUE TO line up for United Artists. Robert Cummings and Eugene Frenke will deliver "Passport to Love", which will be made under the United California Productions banner.

Meanwhile, now shooting is "An Innocent Affair", a comedy with Louise Allbritton starred, which started in mid-March. Eddie Sutherland will direct "Confessions of a Communist" for UA release, starting in June, and this one-picture deal may lead to more.

This job will be somewhat of a throwback for Eddie Sutherland, who worked on the same lot twenty-five years ago as leading man for Constance Talmadge, Bebe Daniels, et al.

NEW HOPALONG PROGRAM

Bill Boyd, back from a vacation, plans to start his third program of Hopalong Cassidy westerns some time in May. The series, consisting of six, will be made over a three-month period.

UNIVERSAL-INTERNATL.

Continues Buzzing

FOUR FEATURES WERE recently finished at this studio and two new ones have started. The latter pair are "Washington Girl" (Deanna Durbin - Edmund O'Brien), and "Kiss the Blood off My Hands" (Joan Fontaine - Burt Lancaster). "Rogues' Regiment" and "The Countess of Monte Cristo" are slated for early starts. Thus activity at this lot continues at a high pace.

In addition, studio executives have assigned nineteen writers to work on sixteen scripts, aiming at a backlog of productions to be ready to roll when space becomes available.

Showing what this correspondent feels to be a great deal of common sense, producer Chester Erskine has lopped 20 minutes from "All My Sons". Not that the film is not a good one, but Mr. Erskine feels that audiences are not happy with overlong pictures. Now, "Sons" runs a sensible 93 minutes.

LANCASTER VEHICLE

Jules Schermer has been set to produce

INDEPENDENTS

FILM CLASSICS

OF THE FOURTEEN films slated for release in 1948 by Film Classics, eight will be in Cinecolor. First of these color films will be "Sofia", to be shot in Mexico City with Gene Raymond, Patricia Morison and Mischa Auer. The second will be "Jungle Blindness", slated to start in a few weeks.

'MEET ME AT DAWN' FAIR BRITISH COSTUME COMEDY

Rates ● ● — as supporting dualler; n. g. for action houses

20th Century-Fox
89 minutes
William Eythe, Stanley Holloway, Beatrice Campbell, George Thorpe, Irene Browne, Hazel Court, Basil Sidney, Margaret Rutherford, Ada Reeve, Graeme Muir, James Harcourt, Wilfred Hyde White, Charles Victor, John Salew, Percy Walsh, Hy Hazell, Diana Decker, John Ruddock, Joan Seton, Katie Johnson, O. B. Clarence, Aubrey Mallalieu.
Directed by Thornton Freeland.

This mildly entertaining period comedy of Gay Paree in 1902 has a fairly lively pace and some chucklesome inanities. It should get by as a supporting feature in all but the action spots, but will be little boxoffice help anywhere. William Eythe didn't help his screen career very much by being involved in this Marcel Hellman production. Cast as a dashing French cavalier, he proves that swashbuckling isn't his particular cup of tea. As a matter of fact, all of the performances are grossly over-acted — something rare in British films. Hazel Court, the feminine lead, is a pretty lass and makes the most of her low-cut costumes. The photographic quality is below par in spots. The settings are quite realistic and a good musical score under-lines the comedy.

Duelling champion William Eythe, has a nice racket. For a fee, he will provoke a duel with anyone named by his client and will hospitalize his opponent for any specified time. His latest victim is George Thorpe, a liberal politician. Eythe challenges him for an alleged insult to Hazel Court. Newspaperman Basil Sidney plays the story up and starts a search for the mysterious lady in the case — "Madame X," unaware that she is his own daughter. Eythe doesn't know her identity either, despite the fact that she spends a night in his apartment when she is injured in a roller-coaster crash. Against her pleas, Eythe fights Thorpe and, since both are superb duellists, both are slightly wounded. Thorpe throws a fancy ball, where he recognizes Court as "Madame X." Word gets around and Eythe has to fight five more duels to avenge her honor. Finally, her father challenges him and Eythe permits himself to be wounded. Wind-up shows the couple happily married as Eythe gets up at dawn to instruct his class of youthful fencers. DAV.

'THE OCTOBER MAN' MODEST BRITISH MURDER MELLER

Rates ● ● as supporting dualler

Eagle-Lion
91 minutes
John Mills, Joan Greenwood, Edward Chapman, Kay Walsh, Joyce Carey, Catherine Lacey, Frederick Piper, Felix Aylmer, Adrianne Allen, Patrick Holt, George Benson, Jack Melford, John Boxer, Esme Beringer, Ann Wilton, Philip Ray, George Woodbridge, John Miller, Kathleen Boutall, Edward Underdown, James Mayter, John Salew, Juliet Mills.
Directed by Roy Baker.

This offering from the J. Arthur Rank studios is one of his less pretentious releases. It will serve as a fair dualler for general use. A neat production of a murder story by Eric Ambler, Britain's topnotch whodunit writer, it has some very draggy episodes, but when it does get moving, it goes a good clip. For some unknown reason it was saddled by a meaningless title, which can be of interest only to astrologists. John Mills, of "Great Expectations" fame, plays the part of a man unjustly accused of murder and delivers an impressive rendition of alternate despair and resolution. The rest of the performances are competent and the British accents are not seriously detrimental. Photography is very good and the settings are inexpensive but adequate.

xEXPLOITATION: Recall Mills' performance in "Great Expectations". Catchlines: "Star of 'Great Expectations' Attains Even Greater Dramatic Triumph;" "Violent Death Hounded the 'October Man!! Was He a Murderer?"

While Mills is taking a bus ride with a little girl, the daughter of friends, an accident kills the girl and Mills suffers a brain injury which keeps him in the hospital for a year. He feels responsible for the child's death and develops suicidal tendencies. Taking a job in a London chemical laboratory as an assistant to Patrick Holt, Mlils meets and falls in love with Holt's sister, Joan Greenwood. The dreary hotel where he lives houses a bunch of odd characters: a fasnion model, Kay Walsh, who makes passes at him; a peculiar gent, Edward Chapman, who is trying to make passes at Walsh, and a spiteful old gossip, Joyce Carey. Chapman finally murders Walsh and suspicion is fastened upon Mills through the lying testimony of Chapman and Carey. Everyone but his girl believes him guilty because of his record of mental trouble. With the police on his heels, he tracks down Chapman in an exciting chase, then is about to commit suicide. His courage prevails, however, and Greenwood reclaims him by her love and faith. DAV.

'THE ENCHANTED VALLEY' JUVENILE FARE IN COLOR

Rates ● ● as naborhood dualler

Eagle Lion
77 minutes
Alan Curtis, Anne Gwynne, Charley Grapewin, Donn Gift, Joseph Crehan, Joseph Devlin, Al La Rue, John Bleifer, Rocky Cameron, Jerry Riggio.
Directed by Robert Emmett Tansey

The kids will love this one, with its trick animals, pretty colors and the bang-bang guns of the bad guys. And some adults may enjoy it too if they can take its undiluted sentiment, trite dialogue and a story riddled with improbabilities. Charley Grapewin is good old Grandpa living in rustic contentment with his crippled little grandson. Alan Curtis is the big, bad gangster who disrupts their idyllic existence. Donn Gift portrays with touching sincerity the part of the ugly little lame boy. The best actors in it are a couple of cute baby owls that wink and blink at each other. The picture displays some of the best Cinecolor seen to date. The production by Jack Schwartz is inexpensive, with one set and a couple of studio trees working overtime. Yes, the kids will love it — with a bag of pop-corn.

Lame little Donn Gift is happy in his valley home with Grandpa Grapewin and his many furred and feathered friends of the forest. Their cabin becomes a hide-out for Alan Curtis on the lam with his moll, Anne Wynne, and his comic triggerman, Joe Devlin. At first Grandpa and the boy get pushed around by the three interlopers. But the atmosphere of peace and goodness soon softens their evil natures. When Grandpa dies, Curtis promises to give himself up to the police and leave Gwynne to take care of the boy. Then his gangster rival, John Bleifer arrives seeking the hidden loot. He kills Devlin and, before finishing off Curtis, he casually shoots the little bear cub. This enrages a man in a bear-skin coat who claws the mobster to death in a terrific battle. DAV.

STUDIO-SIZE-UPS

(*Continued from Page 18*)

"Criss Cross", purchased by U-I from the Mark Hellinger estate. It will star Burt Lancaster. "Illegal Entry" will go as Schermer's second stint, "The Last Count" as his third.

A new unit has been formed by Claudette Colbert, Bruce Manning and Jack Skirball and as their first picture will do "The Soft Touch", to start in June. No releasing setup has been announced, but it is reasonable to assume that U-I will get the deal.

WARNER BROS.

Record For March

FOUR ARE IN production at the moment, with two set to go immediately, making this the biggest March program for Warners in recent years. Still shooting are "One Sunday Afternoon", "Sunburst" and "The Adventures of Don Juan", which resumed when Errol Flynn recovered. (Metro, incidentally, is rushing "The Three Musketeers" to take advantage of the slowed production on "Don Juan" and get their historical romance out first). "Key Largo" has finished, but to take its place, "A Kiss in the Dark" (Jane Wyman - David Niven) has started.

Michael Curtiz will shortly start "My Dream is Yours" and "June Bride" (Bette Davis - Robert Montgomery) will roll very soon. This comedy will be a change of pace for Miss Davis. It wouldn't surprise us if Joan Crawford followed suit. While Jerry Wald is insisting on a drama about a school teacher, Miss Crawford is holding out and might choose anything at any moment.

EYE AL SMITH STORY

Both Warners and Metro are dickering for property rights to the life of Al Smith, temporarily titled "The Happy Warrior". Whoever gets it, will be given documentary treatment, tracing Smith's life from his boyhood to his nomination for the presidency.



Real

Proudly announ
through

THE BLACK CAT

Alan Ladd, Basil Rathbone,
Hugh Herbert Gale Sondergaard

EX CHAMP

Victor McLaglen, Tom Brown
Nan Grey,

THE STORM

Chas. Bickford, Preston Foster,
Tom Brown, Barton MacLane, Nan Grey

GHOST OF FRANKENSTEIN

Lon Chaney, Evelyn Ankers,
Lionel Atwill

TIGHT SHOES

Brod. Crawford, Leo Carrillo,
Anne Gwynne Binnie Barnes,
Story by Daman Runyon

PITTSBURGH

John Wayne, Marlene Dietrich,
Randolph Scott, Louise Allbritton

Little Tough Guys In Society

Little Tough Guys, Mary Boland,
Edward E. Horton, Mischa Auer

ALIAS MARY DOW

Ray Milland, Sally Eilers,
Henry O'Neil, Lola Lane
Title Subject to Change

THE INVISIBLE MAN

Claude Rains, Clara Stuart,
Henry Travers, Una O'Conner

THE INVISIBLE MAN RETURNS

Vincent Price, Sir Cedric Hardwicke, Nan Grey, Cecil Kellaway

GIVE US WINGS

Little Tough Guys, Dead En
Wallace Ford, Victor Jory

MUMMY'S GHOST

Lon Chaney, Ramsey Ames,
John Carradine, Barton MacLane

When Tomorrow Comes

Irene Dunne, Charles Boyer

GREEN HELL

Doug. Fairbanks Jr., Joan Bennett,
George Sanders, Vincent Price,
Allan Hale, George Bankcroft

N. Y. C. • ALBANY • BUF
Moe Kerman & Joseph Fe
Astor Film Exchange, Inc.
630 Ninth Avenue New York, N

N. Y. C. • ALBANY • BUF
Sherman S. Krellberg
Principal Film Exchange, Inc
630 Ninth Avenue New York, N

ATLANTA
John Mangham
United Film Distributors, Inc
164 Walton Street N.W., Atlanta

BOSTON • NEW HAV
Joseph E. Levine
Embassy Pictures Corp
16 Piedmont Street Boston, M

CHARLOTTE
Francis White, Jr.
United Film Distributors
300 West 3rd Street, Charlotte, N

CHICAGO
Henri Elman
Henri Elman Enterprises, Inc
1327 So. Wabash Avenue, Chicag

CINCINNATI • INDIANA
Lee Goldberg
Popular Pictures Co
1632 Central Parkway, Cincinnati

CLEVELAND
Robert N. Snyder & Emanuel
Realart Pictures of Clevelan
Suite 626, 2108 Payne Avenue, Cleve

DALLAS
John Franconi
Screen Guild Productions of T
308 South Harwood Street, Dallas

DENVER • SALT LAKE
Jack W. Sonenshine
Embassy Pictures
258 East 1st South Street, Salt Lake

DES MOINES • KANSA
OMAHA,
Frank Childs
Selected Pictures, Inc.
114 West 18th Street, Kansas Cit

REALART Pictures, I

...art

...ion-wide distribution
...nchise holders

DETROIT
Jack Zide
Allied Film Exchange
2310 Cass Avenue Detroit, Mich.

LOS ANGELES
Sam Decker
...Realart Pictures Co of So Calif.
...South Vermont Ave., Los Angeles, Calif.

...NNEAPOLIS • MILWAUKEE
Donald Swartz
Independent Film Distributors
...North 11th Street, Minneapolis, Minn.

NEW ORLEANS
...E. V. Landaiche & Joe Houck
...reen Guild Productions of Louisiana
...o. Liberty Street New Orleans 13, La.

OKLAHOMA CITY
Carr Scott
...en Guild Productions Inc., of Oklahoma
...Box No 1961, Oklahoma City 1, Okla.

PHILADELPHIA
Nelson Wax
Box Office Pictures, Inc.
...301 Vine Street, Philadelphia, Pa.

PITTSBURGH
Milton Brauman
...en Guild Productions of Pittsburgh, Inc.
...5 Van Braam Street, Pittsburgh, Pa.

SEATTLE • PORTLAND
Gordon G. Wallinger
Favorite Films of Calif
...231 Second Avenue, Seattle, Wash.

ST. LOUIS
Andy Dietz
...reen Guild Productions of St Louis
...4324 Olive Street, St. Louis, Mo

SAN FRANCISCO
Harry Price
Favorite Films of Calif
...den Gate Avenue, San Francisco, Calif.

WASHINGTON
Bernie Mills
Equity Film Exchanges, Inc
...w Jersey Avenue, N.W., Washington, D. C.

SON OF DRACULA
Lon Chaney, Louise Allbritton, Robert Paige

BLACK FRIDAY
Boris Karloff, Bela Lugosi, Anne Nagel James Craig

SIN TOWN
Constance Bennett, Brod Crawford, Anne Gwynne, Leo Carrillo

MUMMY'S TOMB
Dick Foran, Lon Chaney, Elyse Knox, Wallace Ford, Turhan Bey

YOU'RE NOT SO TOUGH
Little Tough Guys, Dead End Kids, Nan Grey, Henry Armetta

LITTLE TOUGH GUY
Little Tough Guys, Dead End Kids, Marjorie Main

LADY FROM CHEYENNE
Loretta Young, Robert Preston, Edward Arnold, Gladys George

BUTCH MINDS THE BABY
Virginia Bruce, Brod. Crawford, Dick Foran
Story by Damon Runyon

LADY IN A JAM
Irene Dunne Ralph Bellamy
Patric Knowles.

MODEL WIFE
Joan Blondell, Dick Powell, Charles Ruggles, Lee Bowman



THESE PROVEN HITS MEAN SMASH GROSSES

...ARK AVENUE, NEW YORK (16) N. Y.
TEL. MURRAY HILL 9-0443

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

NOW WHAT?

Allied Rocky Mt. Independent Theatres

The British Tax on American films has been waylaid, repealed or at least suspended through some international exchange of mutual backscratching.

American films are again being sent to Britain. That's good for it clears the air a bit. It means that the American Distributors will continue to get lots of money from Britain.

That knocks in the head their late and unlamented pitch for more dough out of you. Directly or indirectly, their deals in the past few months have been aimed at getting you to pay for a "loss" of the British market.

Now they've got that British market back. Throw their own sales talk about the importance of that market back at them. You are now entitled to a **reduction** in film rental.

P. S. The question now is—What are the distributors going to think up as a new sales talk?

SMALL TOWN DANGER

Associated Theatre Owners of Indiana

We have long been uneasy over the fact that 16 mm films are often used in churches, schools and other public institutions in direct competition with the established motion picture theatres. But lately we sense a movement that if completely ignored could possibly lead to complete annihilation of the small town theatre. A note of this may be found in the catalog being mailed by R.K.O. that lists 16 mm versions of 186 features and shorts that are available for hospitals, summer camps, schools, prisons and places for shut-ins **as well as theatrical showing in towns without 35 mm theatres.** According to R.K.O. officials **the project aims at 50,000 accounts.**

Mr. Arthur Good, who is responsible for promotion and development of this project says that 16 mm theatrical situations will be charged a guarantee of $25.00 and pay 50% for the product and an 18 months clearance will be established.

Last fall when Fox announced their entrance into the 16 mm field they announced that their aim was to get into communities of 600 to 800 population and start 16 mm films going on a regular basis. "Practically every such out of the way place has a 16 mm projector and a town hall. That is all we need," they added.

The official of one major distributor once made the significant statement that, "we are selling entertainment and not size of film." At least two other companies distribute their own product on the narrow gauge while independent 16 mm distributors have obtained rights on the product of still other producers.

Add the "two" of 50,000 accounts to the "two" of 50% rentals and you get the "four" that the film companies must be considering the balance between the profit to be derived from potential 16 mm customers and the 2,500 established theatres now located in towns of less than 1,000 population.

UNIFIED FRONT

Allied Theatres of Michigan

Never before in the history of our country, or of our industry, has there been the need of a unified front as there is today; a unified front against a sinister force that is ready to come in and take over our country and run it according to those principles against which men have fought and died. The articles that are appearing in the local newspapers and the commentary of the radio are forewarnings of what is being done and what we can expect to be done.

Realizing the importance of the theatre and its screen as a potent source of education, we should present a unified front in the fight on Communism, and the education of the people relative to the merits of our system of private enterprise; also as to the invaluable benefits of being an American. We recommend, as the result of the anxiety of this organization to be of assistance to our Governor, that you either write, wire or telephone his office assuring him of our assistance whenever and wherever he may see fit to use it. This is but a small payment on the contribution we are privileged to make toward keeping our country free.

A unified front is also necessary to be used against those who would seek to jeopardize our business. Adverse legislation can best be fought if there is a solid front available to be used against it. A small group is effective to a point, but a large group is more effective. To secure this larger front, we call upon each and every member of Allied Theatres of Michigan to bend every effort to secure as members those who are not now so listed. With a solid membership in Michigan we will be able to combat any adverse action that may arise. Our security rests with our ability to speak for every theatre owner in the State of Michigan.

VIOLATING DECISION

Allied of Eastern Penna.

The Board of Governors of Allied Independent Theatre Owners of Eastern Penna., Inc., at a meeting held March 16th, unanimously approved all actions of the National Board of Allied States Association of Motion Picture Exhibitors taken at the Annual Meeting in Washington last February.

This approval specifically means that:

1. Eastern Pennsylvania gives full support to National Allied's anti-ASCAP campaign.
2. Eastern Pennsylvania does not approve the Motion Picture Foundation and hence there will be no official cooperation of any kind with this project.
3. All other parts of the national program will be vigorously promoted in the Eastern Pennsylvania territory.

In addition to the foregoing action the Board disposed of much routine business including reports of General Manager Samuelson and Field Representative Heldon.

The Board received and unanimously approved the Treasurer's report for 1947 as audited.

The organization's film buying service is being carefully developed and will probably be in operation within the next few months.

Consideration was given to the municipal and state tax situation in Pennsylvania.

There was a detailed report on the current selling methods of various film companies. Inasmuch as there appears to be no question or doubt that several of the major film companies are violating provisions of the Court's decision, the General Manager was instructed to bring these violations to the attention of the proper authorities. This instruction applies particularly to coercive sales methods which are in direct violation not only of the Court's decision but also of published instructions apparently given by sales executives in New York to their field staffs.

KEEP INFORMED

Counting the weekly sales meeting which the branch manager has with his salesmen, and counting the meetings which the district manager has with his managers, PLUS the district managers' meetings, AND the regional meetings and conventions EACH DISTRIBUTING COMPANY HAS A MINIMUM OF 150 MEETINGS A YEAR.

What is the purpose of these meetings?

It is to figure out ways and means to get MORE money out of you!

What can you do in self-defense?

ATTEND EVERY ALLIED MEETING THAT YOU CAN. Learn the facts about the latest sales policy gimmicks.

Keep yourself informed and in so doing you will build up a sales resistance to the high-pressure distributors' sales talks.

INFORMATION IS AMMUNITION TO HELP YOU IN KEEPING YOUR THEATRE PROFITABLE.

—Rocky Mountain Allied

'CASTILE' TERMS

North Central Allied

This story comes out of the far North and it is not a nice one. When one of our good exhibitors and devoted users of the Caravan service showed his Fox salesman the Caravan Report that CAPTAIN FROM CASTILE had been sold at 35%, the salesman disputed the accuracy of the Caravan figure and made the mistake of putting his statement in writing. The salesman's letter, in part, read as follows:

"You have been misinformed as to the terms of this picture, as there is a national policy on it, and in no instance can it be sold to anyone for less than 40%."

Here are the actual facts: **CAPTAIN FROM CASTILE has been sold at 35%.** As a matter of fact, **every Caravan theatre classification,** except number 3 (first run large city) **has been sold at 35%, or less.** If necessary, and if Fox is able to make it interesting enough, contracts will be produced. By interesting, of course, **we mean really interesting** . We are not interested in playing for peanuts with the Fox salesman involved in this case, but we are prepared to go whole hog with his superiors. (Lest anyone think we may run afoul of the gambling laws, we assure you that there is no element of chance in this matter—**We** are betting on a sure thing.)

Apparently this particular salesman, his branch manager, the district manager, Jack Lorentz, the division manager, and others on up the line, are not aware that **the time has long since passed when exhibitors can be misled by falsehoods.** One thing is clear: Either his superiors lied to this salesman or the salesman, on his own hook, far exceeded his authority in attempting to force a tough deal down the throat of this exhibitor by concocting a deliberate falsehood.

In all the years of its operation, **Caravan has never been successfully challenged.** It won't be challenged successfully this time. What we are afraid of is that it won't be challenged at all.

It would be worth plenty of money to the producer-distributor monopoly to discredit Caravan. Here is their chance to do so. We demand, in this particular situation, that Fox either put up or shut up. If our challenge is not accepted, it will be one more convincing proof, if more proof be needed, of the reliability of Caravan, as well as of the moral character of distributors who seek vainly to discredit Caravan.


WILD!
WICKED!
WIDE OPEN!
PANHANDLE
Last roaring stronghold of the west's fiercest outlaws!
Coming from
ALLIED ARTISTS
TO ROCK YOUR SCREEN WITH THRILLS!
FILMED IN GLORIOUS SEPIA TONE!
Starring ROD CAMERON with CATHY DOWNS • REED HADLEY • ANNE GWYNNE • BLAKE EDWARDS
A CHAMPION PRODUCTION • Produced by JOHN C. CHAMPION and BLAKE EDWARDS • Directed by LESLEY SELANDER • Story & Screenplay by Blake Edwards and John C. Champion

EXPLOITATION PICTURE

LOVE STORY IS 'MIRACLE' No. 1 ANGLE

The millions who have read Russell Janney's fine novel are aware that it is a great and inspiring love story, not a religious story. The millions who are not familiar with the book should be told that fact by exhibitors in no uncertain terms. There have been few love stories in recent years to compare to "The Miracle of the Bells." That is the showman's No. 1 Selling Point.

No. 2 is the immense popularity of the best-selling novel. A recent Audience Research Institute survey claims the picture has received more "audience penetration" than any ever tested. This was assured by an advertising campaign plotted by RKO's advertising chief, S. Barret McCormick and his staff of efficient boxofficers, in national magazines, religious publications, fan magazines and newspaper supplements—all of which reached the staggering total of 103,000,000 circulation.

Selling Point No. 3 is the cast. In Valli, the screen has acquired another one of those once-in-a-decade personalities, like Garbo, Ingrid Bergman, et al. Her name will be on everyone's tongue before "Miracle" has gone very far into release. The wise showman will sell her well in advance as a SENSATION, for she will prove to be just that. Fred MacMurray and Frank Sinatra lend additional strength to the marquee, and Lee Cobb is a character actor with a definite following.

It's all there in the press book and the showman who utilizes the material will be handsomely rewarded with top grosses.



BELL HANGERS

Sets of four beautifully lithographed double-faced bell cutouts in full color, adaptable for lobby use, the marquee, in book, music and record dealers' window displays, in street cars and buses, etc. are available from National Screen Service at 50c per set.

These bells not only sell the picture, but dress up the lobby and front with their brilliant color. The constant movement of the hanging bells will be a sure-fire eye-catcher.



CO-OP AIDS

RKO has arranged a huge co-operative campaign with Liberty Carillons and its 135 dealers (listed in press book) which the theatreman can use to excellent effect. Arrange with dealers to mail influential parishioners, clergy, civic leaders, etc. their interesting data about the use of Liberty equipment in the film. Dealer window displays and co-op newspaper ads can also be effected.

Above is a layout of a dealer local ad mat (155 lines x 4 cols.) in which theatre tie-in copy can be included.

BELL STUNTS

Several effective stunts are suggested. Bells are popular collector's items and hobbyists can be reached via a newspaper contest for best collection, oldest bell, most unique, smallest, etc. Entries can be displayed conspicuously with credit to the film and theatre.

A large bell fashioned from chicken wire on a wood frame, covered with metallic-painted canvas and lettered, is a good truck stunt.

BOOK PROMOTION

The popularity of the Russell Janney novel is a strong selling point that should not be overlooked. Coincident with the picture's release, Prentice Hall, publisher of the original $3 edition, and Garden City, offering a special $1 Spotlight Edition, are conducting parallel campaigns. Local tie-ups can be obtained from Prentice Hall, 70 Fifth Ave., NYC.

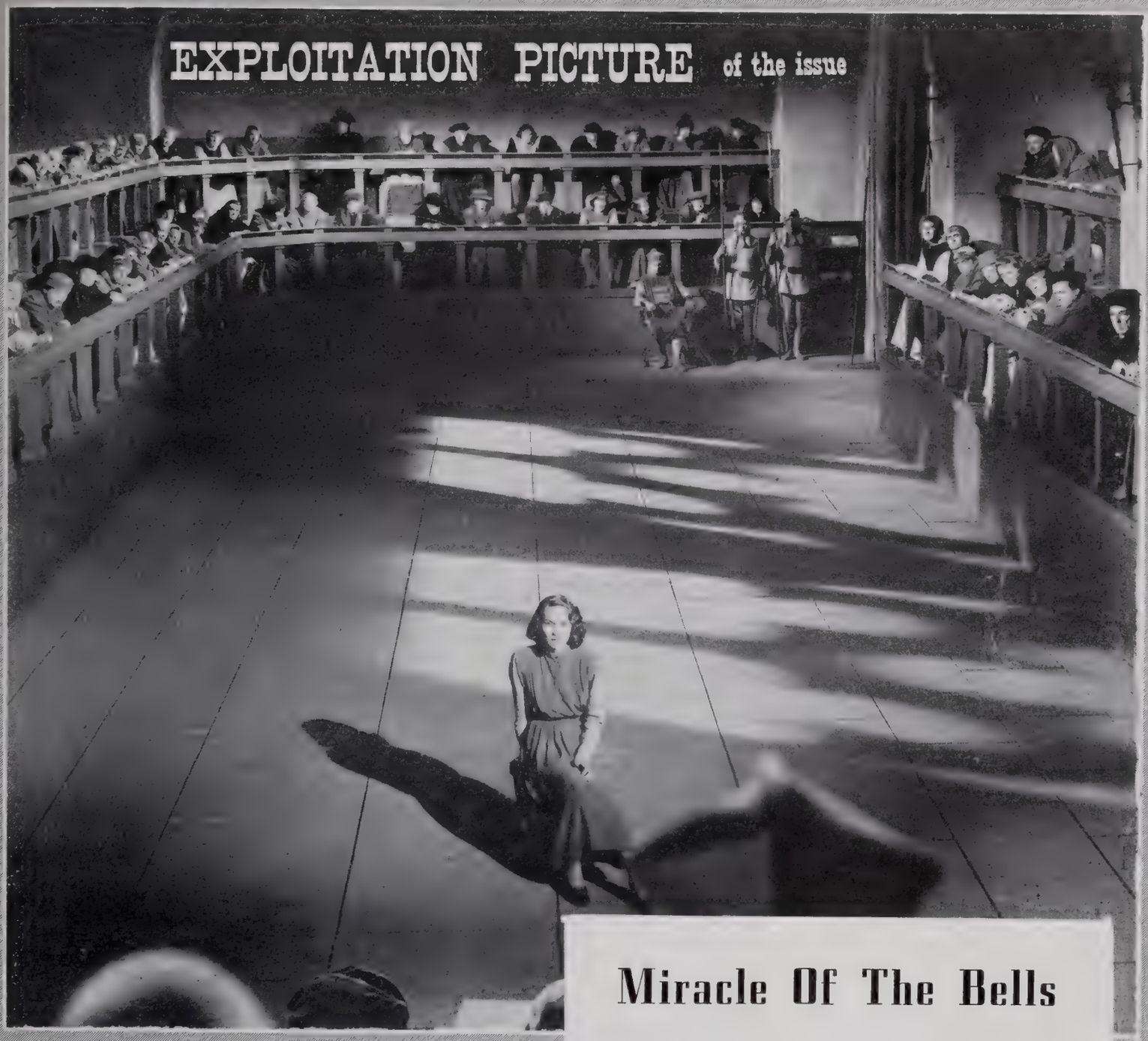
A good stunt that ties in the book and the film is a "walking book" utilizing a book-shaped frame covered with enlargements of the jacket design or one sheet. A man wearing the frame can parade around town prior to and during the run.



NEWSPAPER ADS

The newspaper ads feature the novel's fame, the tender, heart-tugging love story and the three stars.

The top two ads are three-columns. Below, two of the two-column teaser ads, to be spotted in advance of the campaign using the larger sized displays.



Miracle Of The Bells

Jesse L. Lasky, who brought the Russell Janney novel to the screen, merits the "gratitude of all filmdom for . . . this inspiring and entertaining" love story, said the FB review. The book's heart appeal has been transferred to the screen with its stirring qualities intact, enhanced by sterling performances. The screenplay was fashioned by Ben Hecht and Quentin Reynolds, two "names" in themselves. A sensational new star is born in the person of Valli, who is nothing less than superb in the role of the girl from a small mining town, who rises to the heights as an actress, only to die on the threshold of the fame she so richly deserved. Fred MacMurray plays with restraint his role of the press agent who creates a "miracle" to enshrine the name of the girl he loved so deeply. Frank Sinatra, essaying the role of a priest, Lee Cobb, as the movie producer, and Harold Vermilyea, as the calloused undertaker, round out the fine supporting cast.



Hollywood Labor

(Continued from Page 10)

Last February 17th, Rep. Carroll D. Kearns of Pennsylvania, chairman of the House Education and Labor sub-committee probing the film industry's labor strife, opened the hearings in Washington with a declaration that he was convinced, as the result of his investigations in Hollywood, that "the present labor dispute . . . is the result of a lockout by the employers (producers) after having conspired with certain officials of the IATSE." When he announced the two-months recess on March 17, Kearns refused to say whether the testimony at the hearings had changed his mind.

The testimony consisted of a flock of charges, denials and counter-charges. The IATSE called Herbert K. Sorrell, head of the Conference of Studio Unions, a "communist," a charge he denied, but which was subsequently documented by FBI production of a Communist party membership card bearing what was alleged to be Sorrell's nom de plume, "Stewart."

An unscheduled witness, identifying himself as a close associate of Sorrell in the 1937 studio strike, also told the committee that the CSU head openly boasted to him of his affiliation with the Communist Party. The witness, John R. Robinson, claimed he came to the hearings of his own accord after hearing Sorrell deny he was a communist at any time.

The IATSE joyously hailed verification by the FBI that the handwriting on the card was Sorrell's as "a long step toward ending labor union jurisdictional difficulties in the film capital."

IA leaders Richard F. Walsh and Roy M. Brewer took the stand to disavow any link with the Bioff-Browne shakedown, or that they received producer bribes, as claimed by Sorrell. IA counsel Matthew M. Levy joined them in denying conspiracy with the producers.

Kearns promised those who were the butt of any charges from the witness stand an opportunity to be heard when the hearings resume. Among these are Jack B. Tenney, chairman of the California Senate Committee on Un-American Activities, columnist Westbrook Pegler and Sorrell.

THEATRE MANAGERS and OWNERS

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

●

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

●

HIGHWAY EXPRESS LINES, Inc.

236 N. 23rd St., Philadelphia 3
1239 Vine St., Phila. 7
LOcust 4-0100

Member National Film Carriers



DOCTORS

Britain's J. Arthur Rank (left) and 20th Century-Fox president Spyros P. Skouras exchange mutual congratulations after receiving honorary LL.D. degrees from Boston University at Founder's Day ceremonies.

Ainsworth Explains Allied 'Open Door' Policy

The "open door" policy reflects no change in Allied's traditional attitude and means only that the independent exhibitors' organization reaffirms its willingness "to talk to responsible leaders covering all problems of all branches of the industry when the proper time arrives." This was president William L. Ainsworth's explanation to FILM BULLETIN of his remarks last week at the North Central Allied convention in Minneapolis.

Ainsworth's statement before the NCA had led to some speculation on the possibility that his administration might alter Allied's approach to industry problems.



LEWIS BILL FOE

Ted R. Gamble, TOA president, appeared before the House Judiciary sub-committee in Washington last week to testify against passage of the Lewis anti-Ascap Bill.

UA Title Switches Have Exhibitors Dizzy

Anyone scanning the United Artists' program these past few months could readily get the idea that the company has a lot more to offer than is actually the case. And exhibitors who have the product under contract are beginning to see spots before their eyes and hear bells ringing in their heads.

All this is due to a bewildering succession of title changes that have made one picture look like two or three, or, even four. Some of the switches have taken place plunk in mid-stream, and some after a long period of release.

LATE CHANGES

There was the case of "Lured". After it had played a great number of subsequent-run houses throughout the country, the handle was belatedly changed to "Personal Column." After an expensive ad campaign on behalf of the current "A Miracle Can Happen", this title suddenly became "Along Came Baby." The picture you thought you knew as "Heaven Only Knows" has just become "Montana Mike."

Harry Sherman's new Enterprise production for UA has had no less than four titles: "They Passed This Way", "New Mexico", "Four Faces West" and, now, "Wanted!" Remember, they're just one picture.

About a year ago, a picture titled "The Sin of Harold Diddlebock" was ballyhooed for a Miami premiere. It was changed abruptly to "Mad Wednesday", then disappeared from sight, having been returned to the studio for extensive re-shooting. It will reappear shortly, title unknown.

Lid Off Building

War-born Government controls over construction of new theatres and other recreational buildings are off, effective Wednesday (31st) mdnight. The way was cleared when the revised Federal rent control extension bill was approved by the House and Senate last Thursday. No one expects President Truman to veto the measure.

CLASSIFIED

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

AIR FILTERS

Exceptional Value. Air filters—all metal, almost new. These are cleanable type and will last for years. Gardner, 1539 Race St., Phila. 2, Pa.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

SERVICE — ALWAYS!

●

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
LOcust 7-4823

"QUOTES"

What the Newspaper Critics Say About New Films

Critics Embrace "I Remember Mama"

Dore Schary's screen version of John Van Druten's hit play, "I Remember Mama," and the Kathryn Forbes novel, "Mama's Bank Account," softened up New York's hard-boiled newspaper critics to the point where some of them gushed over in sentimental plaudits, while the others were more subdued, but unanimously commended it. One persistent quibble was the film's two and a quarter hours running time.

"A combination of family album pageantry and emotional punch which is irresistible," was the Herald Tribune's Howard Barnes' verdict. He dotes on the fine performances, particularly Oscar Homolka as the roaring Uncle Chris and pays glowing tribute to producer-director George Stevens for making **"a film of distinction."**

Another who finds it **"irresistible"** is the Times' Bosley Crowther, who echoes Barnes' sentiments on the cast and Stevens, venturing timid criticism on the **"leisurely"** pace and the story's length. But, he adds, **"in the darkness of a theatre it is not impolite to doze."**

Alton Cook, in the World-Telegram, feels it **"offers a fie'd day for the ladies who prefers tears to laughter and a heartfully satisfying experience for customers with emotions under sturdier control."** He suggests **"considerable pruning"** despite the fact that **"interest is kept at a high pitch by virtuoso work in all departments."**

Richard Watts, Post critic, gives Stevens full credit for the film's **"life and vitality."** He finds it **"attractive and frequently touching,"** despite its **"unashamedly sentimental"** character.

The Sun's Eileen Creelman wants a half hour cut in a picture "glowing with affection." Her summation: **"Amusing and charming and much too long."**

Rose Pelswick, Journal-American, awards credit for the picture's **"beguiling charm,"** to Irene Dunne's and Oscar Homolka's **"expert performances."** She predicts that it will **"appeal to those who enjoy a good cry at the movies."**

'SITTING PRETTY'

TWENTIETH CENTURY FOX

"Certain to clip the mass movie audience smack on its collective button. Wherever children, dogs, and neighborhoods are accepted institutions—or the length and breath of our fair land—this expert assay of the common denominator, calculated from the stunning notion of the unapproachable Clifton Webb as a baby sitter, will kill the people . . . Has its eye on the box office . . . It knows precisely what will make the large audience laugh, and uses its knowledge with smashing success."—AGER, PM.

"Clifton Webb has stepped into a movie that showed signs of mediocrity and has given its entertainment a witty sparkle . . . Just the man to keep a movie audience in uproarious laughter . . . You will feel mighty good about the whole thing and grateful to Clifton Webb."—COOK, N. Y. WORLD TELEGRAM.

. ."**Starts out with** plenty in its favor—especially Mr. Webb. And isince around and about this situation there is estooned a lot of light-weight fun . . . there's not much wanting to compel a flood of laughter in this rumpus from Twentieth Century-Fox . . . Happily a picture which almost anyone should enjoy."—CROWTHER, N. Y. TIMES

"Starts off with a funny idea . . . Builds up the idea into an hilarious picture . . . Cute and crazy comedy . . . A film to amuse any one who's ever been part of a modern family. It is lively, fresh and acted with relish." —CREELMAN, N. Y. SUN.

"Good . . . The audience not only can laugh at Mr. Webb . . . but it roars, if yesterday's Roxy customers are to be any criterion. Yet, the film remained singularly unfunny to this reviewer . . . Soon becomes like a joke told too often . . . It was meant to please the patrons. It does."—RICE, N. Y. POST.

"Clifton Webb and Richard Haydn . . . give bounce and laughter to a contrived plot . . .A very funny show . . . Farcical conceit with immense humor."—BARNES, N. Y. HERALD TRIBUNE.

"Honey of a picture . . . Highly enjoyable entertainment that has warmth and credibility mixed with its chuckles."—PELSWICK, N. Y. JOURNAL AMERICAN.

'THE MATING OF MILLIE'

COLUMBIA

"Little celluloid toy, well made but unmistakably a product of the assembly line . . . Lacks distinction, but under Henry Levin's direction it is also unpretentious. A good central performance by Evelyn Keyes, coupled with a restrained treatment, makes it a fairly pleasant piece of Hollywood stock-in-trade." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Beat-up story of a rather stiff-backed bachelor girl . . . Maybe the modern young ladies see something attractive in Glenn Ford and in the flippant, ill-mannered behavior that he tosses about in this film . . . Evelyn Keys, for all her glycerin tears and fatuous foredoom, is the one thing worth looking at in the show." — CROWTHER, N. Y. TIMES.

"Warm, felicitous, modest, appealing, amiable, sweet and tidy . . . A dear little movie indeed . . . Pleasant little comedy with pleasant people working out a pleasant situation in a most satisfactory, sympathetic, and likeable way." — AGER, PM.

"Fair plus . . . Sound twist on an old idea. At best it could be a latter-day version of 'Man and Superman.' At worst it could be a highly diverting farce. But 'The Mating of Millie' fails because it is somewhere in between." BRIGGS, N. Y. POST.

"Familiar as to story, the piece nevertheless manages to skip amiably enough through its easily anticipated paces . . . Anyway, Miss Keyes is decorative and Ford is pleasantly brash." — PELSWICK, N. Y. JOURNAL AMERICAN.

'MIRACLE OF THE BELLS'

RKO RADIO

Climactic limpness of the picture, which, unless one is ultradevout, is likely to be most distasteful, is not only dissolution of the book . . . Pompous and funereal . . . A weak story, first, and heavy scoring in the direction of Irving Pichel have not made the jobs of actors either simple or promising." — CROWTHER, N. Y. TIMES.

"Has commendable things to say and says some of them feelingly . . . Overstatement and weighty sentiment . . . Enough vestigial magic in the grey vastness of 'The Miracle of the Bells' to create a fairly interesting entertainment." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Stays so close to the book that it may well turn out to be a best seller, too . . . Inspiring to some, in poor taste to as many others, and a sentimental drama to every one." CREELMAN, N. Y. SUN.

"Those two alternate cynics and tear jerkers, Ben Hecht and Quentin Reynolds, lathered themselves into their most mooncalf mood when they sat down to the scenario of this one . . . Handkerchief brigade may find this one of the adorably lachrymose pictures ever seen. I have a notion that more of them will revolt slightly at the unashamed crudity of this drive on their emotions." — COOK, N. Y. WORLD TELEGRAM.

"Fair-Plus . . . Sense of effort comes through both in the extraordinary combinations of the plot and in the carefully directed performances . . . Entire film cranks an uneasy feeling in this observer, partly due to Director Irving Pichel's insistent emphasis on photographing facial spirituality up close . . . 'Bunk.' It isn't very fastmoving bunk either." — WINSTEN, N. Y. POST.

"Hell-Bent on making a profit out of Faith . . Watching it becomes an exercise in shying away from lapses in taste . . . Frank Sinatra fans welcomed it with enthusiasm . . His awkward sincerity and self-disciplined restraint at least are touching, for he evidently believes the 'message' of the best-seller story, even though the script does not." AGER, PM.

'JASSY'

UNIVERSAL-INTERNATIONAL

"Period piece, brilliantly accoutered in Technicolor and imported from England . . . Combination of several plots, mostly familiar, the sum of which makes for a rather rambling and routine entertainment." — WEILER, N. Y. TIMES.

"Typical English costume drama, and a pretty bad one . . . Pretty, stiff, and lifeless . . High-flown story is produced with costumes and backgrounds more lavish than Hollywood hands out to its top stories. Jassy' is far from a top story in any language." — N. Y. SUN.

"Photographed in Technicolor, a detail that makes its corn look nice and green . . . To play this nonsense, a cast has been assembled with such British resources as Margaret Lockwood, Patricia Roc, Dennis Price and Basil Sydney . . . A good time seems to be had by all except the audience." — COOK, N. Y. WORD TELEGRAM.

'THE FLAME'

REPUBLIC

"Sole distinction of 'The Flame,' a rambling, inept bit of claptrap . . . is the bleakly amusing fact that most of the performers seem either bored or amused with the whole thing." —

"Leisurely tale of blackmail and murder that ambles through its episodes with none of the brisk vigor customarily used to keep these affairs lively." — COOK, N. Y. WORLD TELEGRAM.

'Slow, amateurish and offensively tawdry claptrap . . . The only moral we found in this chain of villainies and heroics was: Republic Pictures should, perhaps, stick to Roy Rogers." — PECK, PM.

PRODUCTION & RELEASE RECORD

MARCH 29, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (45)	In Production (2)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

TEXAS SANDMAN

Western—Started March 16

Cast: Hoosier Hot Shots, June Vincent, Stewart Hart, Gloria Henry.

Director: Ray Nazarro — Producer: Colbert Clark

Story: Not available. See next issue.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures In Silverado	Bishop-Henry	11-10	3-25		
Big Sombrero, The	Autry-Verdugo	8-18			
Details under title: A Little Spanish Town					
Best Man Wins	Buchanan-Lee	12-22			
Black Arrow, The	Hayward-Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie In the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Reward	Singleton-Lake	9-29			
Details under title: Blondie's Night Out					
Brick Bradford	Richmond-Johnson	10-27	12-18		
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble (66)	Baxter-Cheirel	8-4	11-27		3-15
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Eternal Melody, The	Kiegura-Eggerth	11-10			
Fuller Brush Man, The	Skelton-Blair	10-27			
Gallant Blade (C)	Parks-Chapman	12-8			
Glamour Girl (68)	Krupa-Reed	9-1	1-16		
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble (94)	Tone-Blair	5-26	1-48		2-2
Details under title: Double Take					
I Surrender Dear	Jean-Street	3-1			
It Had To Be You (98)	Rogers-Wilde	5-26	12-47		1-5
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The	Hayworth-Welles	10-14			
Last Days of Boot Hill, The (56)	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Let's Fall In Love	Lamour-Ameche	1-19			
Lone Wolf In London, The (68)	Mohr-Saunders	5-26	11-13		
Loves of Carmen, The	Hayworth-Ford	11-24			
Lulu Belle	Lamour-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou (66)	Lowery-Barton	9-15	1-23		
Mating of Millie, The (87)	Ford-Keyes	7-7	4-28		3-29
My Dog Rusty	Donaldson-Doran	11-24	4-8		
Phantom Valley (53)	Starrett-Burnette	8-4	2-19		
Port Said	Bishop-Henry	12-22	4-15		
Prince of Thieves (72)	Hall-Morison	5-12	1-48		2-16
Relentless (93)	Young-Chapman	12-9	2-48		
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of The Whistler, The (63)	Duane-Aubert	10-27	3-18		
Rose of Santa Rosa (65)	Hot Shots	9-1	12-25		
Rusty Leads the Way	Donaldson-Moffett	3-1			
Details under title: Rusty Takes a Walk					
Sign of the Ram, The (84)	Peters-Knox	8-4	3-48		3-15
Six Gun Law (54)	Starrett-Saunders	7-7	1-9		
Sea Hound, The (Serial)	Crabbe-Blake	5-26	9-4		
Song of Idaho	Vincent-Grant	10-27	3-30		
Strawberry Roan, The	Autry-Henry	7-7			
Superman (Serial)	Alyn-Neil	2-16			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Sweetheart of the Blues	Jean-Ford	3-15			
Swordsman, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Granger (Serial)	Stevens-Stewart	8-4			
Thunderhoof	Foster-Bishop	2-16			
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell-Hasso	12-9	2-48		3-15
Trapped by Boston Blackie	Morris-Lane	12-22			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora	Starrett-Burnette	9-29	3-25		
Whirlwind Raiders	Starrett-Saunders	9-15			
Winner Take Nothing	Mitchell-Nigh	3-15			
Woman from Tangier, The (66)	Jargens-Dunne	9-29	2-12		
Wreck of The Hesperus, The	Parker-White	9-15	2-5		

EAGLE-LION

1947-48 Features	Completed (31)	In Production (2)
Westerns	Completed (6)	In Production (0)

NEW PRODUCTIONS

CANON CITY

Drama—Started March 10

Cast: Scott Brady, Charles Russell, Stanley Clements, Robert Bice, Mary Meade, Robert Kellard, De Forest Kelly.

Director: Crane Wilbur — Producer: Bryan Foy

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Let's Live A Little	Lamarr-Cummings	3-1			

COMPLETED —— 1947-48 ——

Adventures of Casanova (83)	deCordova-Nash	5-12	2-7	812	2-2
Black Hills (58)	Dean-Ates	5-12	9-27	851	
Blonde Savage (61)	Sherwood-Ericson	7-7	11-22	807	10-13
Born To Fight	Brady-Shaw	3-15			
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20	803	9-23
Check Your Guns (55)	Dean-Gates	7-7	1-24	853	12-8
Close-up	Baxter-Gilmore	12-22			
Cobra Strikes, The (62)	Ryan-Fraser	1-5	4-24	820	
Enchanted Valley (C) (77)	Curtis-Gwynne	9-1	3-27	817	
Gentleman After Dark (76)	Donlevy-Hopkins	Reissue	11-8	735	
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven (71)	Erwin-Farrell	8-4	1-17	810	1-5
It's Maider	Switzer-Whalen	5-12			
Hollow Triumph	Henreid-Bennett	2-16			
Lady At Midnight	Denning-Lee	3-15			
Linda Be Good (67)	Hubbard-Knox	7-21	1-3	808	10-27
Love From A Stranger (81)	Sidney-Hodiak	3-17	11-15	806	12-8
Man from Texas	Craig-Bari	5-26	10-18	815	
Details under title: A Texas Story					
Man in the Iron Mask (110)	Hayward-Bennett	Reissue	11-8	735	
Mickey (C)	Butler-Goodwin	11-10			
Noose Hangs High, The	Abbott-Costello	11-24	4-27	819	
Northwest Stampede	Leslie-Craig	7-21	1-17		
Details under title: Wild Conquest					
Open Secret (70)	Ireland-Randolph	9-1	2-15	813	2-16
Out of The Blue (91)	Brent-Maye	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10			
Rampage	Mitchell-Long	12-22			
Raw Deal	O'Keefe-Trevor	11-24			
Details under title: Corkscrew Alley					
Return of Rin-Tin-Tin, The (V) (65)	Rin Tin Tin-Woods	9-16	11-1	804	12-8
Return of the Lash (59)	LaRue-St. John	11-10		755	12-8
Ruthless	Scott-Lynn	9-1	4-3	818	
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich-Wayne	Reissue	3-27	848	
Shadow Valley (58)	Dean-Ates	11-29		852	12-22
Shed No Tears	Ford-Vincent	3-1			
Smugglers, The (85)	Redgrave-Kent	Foreign	1-31	811	2-2
Spiritualist, The	Bey-Bari	1-19			
Stage to Mesa City (52)	LaRue-St. John	2-15		758	3-15
Sutter's Gold (93)	Arnold	Reissue	3-27	849	
T-Men (91)	O'Keefe	7-21	1-10	809	12-22
Take My Life (85)	Gynt-Williams	Foreign	2-28	814	
Tomorrow You Die	Ireland-Ryan	5-12			
Tornado Range (56)	Dean-Holt	9-1	2-21	854	
Whispering City (82)	Lukas-Dantine	11-15		805	11-24

FILM CLASSICS

1947-48 Features	Completed (4)	In Production (1)

NEW PRODUCTIONS

SOFIA

Drama—Started March 18

Cast: Gene Raymond, Patricia Morison, Mischa Auer, Sigrid Gurie.

Director: John Reinhardt — Producer: Arpi Productions

Story: American Secret Service man tries to stop leak of atom bomb secret to Russia.

COMPLETED

Argyle Secrets	Gargan-Lord	Completed Feb. 24
Blonde Ice	Paige-Brooks	3-1
Devil's Cargo	Calvert-Hudson	Completed Feb. 4
Money Madness	Rafferty-Beaumont	Completed Feb. 14

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (33)	In Production (2)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Three Musketeers (T)	Turner-Kelly	2-16			

—— 1947-48 ——

Alias The Gentleman (74)	Beery-Patrick	5-13	Mar.	818	2-16
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept.	803	2-17

Big City, The	Stanwyck-Heflin	8-6	Apr	820		
B. F's Daughter	O'Brien-Murphy	10-27	June			
Bride Goes Wild, The (98)	Johnson-Allyson	7-7	Mar	819	3-15	
Details under title: Virtuous						
Cass Timberlane (119)	Tracy-Turner	5-12	Jan	813	11-10	
Date With Judy, A	Beery-Powell	1-5	July			
Desire Me (91)	Garson-Hart	4-1	Oct	9-29		
Details under title: A Woman of My Own						
Easter Parade	Astaire-Garland	12-8	July			
Gone With the Wind (T)	Gable-Leigh	Reissue				
Good News (T) (95)		3-31	Dec	810	12-22	
Green Dolphin Street	Turner-Heflin	9-30		811		
Details under title: The Personal Touch						
High Wall, The	Taylor-Totter	7-7	Feb	815		
Homecoming	Gable-Turner	9-15	May			
If Winter Comes (97)	Pidgeon-Kerr	6-9	Jan	814	1-5	
Julia Misbehaves	Garson-Pidgeon	1-19	Aug			
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec	809	10-27	
Luxury Liner (T)	Brent-Gifford	9-1				
Kissing Bandit, The (T)	Sinatra-Grayson	5-26				
Master of Lassie	Gwenn-Leigh	9-29				
Details under title: Hills of Home						
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21	
On An Island With You	Williams-Lawford	6-23	June			
Pirate, The (T)	Garland-Kelly	3-3	May			
Search, The	Clift-MacMahon					
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4	
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4	
Summer Holiday	Rooney-DeHaven	7-8	Apr	821		
Southern Yankee	Skelton-Dahl	2-2	Aug			
State Of The Union	Tracy-Hepburn	10-13				
Tenth Avenue Angel (76)	O'Brien-Murphy	4-1	Feb	816	1-17	
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov	808	1-13	
Three Daring Daughters (T) (115)	MacDonald-Iturbi	11-25	Mar	817	2-17	
Details under title: The Birds and the Bees						
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4	
Details under title: Ballerina						

MONOGRAM

1947-48 Features	Completed (18)	In Production (1)
Westerns	Completed (5)	In Production (0)

NEW PRODUCTIONS

THE BABE RUTH STORY (Allied Artists)

Drama—Started March 22

Cast: William Bendix, Claire Trevor, Charles Bickford, Sam Levene, Fred Lightner, William Frawley.

Director: Roy Del Ruth Producer: Roy Del Ruth

Story: The biography of the great baseball hero.

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angels' Alley	Gorcey-Gray	11-24	3-21		
Released originally under title: When Strangers Marry					
Betrayed (66)	Mitchum-Hunter	Reissue	12-27	4706	
Campus Sleuth	Stewart-Preisser	12-8	4-18		
Crossed Trails	Brown-Hatton		4-11	4755	
Dooks of New Orleans (70)	Winters-Young	11-24	4-4		
Fighting Mad (75)	Errol-Kirkwood	9-15	2-7	4709	
Details under title: A Palooka Named Joe					
French Leave	Cooper-Coogan	2-2	4-25		
Details under title: Kilroy On Deck					
High Tide (72)	Tracy-Castle	3-31	10-11	4701	10-13
I Wouldn't Be in Your Shoes	Castle-Knox	2-16			
Jiggs and Maggie in Society (66)	Yule-Riano	9-29	1-10	4704	
Jinx Money	Gorcey-Caldwell		1-19		
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703	9-15
Oklahoma Blues	Wakeley-Belmont	1-19	3-28		
Overland Trails (58)	Brown-Belmont	11-24	1-31	4751	
Perilous Waters (66)	Castle-Long	9-1	2-14	4707	
Rocky (76)	McDowall-Barrier	8-18	3-7	4705	
Rose of the Rio Grande (60)	Carroll-Movita	Reissue	3-14	4710	
Shanghai Chest, The	Winters-Best	2-16			
Details under title: Murder by Alphabet					
Smart Politics (68)	Preisser-Stewart	9-15	1-3	627	1-5
Song of The Drifter (53)	Wakely-Coles	11-10	1-17	686	
Stage Struck	Long-Richmond	3-15			
Thunder On the Range	Brown-Hatton	2 2	3-28		

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-DeMille	12-23	9-16	2	7-21
Dude Goes West, The	Albert-Storm	12-8	5-30	8	
Details under title: The Tenderfoot					
Gangster, The (86)	Sullivan-Belita	2-17	11-22	3	11-10
Hunted, The (85)	Belita-Foster	4-14	4-7	6	
It Happened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Panhandle (84)	Cameron-Downs	9-29	2-22	5	
Smart Woman (90)	Bennett-Aherne	10-27	4-30	7	
Song of My Heart (89)	Sundstrom-Long	2-3	1-31	4	11-24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features	Completed (33)	In Production (3)

NEW PRODUCTIONS

THE GREAT GATSBY

Drama—Started March 8

Cast: Alan Ladd, Betty Field, Macdonald Carey, Ruth Hussey, Barry Sullivan, Howard Da Silva, Shelley Winters, Henry Hull.

Story: From the old F. Scott Fitzgerald novel — no plot synopsis available.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Isn't It Romantic	Lake-DeWolfe	3-1			

— 1947-48 —

COMPLETED

Abigail, Dear Heart	Rains-Hendrix	2-2			
Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8-18
Alberquerque (C) (90)	Scott-Britton	3-3	2-20	4709	2-2
Big Clock, The (95)	Milland-O'Sullivan	3-17	4-9	4,13	2-2
Big Town After Dark (70)	Reed-Brooks	5-26	12-12	4,06	11-24
Big Town Scandal	Reed-Brooks	6-23			
Caged Fury (61)	Denning-Ryan	9-29	3 5	4711	3-1
Connecticut Yankee, A (T)	Crosby-Fleming	6-24	7-2	4720	
Disaster	Denning-Marshall	2-16			
Dream Girl	Hutton-Carey	5-12			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Foreign Affair, A	Arthur-Lund-Dietrich	12-22			
Golden Earrings (95)	Milland-Dietrich	8-19	10 31	4703	9-1
Hatter's Castle (105)	Mason-Kerr	Foreign	6-18	4718	
Hazard (95)	Goddard-Carey	11-10	5-28	4716	
I Walk Alone (59)	Lancaster-Scott	12-23	1-16	4708	12-22
Details under title: Deadlock					
Mr. Reckless (66)	Eythe-Britton	11-10	3-26	4712	3-1
Details under title: Hard To Kill					
My Own True Love	Douglas-Calvert	7-7			
Long, Grey Line, The	Ladd-Ford	9-29			
Night Has A Thousand Eyes	Robinson Russell	7-7			
Paleface, The (T)	Hope-Russell	8-18			
Road To Rio (100)	Crosby-Hope	1-6	12 25	4707	11-24
Shargy (C)	Joyce-Shayne	6-11		4717	
Saigon (C4)	Ladd Lake	12-9	3-12	4710	2-16
'Sainted' Sisters, The (89)	Lake-Caulfield	10-27	4-30	4715	3-15
So Evil My Love	Milland-Todd	5-26			
Sorry, Wrong Number	Stanwyck-Lancaster	2-2			
Speed To Spare (57)	Arlen-Rogers	10-27	5-14	4715	3-1
Unconquered (T) (146)	Cooper-Goddard	8-19		4705	9-29
Waterfront At Midnight	Gargan-Hughes	12-8	6-25	4719	
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-18

REALART

RELEASE CHART

— 1947-48 —

REISSUE

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Millard-Eilers			736	
Argentine Nights (73)	Ritz Bros.-Andrews Sis.		Mar	5013	
Black Cat, The (72)	Ladd-Pathbone		Oct	1129	
Black Friday (71)	Karloff Lugosi		Oct	1046	
Butch Minds the Baby (77)	Bruce-Crawford		Nov	1217	
Ex-Champ (72)	McLaglen-Brown			926	
Ghost of Frankenstein (67)	Chaney-Ankers		Jan	1212	
Give Us Wings (62)	L.T. Guys-D.E. Kids			1095	
Green Hell (87)	Fairbanks-Bennett		Dec	1017	
Hellzapoppin (87)	Olsen-Johnson		Mar	6046	
Invisible Man, The (71)	Rains-Stuart		Dec	623	
Invisible Man Returns (81)	Price-Hardwicke		Dec	1029	
Lady From Cheyenne (89)	Young-Preston		Sept	1121	
Lady In a Jam (85)	Dunne-Knowles		Sept	1208	
Little Tough Guy (83)	L.T. Guys-D.E. Kids		Mar	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar	929	
Model Wife (78)	Blondell-Powell			1124	
Mummy's Ghost (65)	Chaney-Carradine		Feb	1344	
Mummy's Tomb (61)	Foran-Chaney		Feb	1246	
Pittsburgh (91)	Wayne-Dietrich-Scott		Dec	1270	
Sin Town (74)	Bennett-Crawford		Jan	1276	
Son of Dracula (80)	Chaney-Allbritton		Jan	1295	
Storm, The (78)	Bickford-Foster		Feb	924	
Tight Shoes (69)	Crawford-Gwynne		Nov	1139	
When Tomorrow Comes (92)	Dunne-Boyer			948	
You're Not So Tough (71)	L.T.Guys-D.E.Kids			1063	

REPUBLIC

1947-48 Features	Completed (19)	In Production (1)
Westerns	Completed (7)	In Production (0)
Serials	Completed (2)	In Production (0)

NEW PRODUCTIONS

STREETS OF SAN FRANCISCO

Drama—Started March 15

Cast: Jimmy Lyden, Lois Collier, Richard Travis, March Lawrence.

Director: R. G. Springsteen Producer: Sidney Picker

Story: A young couple steal money to get married. They find trouble and right the wrong they have done.

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Bandits of Dark Canyon	Lane-Waller		12-15	752	
Bill and Coo (Tr.) (61)	Burton's Birds		3-28	728	
Bold Frontiersman	Lane-Waller	12-22	4-15	754	
Details under title: Cimarron Trails					
California Firebrand	Hale-Booth	10-13	4-1	654	
Campus Honeymoon	Crane-Wilde	10-13	2-1	703	
Carson City Raiders	Lane-Waller	2-16			
Dangers of the Canadian Mounted (Serial)	Bannon-Belmont	10-27	4-24	792	
Daredevils of the Sky	Livingston-Clark	3-11			
G-Men Never Forget (Serial)	Moore-Ames	8-4	1-31	791	
Gallant Legion, The	Elliott-Booth	1-5			
Heart of Virginia	Martin-Lowery	12-22	4-25		
I, Jane Doe	Hussey-Carroll	11-24			

Inside Story, The	Hunt-Lundigan	9-15	3-14		705	
Details under title: End of the Rainbow						
It's A Grand Old Nag (Tr.)	Cartoon Feature			12-20	761	
King of the Gamblers	Wright-Martin		4-26			
Lightnin' in the Forest	Roberts-Douglas	12-8	3-25		706	
Macbeth	Welles-Nolan		7-7			
Madonna of The Desert	Castle-Roberts	11-10	2-23		704	
Main Street Kid, The	Pearce-Martin	9-29	1-1		701	
Moonrise	Clark-Russell		1-5			
Oklahoma Badlands	Lane-Coles	11-24	2-22		753	
Old Los Angeles	Elliott-McLeod	10-13	4-25			
Red Pony, The (T)	Loy-Mitchum		6-9			
Secret Service Investigator	Bridges-Roberts		2-16			
Sippy Mouse	Barry-Evans	9-1	1-15		702	
Thrill Man, The	Hayden-Roberts	3-15				
Train to Alcatraz	Barry-Martin	3-1				
Details under title: Alcatraz Prison Train						
Under California Stars (Tr.)	Rogers-Frazee	11-24	5-1			
Wild Frontier, The	Lane-Holt	5-12	10-1		751	10-13

RKO RADIO

1948 Features — **Completed (25)** — **In Production (5)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Blood On The Moon	Mitchum-Bel Geddes	3-1			
Boy With Green Hair (T)	O'Brien-Ryan				
Long Denial, The	O'Hara-Douglas	3-1			

COMPLETED — 1947-48 —

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6		801	6 9
Crossfire (86)	Young-Mitchum	3-17		802	7-7
Riffraff (80)	O'Brien-Slezak	6-24		803	6-9
Seven Keys to Baldpate (66)	Terry-White	11-25		804	6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20		805	6-9

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd-Karloff	4-14		809	11-24
Night Song (102)	Andrews-Oberon	4-14		806	11-24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Holt-Leslie	8-4		808	11-24

NOT DESIGNATED

Arizona Ranger, The	Holt-Leslie	11-10			3-29
Berlin Express	Oberon-Ryan	9-1			
Fighting Father Dunne	O'Brien-Dell	3-31			
Fort Apache	Fonda-Temple	8-18			
Details under title: War Party					
Good Sam	Cooper-Sheridan	8-18			
Guns of Hate	Holt-Leslie	12-22			
I Remember Mama (137)	Dunne-Homolka	6-9			
If You Knew Susie (90)	Dunne-Homolka	6-9			3-15
Indian Summer	Knox-Sothern				
Joan of Arc	Bergman-Ferrer	10-13			
Le Silence Est D'or	Chevalier-Derrier	Foreign			
Miracle of The Bells, The (118)	MacMurray-Valli	8-4			3-15
Mr. Joseph Young of Africa	Johnson-Armstrong	1-5			
Mystery In Mexico	Lundigan-White	10-13			
Pearl, The (77)	Marques-Armendariz	Foreign			3-15
Race Street	Raft-Maxwell	9-1			
Rachel and the Stranger	Young-Holden	9-1			
Details under title: Rachel					
Return of the Badman	Scott-White				
Roughshod	Sterling-Grahame	7-7			
Station West	Powell-Greer				
Tarzan and the Mermaids	Weissmuller-Joyce	8-4			3-29
Tycoon (T)	Wayne-Day	2-3			2-8
Under Arizona Skies	Holt-Leslie	9-1			
Velvet Touch, The	Russell-Genn	10-13			
Western Heritage (60)	Holt-Leslie				2-16
Window, The	Hale-Kennedy	11-24			
Your Red Wagon	O'Donnell-Granger	7-7			

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25		862	6-9
Mourning Becomes Electra (172)	Russell-Redgrave	4-14			11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Maye	4-29		851	7-21
Song Is Born, A (T)	Kaye-Maye	8-4			
Details under title: That's Life					

REISSUES

Bambi (70)	Disney Cartoon Feature	2-1			
Gun Law (60)	O'Brien-Ochman	10-3			
Border G-Man (60)	O'Brien-Johnston	11-14			
Lawless Valley (60)	O'Brien-Sutton	1-30			
Painted Desert (60)	O'Brien-Johnston	12-19			
Trouble In Sundown (60)	O'Brien-Whitley	3-2			

SPECIALS

Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

SCREEN GUILD

1947-48 Features — **Completed (9)** — **In Production (0)**

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast	9-20		X-2	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle in Harlem (71)	Stepin Fetchit	2-28		X-3	
Road to the Big House (72)	Ellison-Doran	12-27		4706	
Prairie, The (80)	Aubert-Baxter	3-13		4705	
Trail of the Mounties (42)	Hayden-Holt	3-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt	12-13		4707	

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden	3-15		HC07	
Texas Trail (59)	Boyd-Hayden	4-12		HC08	
Partners of the Plains (71)	Boyd-Hayden	4-26		HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10		HC10	
Heart of Arizona (68)	Boyd-Hayden	6-14		HC11	
Bar 20 Justice (65)	Boyd-Hayden	7-19		HC12	
Frontiersman, The	Boyd-Hayden	11-8		HC15	
Sunset Trail	Boyd-Hayden	11-25		HC16	
Pride of the West	Boyd-Hayden	1-3		HC13	
In Old Mexico	Boyd-Hayden	2-7		HC14	
Silver on the Sage	Boyd-Hayden	3-6		HC17	
Renegade Trail	Boyd-Hayden	4-10		HC18	

EDWARD SMALL REISSUES

Duke of West Point	Fontaine-Hayward				
King of The Turf	Menjou-Costello				
Miss Annie Rooney	Temple				
Run-Away Daughter	Stanwyck-Young				

SELZNICK—S.R.O.

Features — **Completed (5)** — **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel In the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Intermezzo (70)	Bergman-Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant-Loy	10-13			3-29
Paradine Case, The (132)	Todd-Peck	12-23			1-19
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1948 Features — **Completed (23)** — **In Production (5)**

NEW PRODUCTIONS

THE CREEPER (Reliance)
Mystery—Started March 5
Director: Jean Yarbrough — Producer: Ben Pivar-Bernard Small
Story: Not available. See next issue.

FIGHTING BACK
Comedy-Drama—Started March 11
Cast: Paul Langton, Jean Rogers, Gary Gray, Morris Ankrum, John Kellog.
Director: Mal St. Clair — Producer: Sol M. Wurtzel
Story: Returned veteran, an ex-convict, is redeemed by his small son and his dog.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Gay Intruder, The	Emery-Geva	3-15			
Leave It to the Irish	Power-Baxter	2-16			
Details under title: For Fear of Little Men					
Unfaithfully Yours	Harrison Darnell	3-1			

— 1947-48 —

Apartment for Peggy	Crain-Holden	1-19			
Boomerang (88)	Andrews-Wyatt	9-30	Feb.	706	2-3
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb.	707	2-17
Call Northside 777 (111)	Stewart-Walker	10-13	Feb.	805	2-2
Captain From Castile (T) (140)	Powers-Peters	12-9	Jan.	801	12-8
Carnival in Costa Rica (T) (95)	Haymes-Holm	4-29	Apr.	710	3-31
Challenge, The (68)	Conway-Vincent	11-24	Mar.	807	2-16
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec.	731	12-8
Deep Waters	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct.	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct.	729	9-29
Fury at Furnace Creek	Mature-Gray	9-15			
Details under title: Ballad of Furnace Creek					
Gentleman's Agreement (118)	Peck-McGuire	6-9	Mar.	806	11-24
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May.	715	5-26
Give My Regards to Broadway (T)	Guild-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May.	713	4-26
Ideal Husband, An (T) (96)	Goddard-Wilding		Mar.	809	
Iron Curtain, The	Andrews-Tierney	12-8			
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug.	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept.	725	9-1
Late George Apley, The (98)	Colman-Cummins	7-8	Apr.	712	2-17
Law and Martin Rome, The	Mature-Conti	1-5			
Details under title: The Chair for Martin Rome					
Let's Live Again (67)	Emery-Brooks	11-24	Apr.	813	
Marcie (T) (94)	Craine-Young	2-18	Nov.	646	10-28
Meet Me at Dawn (89)	Eythe-Court		Apr.	812	3-29
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June.	718	5-12
Details under title: Big Heart					
Moss Rose (82)	Cummins-Mature		June.	717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept.	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct.	730	10-13
Razor's Edge, The (146)	Power-Tierney	4-15	Jan.	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr.	714	4-14
Scudda Hoo! Scudda Hay! (T) (95)	Haver-McCallister	3-17	Apr.	811	3-15
Sitting Pretty (84)	Young-O'Hara	11-10	Apr.	810	
Scudda Hoo! Scudda Hay! (T) (95)	Grable-Haymes	12-10	Jan.	703	1-6
Snake Pit, The	deHavilland-Genn	8-4			
Street With No Name, The	Stevens-Lawrence	1-5			
Tender Years, The (81)	Brown-Hutchinson	9-1	Jan.	803	12-8
That Lady in Ermine (T)	Grable-Fairbanks	11-10			
Details under title: This Is the Moment					

Thirteen Lead Soldiers	Conway-Wescott	12-22	Apr	814		
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702	1-6	
Thunder in the Valley (T) (103)	Garner-McCallister	7-22	Nov			
Rev. under title: Bob, Son of Battle						
Walls of Jericho	Wilde-Darnell	11-10				
You Were Meant for Me (91)	Crain-Dailey	9-15	Feb	802	2-2	

REISSUES

Alexander's Ragtime Band (106)	Power-Faye	Mar	709		
Drums Along the Mohawk (103)	Colbert-Fonda	Oct	741		
Grapes of Wrath (128)	Fonda-Darnell	Dec	745		
How Green Was My Valley (118)	Pidgeon-O'Hara	Sept	727		
Les Miserables (105)	March-Laughton	Jan	704		
Mark of Zorro (93)	Power-Darnell	Oct	740		
Stanley and Livingstone (101)	Tracy-Greene	Jan	705		
Swamp Water (90)	Brennan-Huston	Sept	728		
Tobacco Road (84)	Tierney-Andrews	Dec	744		
Western Union (95)	Young-Scott	June	719		

SOL WURTZEL PRODUCTIONS

Arthur Takes Over	Collier-Cowan	12-22			
Backlash (66)	Travis-Rogers	9-30	Mar	711	
Crimson Key (76)	Taylor-Dowling	3-31	July	722	7-7
Dangerous Years, The (62)	Halop-Todd		Feb	804	12-22
Half-Past Midnight (69)	Taylor-Knudsen	11-24	Mar	808	2-16
Invisible Wall, The (73)	Castle-Christine	6-9	Oct	732	10-13
Jewels of Brandenburg (66)	Travis-Choirel		May	716	4-16
Roses Are Red (67)	Castle-Knudsen	6-23	Dec	734	11-10
Second Chance (62)	Taylor-Currie		Sept	726	7-21
Strange Journey (65)	Kelly-Massen	5-27	Feb	708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1947-48 Features **Completed (28)** **In Production (1)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

AN INNOCENT AFFAIR

Comedy—Started March 15

Cast: Madeleine Carroll, Fred MacMurray, Charles "Buddy" Rogers, Rita Johnson, Louise Allbritton, Michael Romanoff.

Director: Lloyd Bacon Producer: James Nassour

Story: Advertising executive gets in to trouble when he tries to sell his old girl advertising. Wife turns up with a trick to make him jealous.

RELEASE CHART

—— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Along Came Baby	All-Star	8-5	11-47	Beg-Mer	
Details under title: A Miracle Can Happen					
Arch of Triumph (120)	Bergman-Boyer	7-22	3-48	Ent	
Atlantis (90)	Montez-Aumont	3-3	3-48	Neb	
Body and Soul (104)	Garfield-Palmer	1-20	1147	Ent	8-18
Christmas Eve (90)	Mason-Calvert	For		GFD	
Dead Don't Dream	Boyd-Brooks	8-4		BB	
False Paradise	Boyd-Brooks	9-1		BB	
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD	4-29
Heppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue (90)	Raft-Havoc	5-12	12-47	Hs	1-5
Laff Time (C)	Olsen-Jannsen	9-30		Re	
Details under Misc. Independents Chart					
Mad Wednesday (80)	Lloyd-Walburn	10-1		Stg	3-3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Raft-Blondell	12-9	9-47	gs	11-10
Montana Mike (97)	Cummings-Donlevy	12-23	9-47	Neb	8-4
Details under title: Heaven Only Knows					
Personal Column	Sanders-Ball	11-11	7-25	Smg	7-21
Details under title: Personal Column					
Pitfall, The	Powell-Scott	2-2			
Red River	Wayne-Clift			Hks	
Roosevelt Story (80)	Documentary	11-47		U-L	7-7
Silent Conflict	Boyd-Brooks	7-21		BB	
Sleep My Love (97)	Colbert-Cummings	6-9		ri	1-10
So This Is New York	Morgan-Vallee	10-13		Ent	
Stampede	Wayne-O'Sheridan	9-30		Hks	
Details under title: Red River					
Strange Gamble	Boyd-Clyde	9-1		BB	
Texas, Brooklyn, and Heaven	Madison-Lynn	2-16			
Time of Your Life, The	Cagney-Bendix	5-26		Cgy	
Vendetta	DeGeorge-Brooke	8-19		Hgs	

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (33)** **In Production (4)**

NEW PRODUCTIONS

KISS THE BLOOD OFF MY HAND

Drama—Started March 15

Cast: Joan Fontaine, Burt Lancaster, Robert Newton.

Director: Norman Foster Producer: Richard Vernon

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
One Touch of Venus	Walker-Gardner	2-16			
Saxon Charm	Montgomery-Hayward	2-16			
—— 1947-48 ——					
Abbott & Costello Meet Frankenstein	Abbott-Costello	2-16			
All My Sons	Robinson-Christians	10-13			
Another Part of The Forest	March-Blyth	11-10			
Are You With It	O'Connor-San Juan	11-24	Apr		
Beware of Pity (102)	Palmer-Lieven	Foreign			11-10
Black Bart (T) (80)	DeCarlo-Duryea	6-23	Apr		3-15
Details under title: Adventures of Black Bart					
Bush Christmas (70)	Rafferty-Fernside	Foreign			12-8
Casbah	DeCarlo-Martin	10-27	Apr		
Captain Boycott (92)	Donat-Granger	Foreign	Jan	652	12-8
Double Life, A (105)	Colman-Hasso	6-23	Mar		1-19
Details under title: Imagination					
Exile, The (95)	Fairbanks-Montez	5-12	Nov	630	10-27
Foolin' Fussin' and Fightin'	O'Connor-Main	3-1			
Details under title: The Wonderful Race at Rimrock					
Holiday Camp (97)	Robson-Price	Foreign			2-15
Hungry Hill (92)	Lockwood-Price	Foreign			10-27
Jassy (96)	Lakewood-Price	Foreign	Mar		
Judge's Wife, The	March-Eldredge	2-2			
Letter From An Unknown Woman	Fontaine-Jourdan	9-15			
Lost Moment, The (89)	Cummings-Hayward	3-31	Dec	626	10-27
Details under title: The Lost Love					
Man-Eaters of Kumaon	Sabu-Page	12-22			
Mr. Peabody and the Mermaid	Powell-Blyth	1-19			
Naked City, The (96)	Fitzgerald-Duff	7-7	Mar		2-2
Nicholas Nickleby (94)	Hardwicke-Bond	Foreign			11-24
Pirates of Monterey (T) (77)	Montez-Cameron	5-13	Dec	632	11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct	625	9-15
River Lady (T)	DeCarlo-Duryea	8-4			
Secret Beyond the Door (99)	Bennett-Redgrave		Feb		1-19
Senator Was Indiscreet, The (81)	Powell-Raines	7-7	Jan		12-22
Singapore (79)	MacMurray-Gardner	3-17	Sept	622	8-18
Tap Roots (T)	Heflin-Hayward	6-23			
Tawny Pipit (81)	Miles John	Foreign			9-15
Up In Central Park	Durbin-Haymes	10-13			
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct		10-13
Woman's Vengeance, A (76)	Boyer-Blyth	8-4	Feb		1-5
Details under title: The Mortal Coil					

WARNER BROTHERS

1947-48 Features **Completed (31)** **In Production (4)**

NEW PRODUCTIONS

A KISS IN THE DARK

Comedy-Drama—Started March 8

Cast: Jane Wyman, David Niven, Wayne Morris, Victor Moore, Broderick Crawford.

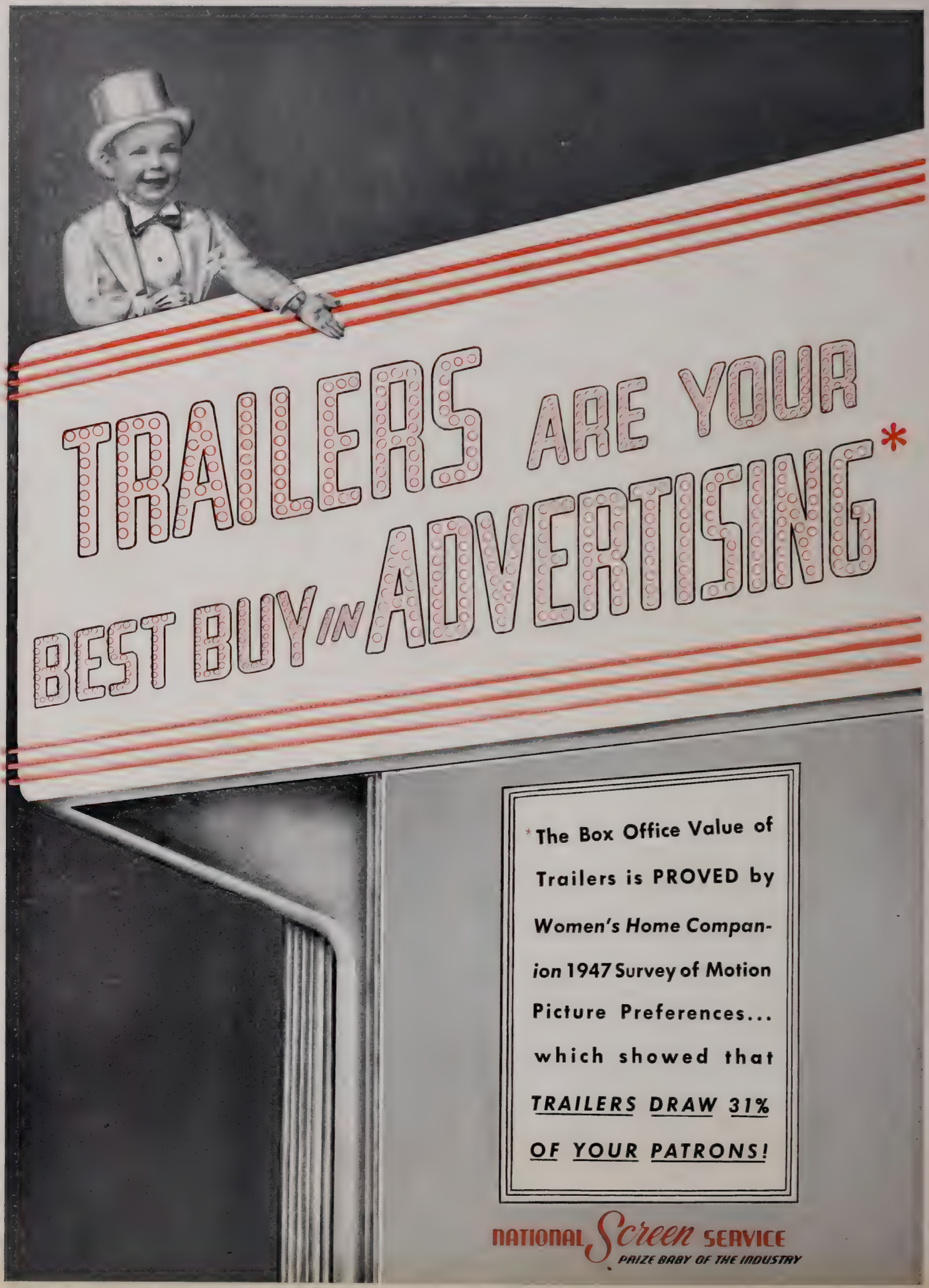
Director: Delmer Daves Producer: Harry Kurnitz

Story: Concert pianist and model find romance in midtown New York.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Don Juan (T)	Flynn-Lindfors	10-27			
One Sunday Afternoon (T)	Morgan-Paige	2-16			
Sunburst	Clark-Brooks	3-15			
COMPLETED —— 1947-48 ——					
Always Together (78)	Reynolds-Hutton	6-23	1-10	713	12-22
Details under title: Love at First Sight					
April Showers (94)	Carson-Sothern	9-15	3-27	719	3-15
Big Punch, The	Morris-Maxwell	2-2			
Details under title: The Fighting Terror					
Christopher Blake	Smith-Douglas	9-15			
Dames Don't Talk	Mayo-Bennett	3-1			
Dark Passage (106)	Bogart-Bacall	11-25	9-27	703	9-15
Deep Valley (104)	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708	11-10
I Became A Criminal (78)	Howard-Gray	Foreign	3-6	717	2-15
John Loves Mary	Reagan-Neal	2-2			
Johnny Belinda	Wyman-Ayres	9-15			
Key Largo	Bogart-Bacall	1-5			
Life With Father (T) (118)	Dunne-Powell	4-15		702	9-1
My Girl Tisa (95)	Palmer-Wanamaker	6-9	2-7	715	2-2
Details under title: Ever The Beginning					
My Wild Irish Rose (T) (101)	Morgan-King	10-14	12-27	711	12-22
Night Unto Night	Lindfors-Reagan	9-30			
One Last Fling	Smith-Scott	2-16			
Romance in High C (T)	Carson-Paige	6-23			
Rope (T)	Stewart-Chandler	2-2			
Silver River	Flynn-Sheridan	5-12			
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707	10-2
Details under title: Mary Hagen					
To The Victor	Morgan-Lindfors	8-18	4-10	720	
Treasure of Sierra Madre (126)	Bogart-Huston	3-31	1-24	714	1-19
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706	9-29
Voice of The Turtle (103)	Parker-Reagan	3-3	2-21	716	1-5
Winter Meeting	Davis-Davis	10-13			
Woman in White, The	Parker-Young	10-14			
Walk Alone	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			
REISSUES					
Adventures of Robin Hood (102)	Flynn-deHavilland	Reissue	5-15	718	
Anthony Adverse (116)	Marsden-DeHavilland	Reissue	12-13	709	
Bad Man of Missouri (71)	Morgan-Wyman	Reissue	10-4	704	
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4	705	
Jezebel (93)	Davis-Fonda	Reissue	12-13	710	
Sight Case of Murder, A (85)	Robinson	Reissue	12-13	712	
REISSUES					
Sea Hawk The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	


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Film BULLETIN

APRIL 12, 1948

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News and Opinion

Page Five

Straight-from-the-Shoulder Reviews

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WINTER MEETING • THE SEARCH • ALL MY SONS
TARZAN AND THE MERMAIDS • MAN FROM TEXA
MAN OF EVIL

Pages 9, 10, 11

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"THE 20th CENTURY-FOX TRADEMARK IS ALMOST A GUARANTEE OF THE FINEST THAT HOLLYWOOD CAN OFFER!"

By Virg Langdon













"With each first-run picture opening we become more convinced that a film with the 20th Century-Fox trademark is almost a guarantee of the finest that Hollywood can offer in the way of motion picture entertainment. After viewing the Technicolor treat, "Scudda-Hoo! Scudda-Hay!" at the Roxy yesterday, it suddenly became apparent that, like Frigidaire in its field, 20th Century-Fox has become foremost in the production of motion pictures. We'll cite the following late releases as an example: "The Razor's Edge," "Forever Amber," "Gentleman's Agreement," "Miracle on 34th Street," "I Wonder Who's Kissing Her Now," "Mother Wore Tights," "The Foxes of Harrow," "Captain From Castile," "Daisy Kenyon," "Call Northside 777," and others of lesser note yet equally well produced.

"Scudda-Hoo! Scudda-Hay!" has been produced in the same flawless manner as its illustrious predecessor, "Home in Indiana," and again reunites Lon McCallister and June Haver, with the peerless Walter Brennan thrown in for good measure."

REPRINTED FROM THE TACOMA NEWS-TRIBUNE

Thank you Mr. Langdon —

And for equally fine attractions, we call your attention to 'FURY AT FURNACE CREEK,' 'SITTING PRETTY,' 'THE IRON CURTAIN,' 'ESCAPE' *and* 'GREEN GRASS OF WYOMING'!

Technicolor

Film BULLETIN

Volume 16, Number 8
April 12, 1948

News and Opinion

'Show Us'—Exhibitors Attitude On English Films

The enthusiasm, of varying degrees, in some segments of the industry about the British tax settlement apparently is not shared by the rank and file exhibitors in this country. While they would welcome improved quality and, more important, heightened boxoffice value in the English films, the general attitude seems to be: "We'll buy 'em only if we can use 'em."

One prominet independent circuit operator put it this way:

"Certainly we would like to see real boxoffice pictures shipped to this country from England, the more the merrier. But, in my opinion, we will not get many of them unless they use American players to play the principal roles. You can't get away from the fact that our public — the mass of moviegoers, that is — will not buy pictures with broad British accents."

Bulletins from a number of independent organizations have already gone out warning the membership that they will be subjected to added pressure by the distributors of British films, since a portion of the revenue which can be realized by the American companies is predicated on the earnings of English pictures here.

The Associated Theatre Owners of Indiana takes issue with the recent statement by Andy W. Smith, Jr., 20th Century-Fox sales chief, that his company's English pictures will be sold on the basis of what they are worth and that U. S. exhibitors should give "more favorable consideration to British pictures." The organization bulletin comments:

"If 'what the pictures are worth' is the yardstick for Hollywood product, then it should also apply to English pictures and there is no reason to give them 'more favorable consideration.'"

P. J. Wood, of the Ohio indes, offers exhibitors this advice:

"Give British pictures the same treatment and consideration that you do Hollywood productions —play 'em if you think they'll make you money; pass them up when you think they won't."

This appears to be the general tone of exhibitor sentiment throughout the country.

Meanwhile, American distributors were still struggling along with ways and means of dividing the dollar pool from which they will draw the British earnings. Thus far the only agreement reached is that each distributor will receive quarterly a percentage of the pool in direct ratio to what its films earned in England in potentially remittable income during that quarter.

Door Left Open For New Anti-Ascap Bill Next Year

After its second defeat by the House Judiciary subcommittee last week, the Lewis Bill really of an intra-industry fuss between Allied and TOA. The legislators wanted no part of that. looks like a "dead duck" — but perhaps only for this session of Congress.

The Allied-sponsored measure, aimed to shift Ascap's performance fees from movie theatres to the producers, was licked by a three-to-two vote last week, after receiving a second chance when Rep. Lane (D., Mass.) moved for reconsideration. Lane changed his position and joined Chairman Lewis to vote for the bill at the second hearing.

Revival of the measure, following a previous defeat in the subcommittee by a 5-to-1 count, was probably due to a statement issued to the committee's members by A. F. Myers, Allied general counsel and board chairman, in which he documented his charge that TOA is dominated by producer interests. He named Charles P. Skouras, head of 20th Century-Fox's theatre subsidiary, National Theatres, as the "leading spirit" in TOA. Allied, Myers pointed out, enjoys "complete independence."

Lewis himself put the quietus on the measure when he admitted that it seemed "foolish to ask for full committee action in view of the adverse report." He is, however, apparently keeping the door open for re-introduction of the bill, or one similar to it, at the next session of Congress. Advocating his belief that the bill's aim is justified, the subcommittee chairman predicted that it "or something similar" would eventually receive Congressional sanction.

One slight glimmer of hope, however, that the full committee might put it to a vote despite its defeat in the subcommittee was seen in House Judiciary Committee chairman Earl Michener's statement that he is in favor of the bill and his expressed determination to put it to a vote in the full committee.

There is no doubt that the defeat of the Lewis bill is directly attributable to the TOA's intervention and the fact that the subcommittee was given the impression that the measure was born

Thus, the first round in the ASCAP tussle goes to TOA, but Allied leaders are determined to carry on the fight to force the copyright organization to take its fees from the producers instead of the exhibitors. It's a safe bet that new legislation or, perhaps, an anti-trust case will be flung at ASCAP before 1948 is spent.

Meanwhile, Allied units are advising their membership to accept ASCAP's new terms on a short-term basis, monthly, if possible. ASCAP is resisting this campaign by returning checks for monthly fees and insisting upon its regular term contract.

THEY PREFER BOURBON

J. Arthur Rank, in a press interview last week, registered amazement at the reluctance of American exhibitors to play British films. He said he complained to a New Orleans exhibitor recently about the slow acceptance of his product by the ordinarily fast-moving Americans and was advised: "You mustn't be impatient, Mr. Rank. We've had Scotch whisky down here for 49 years and a helluva lot of people are still drinking Bourbon."

Atlas-Hughes Deal For RKO Declared Off Officially

"Despite all the speculation rife about deals pending for the imminent sale of Atlas Corp.'s controlling share of RKO, keen industry observers discount them as just so much talk. There is virtually no likelihood of Robert Young, Howard Hughes or anyone else taking on the deal at this time, in view of the implications in the Government's anti-trust suit against the major . . . RKO president N. Peter Rath-

(Continued on Page 7)



PLOTTING E-L'S RANK CUT

At Eagle Lion studios, J. Arthur Rank sets the distribution by E-L of 12 Rank productions in the U. S. From left, around the table, Robert Benjamin, president of JARO in America; Douglas Fairbanks, Jr.; Mr. Rank; Arthur B. Krim, president of E-L; Robert W. Purcell, board chairman of Pathe Industries; Walter Wanger; Bryan Foy, and Kenneth M. Young, president of Pathe Industries.

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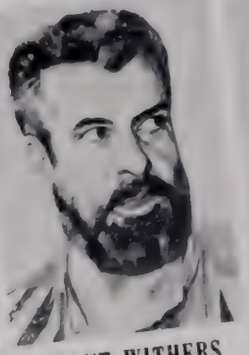
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as Sergeant O'Rourke



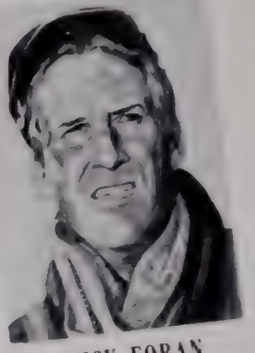
GEORGE O'BRIEN
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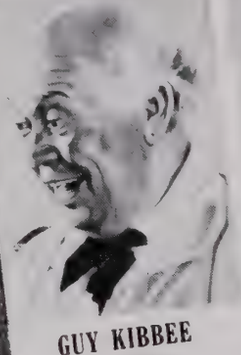
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as Sergeant Mulcahy



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as Meacham



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as Sergeant Quincannon



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ANNA LEE
as Mrs. Collingwood



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JOHN AGAR
as Mickey O'Rourke

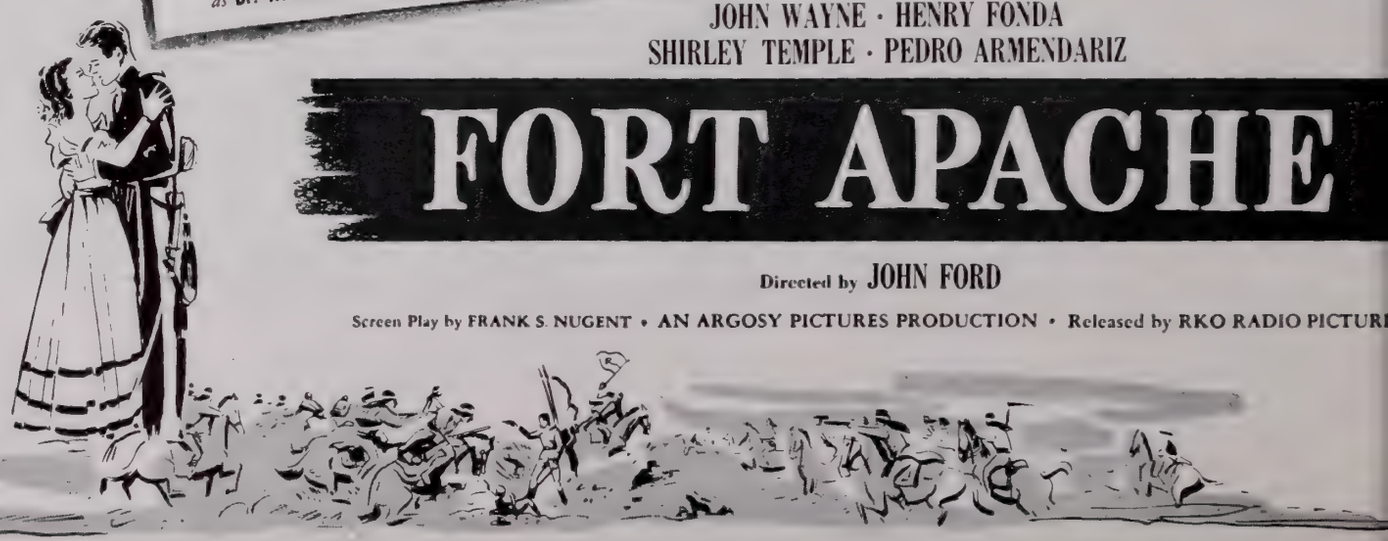
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Directed by JOHN FORD

Screen Play by FRANK S. NUGENT • AN ARGOSY PICTURES PRODUCTION • Released by RKO RADIO PICTURE





APDC'S SCHLAIFER
Wrinkles to Iron Out

(Continued from Page 5)

von still has first crack at the deal and neither Young nor Hughes could have the company if Rathvon wants it." — FILM BULLETIN, Issue February 2, 1948.

"The conversations between my old friend Howard Hughes and myself, relating to the purchase and sale of RKO stock, have been terminated without agreement. No other negotiations are now pending." — Floyd Odlum, president, Atlas Corp., April 8, 1948.

Young May Take More Active Role at E-L Studio

Eagle Lion will be alert for a front rank production executive to take over the post of studio head, vacated by Bryan Foy suddenly last week Until and unless the right man comes along, president Arthur B. Krim will remain as executive chief of E-L production, with Aubrey Schenck functioning as his assistant. Krim, it is understood, would prefer to confine himself to executive supervision only.

The announcement that Foy had quit his position as vice-president in charge of production hit the studio like a bombshell. There had been no inkling that the move was in contemplation, although Foy was known to be eager to actually produce his own pictures.

DIFFERENCES WITH YOUNG

The only reasons publicly given for Foy's move are the familiar one of "taxes" and the fact that he preferred to have his own producing unit. However, it has been reported that his relations with financier Robert Young have not been entirely amicable in recent months. Young is the type of executive who likes to make his own decisions and it is understood that there had been some conflicts of opinion between him and his erstwhile production chief. He was at the studio just before Foy stepped out of the post. It is quite possible that Young, himself, will keep a closer eye on production than he has heretofore.

Eagle Lion has moved closer to the "big time" in one year of existence than any similar film organization ever has. Its future as a factor in the industry might very well be decided within the next six months. Behind the change in the studio might be Young's determination to move boldly into the front ranks of the majors. He's not a man who likes to do a second-rate job.

Under the terms of the new contract which replaced his pact as studio chief, Foy will deliver three or four such films per year to Eagle Lion. The first of these is scheduled to start shooting within 45 days. His unit will be known as Bryan Foy Pictures, Inc.

SMALL SQUABBLE

Eagle Lion suffered a loss recently when producer Edward Small severed relations with the company following a squabble over advertising and publicity credits on "T-Men," which Small financed and produced. Small charged that E-L had belittled his contribution to the film in its publicity and credits and demanded that the credits of E-L and Bryan Foy be removed from prints of "T-Men," as well as "Raw Deal," which E-L will also distribute. Small added that he has withdrawn plans to back and produce "Twelve Against the Underworld." Eagle Lion will make the picture on its own.

The studio, while acquiescing to Small's demand for removal of its production credits on "T-Men" and "Raw Deal," had this to say:

"Unfortunately Mr. Small did not decide to put his name on 'T-Men' until after it had been completed. Naturally this resulted in some confusion as to the credit for a fine film."

MPAA May Let TOA Handle Public Relations

There can be no denying that the motion picture industry needs a public relations shot in the arm. And no one knows it better than the film companies' advertising and publicity men. But the implementation of this worthy idea is something that is stumping them.

Maurice Bergman, chairman of the Advertising and Publicity Committee of the MPAA recently announced a nationwide public relations campaign that would bear the slogan: "Great Days Are Ahead for the Movie Goers of America." The idea was to employ all media of advertising and publicity, including a trailer plugging the cream of forthcoming pictures from all studios, to stimulate public interest in movies.

Hitches quickly arose. Someone asked, "Will exhibitors be willing to show a trailer advertising their competitor's coming attractions?" Late last week, it appeared that the APDC might drop the trailer idea. At any rate, Charles Schlaifer, chairman of the group's public relations committee, indicated that a flock of wrinkles will have to be ironed out before a decision is made on how to use the screen medium.

Meanwhile, the Theatre Owners of America has been trying to grab the reins of any industry-wide public relations drive. On the keynote: "Let's get the hell out of this lethargy!" — TOA last Wednesday held a meeting with the trade press and distribution executives to outline its own program to re-glorify the industry. Included in the plan:

—Planting articles in national magazines, newspaper supplements;
—Intensified campaign in press of small towns;
—Radio spots and a 15-minute program;
—Series of one-reel film subjects;
—A featurette ballyhooing product of all companies without identifying studios.

At the weekend, it appeared that TOA had grabbed the ball from the MPAA and was trying to score first. To some observers it looked very much as if the MPAA was quite willing to let TOA take away the play, since it seemed so anxious.

Opposition Knocks Out Cohn's New Columbia Pact

Unexpected opposition from a group of stockholders stalled efforts by the Columbia board of directors to put through a proposed new five-year contract, with a luscious stock option attached, for president-production boss Harry Cohn.

Approval of the pact had been considered a cut-and-dried proposition when the annual meeting of the stockholders opened last Friday. Cohn's new deal was understood to give him a handsome salary, plus an option to buy a large block (75,000 shares) of Columbia common at a nice price.

This proposal, in the face of the generally poor quality of Columbia's product in recent years and the slump in the company's earnings, apparently aroused the ire of some of the stockholders who voted against Cohn's reemployment on such terms.

SWITCH IN STATEMENT

Following the meeting a statement was hastily issued to the effect that the proposed contract was withdrawn jointly by Cohn and the board of directors. Several hours later, a "corrected" statement declared that Cohn, personally, decided not to proceed with his "offer" of the new contract. The second statement follows:

"I understand that at the annual meeting of the stockholders of Columbia Pictures Corporation which was called among other things to consider the proposed employment contract between myself and Columbia Pictures that out of a total of 638,352 shares of stock of the corporation outstanding 469,184 or over 73% voted to approve the contract, 27,199 or slightly over 4% voted to disapprove and 149,969 or approximately 22% did not vote. Despite the overwhelming vote cast in favor of the contract I am unwilling to proceed with the consummation of a contract which may cause even a small minority of stockholders to feel that their interest would be better served by some other type of deal. Accordingly I have withdrawn my offer embodied in the contract now before the Board of Directors."

G. L. K. Smith Denied Injunction Vs. 'Agreement'

Gerald L. K. Smith's move to halt showings of "Gentleman's Agreement" was booted out of a Tulsa, Oklahoma, court last week. The aspirant to leadership of an American fascist movement sought a temporary restraining order against the Academy Award film on the ground that it contained a derogatory reference to him. Judge Eben L. Taylor rejected Smith's plea.

Another kind of Smith, Andy W., Jr., general

(Continued on Next Page)



FRIENDSHIP

Harry M. Warner, national chairman of the Friendship Train, gives his blessing to the impending handshake between Drew Pearson, originator of the mercy mission, and French Ambassador Henry Bonnet in Washington where Warner received citations from both the Italian and French Embassies.



CONQUERING HERO

Looking a bit weary, Danny Kaye arrives in Paris, en route to Germany to entertain troops, following his smash success at London's Palladium.

(Continued from Preceding Page)

sales manager of 20th Century-Fox, issued a statement following Judge Taylor's ruling:

"The decision is a reaffirmation of the American system and its judicial branch. Had it been otherwise, a blow would have been struck at free and forthright expression on the part of any public medium of communication or entertainment.

"This picture has been acclaimed widely by disinterested observers as marking a new era in forthright entertainment and honest treatment of current themes of major interest. This very fact renders our obligation to preserve its integrity all the greater."

Hope (But Not Much) Of Cut In U. S. Admission Tax

Exhibitors' hopes that the war-inflated 20% Federal admissions tax would be reduced or (perish the thought!) eliminated, were buoyed by the introduction in Congress of another bill to halve the levy. But the chances are not considered bright by informed observers, in view of the fact that four or five similar bills have been kayoed in the past two years.

The latest measure was dropped in the hopper last fortnight by Rep. Gearhart of California, a ranking member of the influential House Ways and Means Committee. This move, on top of committee chairman Knutsen's support of a ticket tax cut, raised a new ray of hope in tax-beset exhibitors' breasts that some action might be forthcoming before the end of the year. However, a majority of the members of the House Committee are known to be unalterably opposed to reduction of the U. S. levy at this time.

Furthermore, a dark cloud loomed on the temporarily brightened horizon, when, simultaneously with the introduction of Rep. Gearhart's bill municipal governments formed a powerful lobby to effect repeal of the Federal tax in order to take the gravy themselves. They are waiting eagerly to pounce on this lucrative source of revenue.

In Chicago, a special committee of the U. S. Conference of Mayors issued a report urging abandonment of the U. S. ticket tax so that municipalities could take over the tax. The report bemoaned state governments' skimming the cream off "the most productive forms of taxation," leaving the cities to "struggle along with what is left."

Rank Sees E-L On Par With U-I's British Films

The twelve J. Arthur Rank films Eagle Lion will release in this country in 1948 are at least equal in quality to the dozen allocated to Universal-International. This was the opinion of no less an authority than the Mr. Big of British filmdom, himself, in a press interview last week.

Queried as to whether U-I would continue to receive his organization's higher quality product as in the past, Rank replied that no preference is given either of the two companies which will be the sole (United Artists is out) distributors of his product in the Americas, and that the films are allocated through negotiation with the heads of the American distributors. He called attention to the list of titles each company will release and expressed the view that Eagle Lion has none the worse of the deal for the coming season.

Topping the list of Eagle Lion-Rank releases is "Oliver Twist," which the British magnate termed, "A much greater picture than 'Great Expectations'." This outfit will also get the Technicolor films of this year's Olympic games. Universal's best bets from Rank appear to be Laurence Olivier's "Hamlet" and "Christopher Columbus," with Fredric March.

TO SEE PRODUCT IN LONDON

Sales and advertising executives of both E-L and U-I will head for London within a few weeks to look over the Rank product at first hand and to formulate the sales and exploitation approach to the films each will handle. E-L vice-presidents William J. Heineman, in charge of sales, and Max E. Youngstein, advertising-publicity head, will probably leave within two weeks. U-I had planned to send Maurice Bergman, Eastern advertising head, along with vice-president William A. Scully, sales chief, but Bergman's illness may necessitate national ad director John Joseph taking on the assignment. Definite dates for the London previews will be set at conferences with Rank this week.

Youngstein foresees great advantages for exhibitors as well as distributors in the earlier planning of campaigns on English product. He feels that British pictures have not been given a fair chance in this country because so little time was allowed to exploit them. The usual practice in the past was to rush them into release almost immediately after arrival in this country. The new setup will enable the American distributors to give the films ample advance publicity. For instance, Youngstein says that E-L's campaign on "Oliver Twist" is already in preparation, although the release date is months off.

AFTER ADULT AUDIENCE

In a pitch for more extensive play of his product here, Rank said there was a terrific source of untapped potential movie-goers in the over-35 age group and cited Columbia University statistical figures, which place only one-third of the nation's ticket-buyers in the older group, despite their preponderance in population by ten million.

"Hollywood producers underrate the intelligence of the American public," he declared, adding that his product will bring the infrequent or non-attending, adult, intelligent public into theatres.

Without cracking a smile, he tossed this one: "Hollywood will have to make pictures better than I am making if it expects to surpass my films in the British market."

There is "some" studio space in England for American production, and more will be available as soon as current reconstruction of bombed studios is completed, he said.

As he skips around the country on his tour of interviews, conferences and speeches, the British film mogul impresses one as being a top-flight salesman. If American exhibitors and American moviegoers don't buy Rank product, it won't be his fault.



AT 'APACHE' PREMIERE

The exhibitor, the press and the distributor were well represented in the persons of Harry Nace, Paramount Nace Theatres; Anna Roosevelt Boettiger, publisher of Arizona Times, and Ned Depinet, RKO exec. v.p., at the Wild West premiere of RKO's "Fort Apache."

Republic Cut 25 Percent In Production Costs — Yates

Republic faced a serious need for economy and went about the job of effecting it, Herbert J. Yates, Sr., president, reported at the company's annual board of directors meeting last week.

While he declined to forecast current earnings since any such estimate was predicated largely on the outcome of the British settlement, Yates did predict that the company would show black ink on its ledger this year.

Until the English situation is clarified, the company "has no definite plans in connection with any investments in Great Britain, including Republic production there," he told the board. Some 30 to 40 Republic films are available for release in Britain. Yates expects to make the trip to England in late Spring to arrange their release.



SELLER & BUYERS

Eagle Lion distribution chief Wm. J. Heineman (left), meets Philly Warner Theatres toppers Ted Schlanger (center) and John Turner.

'HOMECOMING' GABLE PLUS TURNER IN STRONG DRAMA

Rates ● ● ● + generally

Metro-Goldwyn-Mayer
113 Minutes
Clark Gable, Lana Turner, Anne Baxter, John Hodiak, Ray Collins, Gladys Cooper, Cameron Mitchell, Marshall Thompson, Lurene Tuttle, Jessie Grayson, J. Louis Johnson, Eloise Hardt. Directed by Mervyn LeRoy.

Important news for exhibitors: Clark Gable finally has hit his stride after two disappointing attempts to regain the popularity he had amassed in pre-war days. Gable fairly radiates animal magnetism as he portrays a highly successful surgeon, drawn into the war and into an unwilling love for his brash and beautiful Army nurse. Lana Turner is excellent in the latter role, turning in a performance that surpasses any of her previous efforts. To enhance the Gable-Turner draw, M-G-M has endowed the film with Anne Baxter and John Hodiak as co-stars, a strong slick drama scripted by Paul Osborn from a Sidney Kingsley original and unstinting production values. Producers Sidney Franklin and Gottfried Reinhardt have fashioned "Homecoming" in the mold of the old-time M-G-M successes, and it is sure to strike the fancy of the ticket-buying public. "Homecoming" is powerful boxoffice, undoubtedly. But even better than that, it re-establishes one of the brightest stars in the cinematic sky, a long-range insurance policy for the exhibitor. The current trend for reality is by-passed in favor of gilded theatrical devices and the Gable-Turner glamor shines forth in this setting. Director Mervyn LeRoy has concentrated on this facet, often at the expense of the story, and male patrons may find stretches of inactivity dulling the film's value. The women, however, will eat up every bit of its rather long 113-minute running time.

EXPLOITATION: The stars, of course, are the obvious selling point, but this should be played up as Gable's best role. The drama and love story are also points to emphasize.

In New York harbor, Clark Gable, a colonel in the medical corps, returning home aboard a troopship, recalls 1941 when he was a socially prominent and successful surgeon, happily married to Anne Baxter. Another doctor and his boyhood friend, John Hodiak, continually tries without success to interest him in wiping out malaria-infested slums in a nearby village. When war is declared, Gable enlists because "it's the thing to do." Sailing for Europe, he has a verbal run-in with Lana Turner, widowed mother turned nurse, and learns she is assigned to his service. Between spats he finds her superbly efficient and under trying battle conditions, indispensable. The crucible of war, plus her guidance, work a change in his principles. Despite themselves, they fall in love, but are separated when she is transferred. They meet in Paris, on leave, and when Gable finds his outfit in peril at Bastogne, and leaves to join them, she insists on accompanying him. She is wounded and dies shortly thereafter. Confused and bitter, Gable returns to Baxter and cannot recapture their old relationship until he tells her about Turner. They are reunited and Gable determines to exert his medical skill toward helping Hodiak with his work.

BARN.

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'ALL MY SONS' POWERFUL VERSION OF PRIZE PLAY

Rates ● ● ● generally

Universal-International
94 Minutes.
Edward G. Robinson, Burt Lancaster, Mady Christians, Howard Duff, Frank Conroy, Lloyd Gough, Arlene Francis, Henry Morgan, Elisabeth Fraser.
Directed by Irving Reis.

There is plenty of solid meat in this hard-hitting attack on war profiteering, which follows somewhat tardily upon the front-page post-war exposures. This will not entertain all types of audience, for it is a thought-provoking stimulant directed toward those patrons who demand more substance and less froth. It packs a good deal of intense emotional excitement, due to some splendid performances. Edward G. Robinson brings us another of his dynamic characterizations in the sharp, sure and detailed study of a small-town manufacturer, whose sense of moral responsibility is obscured by his faith in himself and in his ideals. Burt Lancaster, as the son who probes his father's conscience, is a bit too tense, yet presents his most convincing acting to date. Louisa Horton, Mady Christians and Howard Duff contribute fine support to the general strength and sincerity of the picture. The original force of Arthur Miller's play has been diluted by Chester Erskine's treatment to some extent, but it retains plenty of dynamite and dialogue that is punguent and true to life. The direction by Irving Reis, though not especially imaginative, is in perfect key.

EXPLOITATION: The Arthur Miller play won the N. Y. Critics Award last year. Stress the sock performances of Robinson and Lancaster. Catchlines: "He Profiteered in Death" . . "He Bartered his Soul for Wealth."

During the war, Robinson had deliberately ordered shipment of defective parts from his airplane cylinder factory, ultimately causing the crash of 21 planes. In the resulting investigation he shoved the blame on his partner, Frank Conroy, who was sentenced to prison. Conroy's daughter, Louisa Horton, had been engaged to Robinson's aviator son, now missing in action. The mother, Mady Christians, refuses to accept the knowledge of his death. Louisa comes to visit the family and falls in love with their other son, Burt Lancaster. From her and her brother, Howard Duff, he begins to have doubts about his father's innocence. Robinson finally confesses his defection, but even after Lancaster beats him in an agonized frenzy, he does not feel any qualms. Only when he reads the farewell letter from his son, who had chosen to die rather than live with his father's guilt, does he realize the frightfulness of his crime. His suicide bullet rings the climax.

ABRAMS.

'THE NOOSE HANGS HIGH' TYPICAL ABBOTT & COSTELLO SLAPSTICK

Rates ● ● ● — where stars click; good dualler generally

Eagle-Lion
77 Minutes.
Bud Abbott, Lou Costello, Cathy Downs, Joseph Calleia, Leon Errol, Mike Mazurki, Jack Overman, Ben Weldon, Joe Kirk, Matt Willis, Isabel Randolph, Harry Brown.
Directed by Charles Barton.

The irrepressible Abbott and Costello romp through their time-tested gags in a comic display that will please their fans. "The Noose Hangs High" is about as subtle as a Mack Sennett custard pie, but a staple piece of comedy merchandise. It is unadulterated slapstick that will accommodate A C fans on a laugh-spree. With seven writers on the job, they might have been expected to work up some new material, but following the theory that a good joke is worth repeating, they omitted any romance and polished up the gags that have served them for years. Director-producer Charles Barton has also added some visual gag stuff that gives the film variety, although it falls short of being side-splitting. The two clowns are mixed up in a screw-ball story of tough bookies and gamblers, with excitable Lou Costello providing his familiar pratfalls and slow burns, while Bud Abbott dead-pans the straight part. Leon Errol adds a touch of droll humor, and Cathy Downs, Joseph Calleia and Mike Mazurki are competent stooges.

EXPLOITATION: Sell it as a loud and funny picture loaded with laughs. Make up a circular to look like a "tip" sheet — the best tip being advice to see this picture.

Abbott and Costello are busy at their job of window cleaning, when bookie, Joseph Calleia, mistakes them for messenger boys. He sends them to collect $50,000 from a gambler, who pays them and then tries to hi-jack them. They manage to mail the dough, but in a mix-up, it is sent to Cathy Downs. Calleia needs it in a hurry to pay a debt to Leon Errol, so the boys are on a spot. They trace Downs and find that she has spent most of the money. With the remaining $2,000, they place a bet on a sure tip — and lose. Fearful of Calleia and his hoods, they run up a big bill in a fancy restaurant in hopes of finding safety in jail. Calleia catches up with them and is about to bump them off, when Errol and Downs arrive. Errol had lost a bet of $50,000 to her, and with this money everybody gets paid off — and everybody is happy, with the exception of Calleia, who gets pushed into a vat of cement.'

YORK.

'THE SEARCH' TOUCHING REALISTIC DRAMA OF WAR-TORN GERMANY

Rates ● ● ● for select houses; less generally

M-G-M
105 Minutes.
Montgomery Clift, Aline MacMahon, Jarmila Novotna, Wendell Corey, Mary Patton, Ewart G. Morrison, William Rogers, Ivan Jandl, Leopold Borkowski, Claude Gambier.
Directed by Fred Zinnemann.

"The Search" is a wonderful film in many ways. Few motion pictures have ever reached so deep into the hearts of the people who see it. It bears the stamp of authenticity, of real people and real situations, and transports the viewer into the harsh, cold world of suffering, pain and courage. The critics have cheered it and so will your customers — but it will take a lot of intelligent selling to achieve the grosses it merits. There are no Hollywood stars, no synthetic sentimentality; just the stark tragedy of the war's aftermath. The picture's realism is accentuated by the desolate, shattered ruins in and around Nuremberg, Germany, where M-G-M sent director Fred Zinnemann and writer-producer Lazar Wechsler. They rounded up an unusually gifted group of amateur actors in addition to the four professionals. Of the former, nine-year-old Ivan Jandl is a wonderful discovery. He is the wide-eyed, ragged war product who wanders, numb and speechless, until he encounters the humanizing influence of a compassionate G. I. Montgomery Clift plays the American with a naturalness that makes the part come alive. The lad's mother is portrayed by Jarmila Novotna, the Metropolitan Opera star. There is no hint of glamorous opera singer in her performance; rather an impression of a drab looking woman who plods desperately from one UNRRA camp to another, seeking her only link to happiness. In addition to the sensitive performances, the perceptive directorial touches by Fred Zinnemann provides unforgettable poignancy to a stirring production.

EXPLOITATION: Give this both barrels. Hail it as a GREAT film. Play up the unusual circumstances of the first post-war feature filmed on-the-spot in occupied Germany. Bill it as a stirring drama, full of throbbing emotion. Circularize teachers, editors and social workers interested in the rehabilitation problem.

Homeless waif, Ivan Jandl, does not understand that he is no longer the victim of Nazi cruelty and runs away from the shelter of an UNRRA camp. Sergeant Montgomery Clift finds him and takes him into his home. By kindness and affection, he brings the boy back to a normal adjustment and teaches him to speak English. The boy is happy with his companion until he observes the family relationship between a visiting American woman and her son. Dim memories of his own mother are disturbed and he runs away to find her. Clift brings him back and arranges to place him in the UNRRA camp until he can send him to America. Meanwhile, Novotna, in search for her son, is told by UNRRA director that he was drowned. She goes to work at the camp taking care of the children. Her subsequent reunion with her son makes a heart-stirring ending.

ABRAMS.

'THE PIRATE' FLAMBOYANT TECHNICOLOR MUSICAL WILL PLEASE

Rates ● ● ● generally

M-G-M
102 Minutes.
Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper, Reginald Owen, George Zucco, Nicholas brothers, Lester Allen, Lola Deem, Ellen Ross, Mary Jo Ellis, Jean Dean, Marion Murray, Ben Lessy, Jerry Bergen, Val Setz, Gaudsmith brothers, Cully Richards.
Directed by Vincente Minnelli.

The mighty resources of Metro have turned out a sumptious, tuneful extravaganza that outshines most musicals of the season. It should be a house-filler, for it is jam-packed with lively songs and dances, strung together on an unobtrusive plot, and presented in a riot of Technicolor. Director Vincente Minelli has splashed rainbow hues around with a lavish hand, at times to the point of excess. And the picture brings us the nimble talents of Gene Kelly, too long absent from the screen. He sings, dances and postures adroitly as the swaggering, bragging rogue who becomes pirate for a day. As his partner, Judy Garland is at her best, singing in her intense manner and imparting vivacity to some rowdy comedy. The supporting performances are appropriately and amusingly hammed-up, best of a good lot being Walter Slezak as a retired buccaneer, and Gladys Cooper as Judy's mercenary foster-mother. The Cole Porter songs have some clever lyrics, but are not the kind that will send the customers out humming, with the possible exception of "Be a Clown." Scripters Albert Hackett and Frances Goodrich have adapted the S. N. Behrman comedy about the Spanish main with considerable ingenuity, except for some slightly phony business about hypnotism. Much of the sparkle of this Arthur Freed production is derived from the musical scoring by Lennie Hayton and the spectacular art work by Cedric Gibbons and Jack Smith.

EXPLOITATION: Sell it as a lavish Technicolor musical spectacle. Feature the inimitable dancing by Gene Kelly and the singing by Judy Garland. Tie in with advertising of the Cole Porter songs as recorded by M-G-M. Catch-line: 'The Pirate of Love Stole Her Kisses and Lost His Heart."

Judy Garland is betrothed to Walter Slezak, mayor of their little Spanish town. She meets Gene Kelly, a wandering actor and lady-killer, and under his hypnotic influence, confesses her secret love for Black Maccoco, the notorious pirate. Kelly follows her to her home and is confronted by her indignant fiance, whom he recognizes as the former buccaneer. Slezak is terrified by the threat of exposure and permits Kelly to pose as Maccaco. Kelly bluffs the whole town and orders that Judy be brought to him. She catches on that he is a phony. Meanwhile, Slezak brings the Viceroy and frames Kelly with a chest of stolen treasure. Kelly is condemned to hang and asks to give a farewell performance. Judy goes into a routine about how much she loves the romantic pirate. This is the final straw for Slezak's pride and he proclaims his identity with drawn pistols. He is overpowered by Kelly's partners, and final scene shows Kelly and Garland doing a double song and dance act in his troupe.

DAV.

'WINTER MEETING' DISAPPOINTING VEHICLE FOR BETTE DAVIS

Rates ● ● ● — on star value

Warner Bros.
104 Minutes
Bette Davis, James Davis, Janis Paige, John Hoyt, Florence Bates, Walter Baldwin, Ransom Sherman.
Directed by Bretaigne Windust.

The Bette Davis fans who have had a long wait for the reappearance of the Warner Bros. star will probably be disappointed in "Winter Meeting." Her performance as the spinsterish poetess gets the most out of a role which was tailor-made for her inimitable talents, but there wasn't much to extract. The story moves with exasperating slowness through a stilted adaptation by Catherine Turney from the Ethel Vance novel. There are too many long periods in which the two principals sit and talk and nothing much happens. The plot has a religious twist, describing a woman's quest for love and faith and is calculated to appeal to the feminine audience that likes to find expression of their problems and emotions on the screen. Unfortunately, the uninspired direction by Bretaigne Windust allows the theme to drift, rather than achieve dramatic heights. Miss Davis' new partner is a big hunk of man named James Davis. He does project considerable conviction into the role of a war hero who wants to become a priest. In contrast to his strong, silent performance, John Hoyt supplies an elegant and witty characterization, while Janis Paige, as a flashy steno, is counterpoint to Miss Davis' prim austerity. Henry Blanke's production is adequate and the Max Steiner musical background is commonplace.

EXPLOITATION: Build on Bette Davis' reputation for gripping, dramatic portrayals and suggest the theme of faith, love and regeneration. Catchlines: 'A Love Fierce and Sudden as a Winter Storm" . . . 'Two Secrets They Dared Not Confess!"

Bette Davis meets naval hero James Davis at a dinner party. He ditches his date, Janis Paige, and takes her home. After some verbal sparring, he makes love to her and next day they drive out to her family home in Connecticut, where on a frolicsome sleigh-ride they fall happily in love. She tells him her history; how her minister father had been driven to suicide by the coarse behavior of her mother. He chides her for her unforgiving attitude towards her mother, and confesses that his burning ambition to become a priest had been broken by his war experiences. He leaves her abruptly and they meet again in New York. He is with Paige and she is accompanied by her employer, John Hoyt. They get together in her apartment and she tells him that she intends to find and look after her sick mother. This renews his faith in himself and he leaves to join the priesthood.

ABRAMS.

'TARZAN AND THE MERMAIDS' FINE FOR APE-MAN'S FANS

Rates ● ● + for action houses; OK dualler elsewhere

RKO-Radio
68 Minutes.
Johnny Weissmuller, Brenda Joyce, Linda Christian, John Laurenz, Fernando Wagner, Edward Ashley, George Zucco, Andrea Palma, Gustavo Roja, Matthew Bolton.
Directed by Robert Florey.

This new edition of the Tarzan adventure carries some entertaining new wrinkles. Aimed at audiences that enjoy this kind of juvenile-level fantasy, Sol Lesser has assembled a satisfying collection of scantily-clad gals, evil tribal gods and lurking sea-monsters, everything a Tarzan fan desires. It is quite an elaborate job, having been filmed at the Churubusco studios with Mexican technicians and utilizing some magnificent coastal scenery. The cast is not over-burdened with acting chores — Johnny Weissmuller does most of his under water, and Brenda Joyce and Linda Christian are suitably decorative. Comedy relief is supplied by John Laurenz, a sort of jungle Sinatra, and by Cheetah, the monkey. The picture lacks smooth continuity, but does contain some effective high spots. Credit for its merits go to director John Florey, who knows his way around Tarzania, and to cameramen Gabriel Figueroa and Raul Solares for contributing some fine under-water sequences.

EXPLOITATION: Dress up the lobby and marquee with fantastic masks representing weird jungle deities. Catchline: "Tarzan . . . Lord of the Jungle . . . Battles Mighty Octopus under the Sea." Distribute Tarzan comic books.

Tarzan is hauling in his fishing net and is surprised to discover Linda Christian in it. She had escaped from a forced marriage with Balu, god of the Aquatanians. She finds refuge with Mr. (Weissmuller) and Mrs. (Brenda Joyce) Tarzan, but Balu sends men after her and takes her prisoner. Tarzan follows through water and jungle and discovers that Balu is being impersonated by Fernando Wagner, an evil pearl smuggler. Meanwhile, Mrs. Tarzan, comes to the rescue with a Calypso singing postman, the government commissioner and the girl's boy-friend. They are all captured by the high priest, George Zucco. Tarzan appears, wearing the robe and mask of Balu, and orders their release. There follows a big wedding celebration for the young couple. The bogus god interferes again and in an impressive climax, which includes an under-water battle with an octopus, Tarzan unmasks the phony Balu. The natives heave him into the sea and peace reigns again in Aquatania.

DAV.

'MAN FROM TEXAS' WELL-MADE WESTERN IS SLOW-PACED

Rates ● ● + for action houses; less elsewhere

Eagle-Lion
71 Minutes.
James Craig, Lynn Bari, Johnnie Johnston, Una Merkel, Wally Ford, Harry Davenport, Sara Allgood, Vic Cutler, Reed Hadley, Clancy Cooper, Bert Conway, King Donovan, Glen Arthur, Susan O'Connor.
Directed by Leigh Jason.

This saga of six-gun banditry in the early days of the Lone Star State boasts more of a plot than most sage-brush epics, and is set at a somewhat slower pace. Scripters Joseph Fields and Jerome Chodorov have provided a well integrated frame-work for the picture and Bryan Foy has given it a careful production, but director Leigh Jason hasn't given it all the flash and speed action fans crave. However, "Man from Texas" will satisfy Western addicts and offer fair entertainment for general audiences. Featuring virile James Craig as the notorious El Paso Kid, who eludes the law in hair-breath escapes and is finally converted to righteousness, this should have some appeal to the feminine trade. Lynn Bari is his patient wife in crinoline and Una Merkel, as the lonely widder, adds some zip and humor which is conspicuously lacking in the other performances. A novel effect is captured by the Earl Robinson ballads sung by troubador Johnnie Johnston to accompany the narrative. Sara Allgood, Henry Davenport and Wally Ford adequately fill in the supporting roles.

There is a price on the head of James Craig, reckless leader of a gang of outlaws. His marauding activities keep postponing the church wedding he has promised his wife, Lynn Bari. She threatens to leave him, so he settles down as a store keeper under an alias, borrowing $500 from banker Henry Davenport. He and his faithful sidekick, Johnnie Johnston, use the money to extricate the widow Una Merkel from the banker's mercenary schemes upon her property. Returning to the bank to repay his debt, he learns that he is more feared than respected. This hurts his pride and be blows up the safe. He escapes the law, but is finally betrayed by one of his men into the hands of the U. S. Marshal. On the way to the penitentiary, the train is held up by his traitorous followers. Craig breaks away, shoots down the raiders and then calmly replaces his handcuffs. This makes him a hero and only a short prison sentence intervenes before the happy church wedding.

YORK.

'MAN OF EVIL' IMPORTED MELODRAMA NOT FOR U. S. AUDIENCES

Rates ● ● as supporting dualler

United Artists (Gainsborough)
90 Minutes.
Phyllis Calbert, James Mason, Stewart Granger, Wilfred Lawson, Jean Kent, Margaretta Scott, Nora Swinburne, Cathleen Nesbitt, Helen Haye, John Laurie, Stuart Lindsell, Amy Veness, Ann Wilton, Guy le Feuvre, Ann Stephens, Gloria Sydney.
Directed by Anthony Asquith.

In an attempt to cash in on James Mason's current popularity, the British have sent us this four-year-old melodrama and edited it considerably to fit our Code requirements. It would have been no great loss if they had forgotten all about it, for "Man of Evil" is not for American audiences. And the feminine devotees of Mason's scowling villainy will be disappointed by the infrequency of his appearance in this Victorian costume piece. It's mostly Phyllis Calvert, suffering beautifully, and her noble-hearted lover, Stewart Granger. Adapted from the novel "Fanny by Gaslight" (which title has been fortunately changed), it is all veddy British and at times downright confusing. The story wanders dismally through some lachrymose scenes involving a dissolute nobleman, high-minded politicians, affairs of honor and the spectre of illegitimacy. The acting is of a high caliber, especially a humorous bit by Wilfred Lawson, and the production quality is good.

EXPLOITATION: The big selling point is Mason. Play him up as "a cad who uses women as pawns in his evil game of love."

Phyllis Calvert is the illegitimate daughter of a British statesman. He takes her into his home after her supposed father is killed by Mason in a brawl. His wife wants to divorce him to marry Mason and threatens to expose his past. He commits suicide and Phyllis is on her own again. Granger, the politician's secretary, finds her and, against the wishes of his snobbish family, persuades her to go with him to Paris. There, they again meet with Mason, who now has a ballet dancer in his evil clutches. The two men settle their feud with a duel in which Mason is killed and Granger seriously wounded. His sister trys to keep Phyllis from his bedside, but the lovers are united in a tearful scene which promises marriage and devotion.

DAV.

'ARIZONA RANGER' ANOTHER GOOD TIM HOLT WESTERN

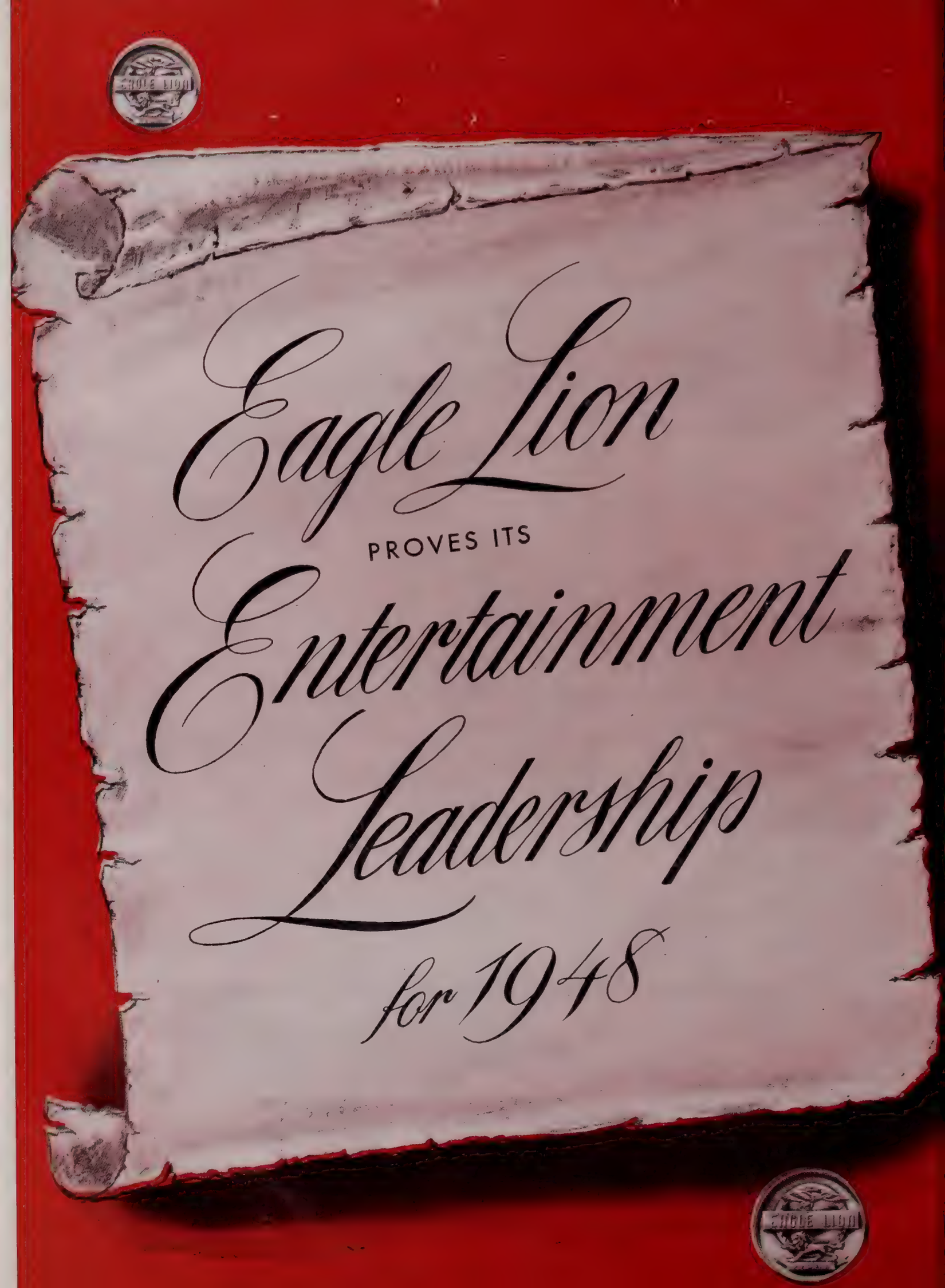
Rates ● ● + in western houses

RKO Radio
63 Minutes
Tim Holt, Jack Holt, Steve Brodie, Nan Leslie, Richard Martin, Jim Nolan, Robert Bray, Jason Robards, Richard Benedict, William Phipps, Harry Harvey.
Directed by John Rawlins.

On a par with others in the superior Tim Holt western series for RKO, "Arizona Ranger" is given an added boost by the appearance of Jack Holt, father of the young western star, who assumes the paternal role on the screen. The father-son combination is used to excellent advantage in an actionful story and the routine proceedings are enlivened by an interest-holding script and performances that far outshine the usual western standard. The capable and handsome Nan Leslie again appears with Tim, although this time he has to separate her from a villainous husband before he can lay claim to the lovely's hand. Richard Martin adds his unique brand of humor as the Irish-Mexican sidekick. Director John Rawlins has handled the proceedings with verve and pace, inserting the normal quota of fist-fights and gun-smoke, and keeping matters interesting in between. Good for western houses, performance and story rate this as a satisfactory dualler in nabor-hoods and small towns as well.

Conflict in the story arises when Tim Holt and father Jack fall out as to methods of dealing with rustlers. Tim, joining the Arizona Rangers, attempts to halt the nefarious doings by due process of law while Jack feels the only law they understand is that of the gun. Leader of the rustlers, Steve Brodie, meets his fate after the customary raids on stagecoaches and cattle, at the hands of both Tim and Jack, after he has the former trapped and Jack rides to the rescue. Brodie's death releases Nan Leslie from her unhappy marital bond, while father and son are reconciled.

PHIL.


Eagle Lion
PROVES ITS
Entertainment
Leadership
for 1948

"Most Riotous of Farces . . . Saucy, Sexy, Spicy!"—Louella Parsons

GEORGE BRENT • VIRGINIA MAYO • TURHAN BEY
ANN DVORAK • CAROLE LANDIS *in*

"OUT OF THE BLUE"

From the story by Vera Caspary, author of "Laura"

"If You're Looking for Chills and Thrills," says Hedda Hopper, see

JOHN HODIAK • SYLVIA SIDNEY • ANN RICHARDS *in*

"LOVE FROM A STRANGER"

with John Howard • Isobel Elsom

"T-Men, the New Thrilluloid!"—Walter Winchell

"T-MEN"

starring DENNIS O'KEEFE
with Mary Meade • Alfred Ryder • Wally Ford
June Lockhart • Charles McGraw
Presented by EDWARD SMALL

Magnificent Thrills as the El Paso Kid Rides the West!

"THE MAN FROM TEXAS"

starring JAMES CRAIG • LYNN BARI • JOHNNIE JOHNSTON
with Una Merkel • Wally Ford • Harry Davenport • Sara Allgood

Another Terrific Drama by the Men Who Made "T-Men"!

"RAW DEAL"

starring DENNIS O'KEEFE
CLAIRE TREVOR • MARSHA HUNT
Presented by EDWARD SMALL

Enchanting Teen-Age Story—with Screen's New Singing Sensation!

"MICKEY"

IN CINECOLOR!
starring LOIS BUTLER *with* Bill Goodwin • Irene Hervey
John Sutton • Hattie McDaniel • Skippy Homeier
Based on the prize-winning novel, "Clementine," by Peggy Goodwin

The Greatest Lover-Fighter of All in Swashbuckling Spectacle!

"ADVENTURES OF CASANOVA"

starring ARTURO DE CORDOVA • LUCILLE BREMER
TURHAN BEY • NOREEN NASH
and cast of thousands

All-Star Drama of a Man Whose Lust for Power Destroyed Him!

ZACHARY SCOTT • LOUIS HAYWARD
DIANA LYNN • SYDNEY GREENSTREET
LUCILLE BREMER • MARTHA VICKERS *in*

"RUTHLESS"

Produced by ARTHUR S. LYONS

Filmed on an Unparalleled Scale of Outdoor Action!

JOAN LESLIE • JAMES CRAIG • JACK OAKIE *in*

"NORTHWEST STAMPEDE"

IN CINECOLOR!
Suggested by Saturday Evening Post article, "Wild Horse Round-Up"

The Screen's Favorite Zanies—in their Best—and Funniest!

BUD ABBOTT • LOU COSTELLO *in*

"THE NOOSE HANGS HIGH"

with Joseph Calleia • Leon Errol • Cathy Downs

Suspenseful Story of a Man Who Lives Another Man's Life!

PAUL HENREID • JOAN BENNETT *in*

"THE SCAR"

(formerly "Hollow Triumph")

Screen's Most Alluring Star Teamed in a Tender Dramatic Romance!

HEDY LAMARR • ROBERT CUMMINGS *in*

"LET'S LIVE A LITTLE"

(Tentative Title)

4 Important Walter Wanger Productions

A Story of High Dramatic Power!

"THE BLANK WALL"

starring JOAN BENNETT

Thrill After Thrill—Thundering Adventure!

"THE BASTILLE"

starring RICHARD BASEHART

Fabulous Story of a Red-Headed Pirate Beauty!

"ANNE OF THE INDIES"

starring SUSAN HAYWARD

Strike-It-Rich Saga of a Roaring Boomtown!

"TULSA"

starring SUSAN HAYWARD

Short Subjects

By BARN

THE INFANT TELEVISION, barely weaned from mama radio, had its first taste of jurisdictional dispute in Philly this month. Scheduled to stage the first full video opera, "The Bartered Bride," WCAU-TV found itself in the middle of a squabble between IATSE's stagehands' union (AFL) and the station's CIO technicians and cameramen. The stagehands demanded that AFL techs and lensmen be substituted for WCAU's men, members of the CIO's American Communications Ass'n. Officials pointed out that this would be a violation of the WCAU-ACA contract. And so, kiddies, the first wholly-televised opera is yet to be seen — IF a settlement of the jurisdictional aspect can be effected.

TOSSING THE GAUNTLET back at Russia, the Italian Government rebuffed the Soviet's protest against the showing of "Ninotchka" in Italian theatres. In a curt reply to the Russian note, the Foreign Ministry in Rome pointed out that the commissar-spoofing film had been banned by the Fascist regime and since the new republic is directly opposed to Fascist principles, it endorses freedom of opinion. Consequently, the M-G-M film will remain in the five Rome theatres where it is currently playing.

IT LOOKS LIKE Mohammed may go to the mountain after all. Rep. Carroll D. Kearns, chairman of the House Labor subcommittee investigating the Hollywood strike, let it be known that in view of the mass of persons accused of Communist affiliation during the recent hearings in Washington, it might be more feasible for the Congressional unit to trek to the West Coast for additional testimony. Current recess in the hearings is until May 17, with resumption scheduled to take place in Washington.

REMINISCENT OF THE famous bond drives of World War II, the Security Loan campaign gets its send-off with typical show biz fanfare on the eve of the drive, which runs from April 15 to June 30. In New York, the scene will be the Winter Garden, with the premiere of U-I's "Are You With It?" (an apt title) highlighting the proceedings, and Donald O'Connor, star of the film, heading an all-star stage show. Everybody gets in free. The only thing you have to do to receive a ticket is lend Uncle Sam $17.50, $75, or $750, for which, in ten years, you collect $25, $100, or $1000. Sounds like a good deal, chum.

The industry is lining up solid support for NY's $6,600,000 drive for American Overseas Aid — United Nation's Appeal for Children. Spyros P. Skouras, chairman of the campaign, has formed a Motion Picture Committee with Ed Rugoff, chairman, and Leo Brecher, treasurer.

FOR HIS PART in furthering "a spirit of understanding and tolerance, the highest purpose of education, during the year 1947," Darryl F. Zanuck, producer of the Academy Award winner, "Gentleman's Agreement" received the Abbe Institute's annual award for distinguished service. 20th-Fox advertising-publicity topper Charles Schlaifer received the citation on behalf of Zanuck. The honor marks No. 52 in the total of awards accorded "Gentleman's Agreement."

RKO Radio president N. Peter Rathvon has joined the select circle of moviemen who have received the French Legion of Honor. The presentation was made in Los Angeles by the French consul in recognition of the RKO topper's efforts in developing good relations between the U. S. and Marianne.

Jesse L. Lasky, celebrating 35 years as a producer, copped the Allied Jewish Appeal's second annual humanitarian award for his contribution to clean, wholesome entertainment. The presentation was made at a banquet sponsored by the city's Golden Slipper Square Club, Philadelphia.

The final three weeks of RKO Radio's 1948 Ned Depinet Drive, which ends May 6, will honor Robert Mochrie, RKO's vice president in charge of domestic distribution.

TWENTIETH CENTURY-FOX has a quintet of releases set for May, including the second of the Alexander Korda productions under the British producer's deal with the company. Leading off is "Fury at Furnace Creek," the Victor Mature starrer; then follows the much-discussed "The Iron Curtain," with Dana Andrews and Gene Tierney in the leads; two modest-budgeters, "Arthur Takes Over" from the Sol M. Wurtzel unit, and "The Counterfeiters," a Reliance Picture with John Sutton, Doris Merrick and Lon Chaney, and the Korda British film, "Anna Kerenina," with Vivian Leigh and Ralph Korda British film, "Anna Karenina," with Vivian Leigh and Ralph

LATEST "FIRST" IN the newsreel field is boasted by Warner Pathe News in a brave departure from the customary which has nine-year-old Frances Lynne delivering the commentary on a child fashion sequence. Now let's see which company has the guts to feature Lassie's dulcet tones describing a dog show, or Assault neighing in the best Clem McCarthy tradition, "And there they go!"

TED MINSKY, YOUNGEST of the movie Minskys (brothers Howard and Joe are with 20th-Fox and Eagle Lion, respectively), has been promoted to film buyer of Warners' Cleveland theatres. For the past several years, Ted was assistant to John Turner, chief film buyer for the circuit's Philadelphia district.

Charles Schlaifer, 20th-Fox ad-publicity director, has been re-elected chairman of the MPAA's advertising advisory council, the unit which works with Gordon White in the administration of the Advertising Code.

Election of Max E. Youngstein to head Associated Motion Picture Advertisers was formalized unanimously April 1, with the Eagle Lion advtg-publicity director and v.p. succeeding Arnold Stoltz in the AMPA presidency. The balance of the new slate makes David Blum vice-president; Harry McWilliams treasurer; Evelyn Koleman secretary. Elected to the AMPA board: Ray Gallagher, Hap Hadley, Blanche Livingston, Vincent Trotta, Charles Alicoate.

Paul N. Lazarus, Jr., UA director of ad-publicity, has moved up three flackmen in the company's publicity department under director Alfred H. Tamarin. Caswell Adams, takes on the metropolitan newspaper job left open by Lawrence Beller's shift to the MPAA; Lew Barasch goes into Adams' former special events post after 3 years as trade paper rep, and Philip Cowan moves up to trade contact from the sales promotion department.

THIS MAY BE an election year, beset by uncertainty for the jittery candidates, but over at Warner Bros. there was little doubt that the slate of incumbents would be retained. The directors confirmed by re-electing: Harry M. Warner, president; Albert Warner, Jack L. Warner, Herman Starr, Stanleigh P. Friedman, Samuel Schneider, Herbert Freston, Benj. Kalmenson, Harry M. Kalmine, Mort Blumenstock, and Robert W. Perkins, vice-presidents; Albert Warner, treasurer; Samuel Carlisle, W. Stewart McDonald and Cyril H. Wilder ass't treasurers; Robert W. Perkins, secretary and general counsel; Harold S. Bareford, Edward K. Hessberg and Roy Obringer, assistant secretaries; Samuel Carlisle, controller, and Thomas J. Martin, auditor.

AT A PRESS conference in Philadelphia, J. Arthur Rank was queried on the reliability of a report in one of the syndicated columns that he was to be the next British ambassador to the United States. Mr. Rank looked surprised, then dismissed the matter with an eloquent wave of the hand and a shrug of the shoulders. One meticulous reporter asked, "How do you spell that, Mr. Rank?"

STEADY BOYS! THOSE frivolous United Artists producers are still at it with their title changes. Remember the picture you originally knew as "A Miracle Can Happen," which was changed to "Along Came Baby" a couple of weeks ago? Well, forget all that. Producer Ben Bogeaus has now found a new handle: "On Our Merry Way." No guarantee goes with this latest switch however, so keep your eyes open.

RUTGERS NEILSON REVEALS the interesting fact that Loretta Young's Oscar-copping role in "The Farmer's Daughter" was her 74th film. In 1928, Loretta, then age 15, was named a Wampas Baby Star.

CHARLES M. REAGAN announced the following Paramount national release dates: "The Emperor Waltz," July 2; "Dream Girl," July 23; "Big Town Scandal," July 30; "So Evil My Love," Aug. 6; "A Foreign Affair," Aug. 20; "Beyond Glory," Sept. 3.

"TO THE VICTOR" IS VERY BIG TRADE NEWS!



With national trade showings just completed and public showings to follow immediately, the motion picture industry again is demonstrating how excitingly it can tell a story.....and how spectacularly up-to-the-minute that story can be.

"TO THE VICTOR" is the picture for which stars, cast, director and complete production unit were sent to France.

Warner Bros.

DENNIS MORGAN

AS THE MAN WHO SOLD HIMSELF TO THE HIGHEST BIDDER

VIVECA LINDFORS

THE NEW STAR FROM SWEDEN—1948's MOST IMPORTANT DEBUT!



"TO THE VICTOR"

with VICTOR FRANCEN · BRUCE BENNETT · DOROTHY MALONE · TOM D'ANDREA · Directed by DELMER DAVES · Produced by JERRY WALD · Written by Richard Brooks

WB

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

SAUCE FOR GANDER

Associated Theatre Owners of Indiana

After the controversy between the American film industry and England had been ironed out and Hollywood again would be able to sell pictures to English exhibitors at least one pretext for securing higher film rentals lost its punch. Many exhibitors who paid increases during the past several months on the appeal of the loss of the English market were enthusiastic over the British tax settlement and naturally thought that they could now properly seek a downward adjustment.

Mr. Andy Smith of Fox demonstrated what naive thinking this was by promptly announcing that U. S. exhibs could expect no reductions as a result of the settlement. According to him Fox "still must get 100% of our costs and profits back from the domestic market . . . We should never have got away from seeking 100% of our profits in the U. S." Mr. Smith concludes that Fox will continue to sell its pictures in this country based on what the company thinks the pictures are worth and the ability of theatres to pay. Distributors should have emphasized that policy at the time the British market was lost. Seizing the rule to suit the immediate interest reminds us of the communist who would divide a million dollars if he had it but if he had two shirts would not give one away because he really did have two shirts.

Mr. Smith also said that the tax settlement should prove an incentive to U. S. exhibs to give, "more favorable consideration to British pictures." The distributor's want this consideration" because in addition to the fiixed amount of $17,000,000 cash that American companies can withdraw from England (plus other ways that frozen funds can be employed) is the amount of revenue returned by the distribution of British product in this country. Naturally, the two-fold incentive to sell English pictures is going to make the pressure very great. In the words of Arthur Rank, the time has come when the American industry will take off its coat and go to work for them.

If "what the pictures are worth" is the yardstick for Hollywood product then it should also apply to English pictures and there is no reason to give them "more favorable consideration". It would be better to be guided by the advice of Barney Balaban that "Every picture must stand on its own — British or American . . . It'll earn what it's worth providing it has mass appeal and is acceptable to the American public." So let the yardstick be how acceptable is the picture to *your patrons.* In buying pictures your obligation is not philanthropy. If you can make money on it, O.K. If not, pass it up.

LEWIS BILL LIVES

Allied Theatres of Michigan

Although currently issued trade papers have carried the information that the Lewis Bill is "dead," such is not the case. It is true, however, that the Sub-Committee, before which hearings were held, surprisingly and unexpectedly adversely reported the bill.

Immediately the combined forces of Allied began to act. Certain information was presented and as the result Congressman Lane moved to reconsider the vote. This means that the bill will now go to the full Committee on the Judiciary.

Due to the fact that almost completely the membership of Allied followed the suggestion of the association, ASCAP reversed itself on the previously announced policy to refrain from accepting instalment payments. Incorporated in one of the many letters from ASCAP to exhibitors who had submitted monthly and quarterly payments, is this statement: "We have no objection to accepting your payments on a monthly or quarterly basis, but we must have an application and a contract on which to base this license."

Many of our members, together with other exhibitors, have received letters from ASCAP returning the checks which had been initially offered for three months' payment. The letter provided for three different plans of license or contract. This office recommends the acceptance of the plan outlined in Paragraph Number Three, which is as follows: "We will issue the regular license for the ten-year period, but add a clause that you may terminate the contract upon thirty days' registered notice, at the end of any year."

It must be remembered, however, that you must make a specific request that this be written into your contract; consequently be certain that you use the wording noted above when you send your check.

Although the other two plans as outlined in the ASCAP letter carry some amount of merit, it is felt that the one suggested will meet with your approval in that it eliminates the necessity of additional bookkeeping and clerical work.

PERCENTAGE REISSUES

Allied of Eastern Penna.

In the Eastern Pennsylvania territory Warners has had a bad rush of blood to the head. They are so dizzy that they are quoting percentage for the reissue of ROBIN HOOD. This outrageous practice has been discussed many times. It is so patently unfair to expect percentage or top flat terms for second-hand goods (reissues), that no arguments are really necessary.

However, in this particular situation there is proof that the Eastern Pennsylvania territory is being discriminated against. See Caravan Bulletin No. 1714 which reports ROBIN HOOD sold at 55F for a No. 2 classification (first run medium town). This means that in the subsequent run city theatres (Caravan classification No. 6) and in the first run small towns (Caravan Classification No. 1), the price should be even lower.

Reissues are second-hand goods. They are alright in their place at the right price - but only at the *right price.*

BRITISH FILM PRESSURE

Allied Rocky Mt. Independent Theatres

This Bulletin prophesies that the exhibitors of America are about to be pitched one of the fastest curve balls in the history of super-salesmanship.

You will be asked to run more British films than ever before. Every distributor will have a bushel basket of them and the sales talk will go something like this —

"You've got to run these British pictures so that we can get our money out of England. It's a trade deal. They run ours in exchange for our running theirs.— And if you don't run theirs, we get so little money out of Britain that our production will suffer and that will hurt you in the long run."

When you start getting that sort of sales talk — ignore it.

The facts are these:

Under the new arrangements between England and America, the American producers get back a lump total of 17 million dollars annually *plus* a sum equal to the earnings of British film in the U.S.

Estimates on the grand total range from 22 to 29 million-dependent on how many British pictures you will let them stuff down your throat.

Your job is still to keep your theatre profitable *not* to play patsy for the producer-distributors in their high finance deals.

If you can get away with playing British films, then buy them. But if they are poison to you, then don't buy.

ACADEMY RASH

Academy awards might be alright in Hollywood, but how much do they mean in the small town and neighborhood theatres?

It is reported that Fox is trying to push up the film rental terms on all its pictures. And, of course on their picture GENTLEMAN'S AGREEMENT the exchange has gone plain nuts.

Last July, Andy Smith, General Sales Manager of Fox, publicly stated that any exhibitor could buy *any* picture he wanted from his company. Recall that to the salesman when he tries to sell you the whole works. Buy the pictures you can use — at the right prices: pass up those on which you cannot make a profit.

—Eastern Penna. Allied

WASTEFUL STORY BUYS

Associated Theatre Owners of Indiana

TIME magazine recently commented on a screen play bought by Warner Bros. for $1,600 which after being sold to Mark Hellinger was resold to MGM for $115,000. Metro, according to their last financial statement already has a backlog of story properties that are valued in excess of $7,000,000 and it could be that this will be just another manuscript to lie around in the vaults and collect dust. And at the same time Metro rolls merrily along spending hundreds of thousands of dollars on its prize novel contest — much of which is for pictures that can't be produced or can't make money. *Green Dolphin Street* had to be given double extravagant production value and had to be rewritten in order to barely make the grade. *Before the Sun Goes Down*, prize winner of the year before, still hangs fire because it isn't fit to be a picture in spite of the quarter million dollar prize money. *Annie Get Your Gun* was bought for $600,000 in spite of the fact it was based on the public domain story of Annie Oakley.

While this is a conspicuous weakness of Metro it is also an obvious soft spot with other producers that we have frequently pointed out as one of the most apparent ways in which real production economy could be practised. In fact, so apparent that it becomes funny to those that are not sobered by having to face the consequence of an exorbitant film rental.

CONTRACT RACKET

Independent Theatre Owners of Ohio

In recent weeks this office has received an increasing number of complaints about the practice of distributors in withholding approvals on contracts until a few days before the opening play date. Then, at the last minute, the exhibitor is informed that the deal has been rejected by the home office because of — usually — insufficient rental.

This racket is as old as the hills. In 99 cases out of 100 the contract has never left the branch manager's desk.

Here is a good rule to follow: *Never book a picture until you have an approved contract. When you do book, insist on a written confirmation of the booking.*

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Status? Quo!

COLUMBIA KEEPS talking about a production "spurt" but, meanwhile things just drift along. At this writing, there is only one film in work, a Cinecolor western, "The Wrangler" (Sonny Tufts - Barbara Britton).

There is talk that six pictures are scheduled to get rolling within the week, almost simultaneously. Among them: Buddy Adler's initial production chore here, still without a title; Robert Cohn's "Black Eagle;" Colbert Clark's "Singing Spurs;" Rudolph Flothow's "Nowhere" (Warner Baxter); Robert Rossen's "The Chicago Story" and Harry Romm's "Ladies of the Chorus".

It is hard to believe that any of these are important productions, since no castings have been announced on any of them, but the studio boys insist April will be a busy month.

"BORN" TROUBLE

To cover the lack of product issuing from this plant, Columbia's publiciteers are cooking up a variety of tales about who is going to play the fem lead in "Born Yesterday." This is in line with this outfit's custom of milking every ounce of publicity value out of any worthwhile property it ever buys. It will probably be a couple of years before exhibitors ever see "Born Yesterday", but already three different ladies have been mentioned for the plum part.

Rita Hayworth is presumed to have it in the bag, but that is too cut-and-dried, so the flacks tell the breathless world that she might not get it after all. Evelyn Keyes, who has an "in" here, and Marie "Body" McDonald are both being rumored for the lead.

Hayworth is a poor choice for the dumbdora character, and she will probably insist that the role be sweetened up, but she will get the spot if she wants it. Columbia can't say no to her, or all hell would break loose.

ROBERTS DEAL?

Roberts Productions (John Garfield - Bob Roberts - Abraham Polansky), the unit that produced "Body and Soul", is in the throes of a flirtation with Columbia which may result in this company releasing the forthcoming Roberts' films. The solid box-office success of "Body and Soul" quickly made the Roberts unit one of the strongest indies in town and a number of the studios have sent out offers. The field has narrowed down now to Columbia and Enterprise. Enterprise released "Body" and they would like to hang on, but they are having a releasing problem of their own with UA and apparently the Roberts unit feels it is wiser to deal directly with a distribution organization than through another unit. Columbia can offer cheap production costs and its full distribution.

For Columbia, this deal would bring some badly needed "prestige" quality to its schedule. The next from Roberts Productions will be "Tucker's People", with Garfield starred.

Milt Holmes (he did such originals as "Salty O'Rourke," "Mr. Lucky" and "Johnny O'Clock") has just signed a deal to produce his latest, "Mr. Miracle", for Columbia. Studio bought the story for something around $100,000. Production starts shortly on this yarn built around the life of a social worker in New York City.

Now that M-G-M has discarded the idea of a sequel to "The Jolson Story", this outfit might get a chance at it, if Al Jolson is willing and will talk terms.

EAGLE LION

Foy Steps Out

IT IS STILL too early to judge what the departure of Bryan Foy from his post as v.p. in charge of production will mean to Eagle Lion. And the real reason why he quit the position will continue to cause speculation. The only one given so far is the familiar "taxes".

President Arthur B. Krim, who will take over as executive head of the studio has been staying close to production affairs in the past six months or so, and he should be able to grasp the reins without any difficulty. With Aubrey Schenck continuing as executive producer, things should run smoothly enough However, Foy's spark and ingenuity is bound to be missed. The four pictures per year (for three years) which he will produce for E-L release should bolster the company's program.

YOUNG ACTIVE AGAIN

Quick on the heels of J. Arthur Rank's departure from Hollywood, after assigning his films, came the news that E-L Chief, Robert Young is heading this way to put into motion his plans for reorganizing the production operations of the company. The plans, according to Robert Purcell, chairman of the board of Pathe Industries, ties in with the expansion program which Young and other executives have long been mulling for E-L.

Now that Young's negotiation with Floyd Odlum for the purchase of RKO is off, the concentration will again be turned toward developing E-L. Revocation of the British Tax is also reported as a factor in the resumption of the expansion program. Young is reported to be aiming at building a roster of top producers, directors and players. This was the original plan when the E-L set-up was started, but thus far Walter Wanger is the only so-called "top" producer to have signed into the company. Studio spokesmen insist now there will be more.

SMALL BREAKS

The row which started some time back between Edward Small and this company over the handling of Small's "T-Men" broke out in full last week and ended with Small severing his relationship with this company. Small's complaint, it is reported, was that Eagle-Lion took all the credit for "T-Men" in advertising the picture, relegating him to the "insignificant" role of money man. The producer has called in the foreign prints of the film to remove the E-L trademark and insert his own name instead.

Bryan Foy's name and Aubrey Schenck's name are also being removed from this film and also from "Raw Deal" (Dennis O'Keefe - Claire Trevor) a recently completed Small film. Small is in a strong position at the moment by way of his deals with Columbia, United Artists and 20th -Fox. The unexpected success of "T-Men" makes it a valuable property and Small felt it should be known as his property, not Eagle-Lion's.

"Twelve Against the Underworld", which Small planned to produce for E-L, will be made by this studio, Aubrey Schenck handling it personally. It is the yarn about the twelve clergymen who cleaned up vice and crime in Steubenville, Ohio, several years ago. Film will be given the documentary treatment.

SPEEDY WORK

"Canon City", which wound up last week, will reach the theatres next month, according to a report from this company. This is a record for release at this or any other studio. Reason for the rush act here is that the story deals with the authentic background of the recent break at a Colorado prison. Foy gave this one the push-through to cash in on the timeliness of his yarn. The break occurred December 30. January 2, Foy had a writer at the prison. March 1 a cast and crew went to work there. April 3 the picture was finished. Not bad.

During April and May, in addition to "Canon City," the company will release "The Noose Hangs High" (Abbott-Costello), "Ruthless" (Zachary Scott - Diana Lynn), "Northwest Stampede" (Joan Ireland - Jane Randolph), "The Cobra Strikes" and "Assigned To Danger".



RKO PRODUCTION CABINET MEETS

Studio toppers meeting at RKO Radio studios to discuss forthcoming product are (l. to r.): Joseph Nolan, Edward Peterson, Jack Gross, Dore Schary, vice-president in charge of production, and William Fadiman.

STUDIO SIZE-UPS

BEBE DANIELS HERE

Bebe Daniels, former silent star, whose production deal with Hal Roach never really jelled, has signed a new deal at this studio. She will supervise a new series of action pictures here. She has three properties in work, the first of which, "Red Stallion of the Rockies", is scheduled to go next month.

METRO-GOLDWYN-MAYER

Sun Shines

THE GENERAL ATMOSPHERE at this studio seems to be reflecting "old times." It is as though studio personnel has decided to forget 1947, one of its least fertile years, and go on to new business. Executives are smiling at the promise in "State of The Union", "Bride Goes Wild", and "Easter Parade". "Summer Holiday," "The Pirate" and "Homecoming" have also received the initial blessing of the press and the whole studio is perking up.

Plans are set for six films to go before this month is out, while 'Julia Misbehaves" ((Greer Garson - Walter Pidgeon) and "Three Musketeers" (Lana Turner - Gene Kelly - June Allyson) wind up. The new ones are: "Command Decision" (Clark Gable); "Edward, My Son" (Spencer Tracy - Deborah Kerr); "Neptune's Daughter" (Esther Williams); "Words and Music" (Gene Kelly), the Arthur Freed musical about Rodgers and Hart; "Act of Violence", to be directed by Fred Zinneman, and "The Life of Monty Stratton." Castings are still incomplete on most of these films and the "Monty Stratton" film still does not have the title role filled. But studio spokesmen insist that all of these films are set to roll and it will be "like old times" at Metro before April is finished.

RUSH 'MUSKETEERS'

The fight is on here to get "The Three Musketeers" to the public before Warner's can break with "Don Juan." Warner's bad luck with Errol Flynn's illness and other delays has run that one into the hole. Metro planned originally to hold "Musketeers" until "Don" was released and done. But, now, there is a good chance that with a rush job (the director is cutting and working with the film editor daily) Metro may be able to spring this one into New York for early Fall opening, edging out the Warner film and nabbing the public's initial enthusiasm for a costume spectacle.

Metro definitely dropped plans to produce a sequel to "The Jolson Story."

MONOGRAM

Pick Up Here

THREE NEW STARTERS have broken the lull at this studio, with four more still to come before the month ends. In work now are: "Michael O'Halloran" (Allene Roberts - Scotty Beckett), "Smugglers' Cove" (The Bowery Boys-Amelita Ward) and "Arizona Sunset," a Jimmy Wakely western.

"A Palooka Named Joe" (Joe Kirkood - Elyse Knox); "Trigger Man" (Johnny Mack Brown), "Passport to Freedom" (Freddie Stewart) and "Bury Me Not" (Charlie Chan) are also tagged for April starts.

Allied Artist's "The Babe Ruth Story" will continue rolling for some time to come.

President Steve Broidy returned to the studio after a swing around the exchange centers. Broidy talked to groups of exhibitors, expressing his opinion that they must be more support to inde producing companies.

PARAMOUNT

Wallis Moving?

ALTHOUGH THE STORY is being denied by Hal Wallis, there is a good chance that he will not continue his releasing pact with Paramount when renewal time rolls around shortly. Wallis still has two pictures to deliver to Paramount in addition to "So Evil My Love" and "Sorry, Wrong Number," both completed. It is reported that Wallis feels Paramount charges him too much against his films for studio overhead. He is asking, among other things, for a ceiling on that charge.

Not too long ago, Wallis could probably have written his own ticket on a deal here but now that Paramount has sewn up Liberty Films (Capra - Wyker - Stevens) and Leo McCarey's Rainbow Films, they may be independent with Wallis.

Meanwhile, Wallis is denying any break but listening to offers from other releasing organizations, specifically SRO.

FOUR GOING HERE

"The Tatlock Millions (Wanda Hendrix - John Lund) is the new only starter here this week. This one, plus "Isn't It Romantic" (Veronica Lake - Roland Culver) and "The Great Gatsby" (Alan Ladd - Betty Field), are providing more activity than the lot has seen for some time. In addition, the Pine-Thomas unit has "Dynamite" (Virginia Welles - William Gargan) in work.

In preparation for his next production, "Delilah," Cecil B. De Mille, the epic man, is checking screen tests on fourteen of the industry's top actresses for the title role. Among them, Vivien Leigh, Jennifer Jones, Maureen O'Hara, Ava Gardner, Paulette Goddard, Jeanne Crain, Joan Fontaine, Valli and Gene Tierney.

REPUBLIC

Yates Stock Buy

THE FIGHT THAT broke in this company last Fall when the Goetz interests tried to force Herbert Yates out of power moved one step closer to full and final settlement last week when Yates took over a block of stock from Harry Goetz. There can be no question now as to who is top man.

This company has been moving along steadily for months now with an eye to getting the year's schedule knocked off with time to spare. Now, at the half-way mark in its schedule and running well ahead on time, the studio has eleven producers working on the 27 pictures needed to fill out the year's production list.

John H. Auer and Joseph Kane will be the busiest producers on the lot with four apiece all in Republic's high-budget class. Edmund Grainger with three, Allan Dwan with one and John Wayne with one, comprise the balance of the top-budget department for the year. The balance of the program is composed of westerns, programmers and serials, with Sidney Picker, Steven Auer, Edward J. White (his are the Roy Rogers films) Mel Tuckers (Monte Hale series) Gordon Kay (the "Rocky" Lane series) and Franklin Adreon (the serial department) each responsible for a portion.

A look at "I, Jane Doe" (Ruth Hussey - John Carroll - Vera Ralston) the other night reveals this one as a good exploitation picture. Some of the camera work is really exceptional, the suspense and tempo created by the unusual opening sequence holding for a good portion of the film. Vera Ralston, who had a hard time breaking away from straight skating roles, is adding stature to her dramatic performances.

RKO

Speed-Up Here

THIS STUDIO, LIKE many others, slowed its production pace to low gear during the British tax period. Now, that that situation has been settled, the order has gone out for a shift to a faster pace. The company boasts its biggest backlog and at the same time announces five films ready to go during April and May. "Weep No More" (Joseph Cotten - Valli) is the next up here. "Bodyguard" (Lawrence Tierney), "Baltimore Escapade" (Barbara Bel Geddes) and two Tim Holt westerns. Three more are tagged for June.

Independent Artists, the Rosalind Russell - Fred Brisson unit, is planning two more for the year, with "Velvet Touch" all completed and ready for an early Fall release. At least one of the remaining films will be a comedy. This seems to be the year when our top drama girls will go in for lighter vein (B. Davis, J. Crawford, G. Garson all are working on or preparing for comedy roles). That could be called a happy trend.

RUSHING "BERLIN"

Executives here are cheering the timing of "Berlin Express" (Merle Oberon - Robert Ryan - Paul Lukas - Charles Korvin). This film with backgrounds shot in the war-torn area of Frankfort and Berlin will benefit from the current headlines on the Berlin situation. The studio is rushing it out to exchanges well in advance of the original release plans. Even without the hypo of current headlines, this is a solid thriller, well directed, well produced, competently acted and with the particular touch of quality that has come to be Dore Schary's trademark.

So timely is this film that when the news story broke on the Russian bans in Berlin, the wire services and local press called RKO to borrow stills and film "takes" to illustrate their news story.

RANK HERE, TOO

Even though Universal-International and Eagle-Lion are already scheduled to split evenly the 24 Rank films due here by September, J. Arthur Rank conferred here last week with an eye on resuming a working deal with RKO. It will be remembered that before the British tax axe fell, Rank, and RKO were close to terms on a joint production deal. Now those plans are on again. Two pictures are already assured for this association and the indication is that there may be at least four more to come for the RKO banner.

Another of RKO's indie producing units, Lasky-MacEwen, have also scheduled their production plans for the coming year. This combination has promised two-a-year for the next two years with "The Play's The Thing" and "Trilby" both in preparation for their coming year's program. The latter is slated to co-star Valli and Louis Jourdan.

SMART BUSINESS

SRO

May Get Wallis

THIS OUTFIT IS reported to be talking with Hal Wallis, who may quit Paramount shortly. The loss of the projected Mark Hel-

linger unit left a void in SRO's plans, which Wallis would fill nicely.

Meanwhile, Mr. Selznick is doing a land-office business renting out his two new sensational star imports, Valli and Louis Jourdan. The Italian girl goes into RKO's "Weep No More" and Jourdan is slated for "No Minor Vices" at Enterprise.

20th CENTURY FOX

First In

While every major studio is working overtime on plans to resume production in England (to absorb frozen funds there), this company is beating the town to the punch. "The Gay Pursuit" goes into production in England sometime around the first of July. Rex Harrison has been set for the male lead, but the two top female roles will be handed to American actresses. Production plans (with Sam Engel in charge) calls for a predominance of location shooting,, smart planning in view of the limited studio space available in England.

With MGM, U-I and other studios also planning to get into England as quickly as possible, it looks like the tax bugaboo has been licked as much as it can be at this time.

Three of the four films now on the sound stages will wind up this company's schedule of 23 top-budget films for the year 1948. The three new ones are: "Burlesque" (Betty Grable - Dan Dailey), a Technicolor production; "Road House" (Ida Lupino - Cornel Wilde) and "That Wonderful Urge" (Tyrone Power - Gene Tierney), which is number one on the 1949 list. Continuing toward wind-up is "Unfaithfully Yours" (Linda Darnell - Rex Harrison). This quartet gives the studio the busiest lot in town.

Darryl F. Zanuck is moving right along with his plans for the new production year and "Yellow Sky", with Gregory Peck starred, is the second on the list. There are already 21 other story properties in work and it will be from these that the Zanuck product will be selected. Interesting to note one tagged "Belvedere Goes To College," a sequel to the successful current "Sitting Pretty."

UNITED ARTISTS

Hunts Product

UNITED ARTISTS IS avidly wooing producers these days to line up some product for the coming season. Any loose producer with an idea and some financial backing is a prospect.

Among the producers being romanced is Edward Small, who just broke with Eagle-Lion. Small is reported to have signed a twelve-picture deal over a period of years, in the $500,000 range. UA would like to tie up Small's "Cagliostro", recently finished in Italy. So far the producer made no statement on where he will release this one.

Harry Popkin, who used to make Negro feature,s, is another producer who has been signed up in this campaign. Popkin has agreed to produce ten pictures for a total cost of not ness than $8,000,000. The contract covers a period of four years.

Philip N. Krasne, also has joined the ranks here. His deal calls for eight "Cisco Kid" features to be produced and released during the next three years. Monogram has been doing this series but the rights belong to Krasne and from here on in the features will come through UA. Lo! how low falls UA's standards.

Edward Peskay is still another who may come under the UA banner, but this deal is only in the talking stage at present. Peskay is planning a unit to include producers and directors and to prepare a series of ten films for UA release. Peskay is part owner of the Harman-Ising cartoon shop and much of his future plan depends on a deal he has now pending there.

BACKLOG OF 17

UA reports 17 pictures completed and ready for release and another 59 in various stages of preparation. Among those ready to break are: "Red River" (John Wayne) "Arch of Triumph" (Ingrid Bergman - Charles Boyer), "Atlantis" (Maria Montez - Jean Pierre Aumont), "The Time of Your Life" (James and Jeanne Cagney) and six Hopalong Cassidys.

Although Enterprise is uncertain of future releasing plans, it is well set on the production side. Lewis Milestone's "No Minor Vices" (Dana Andrews - Lilli Palmer), in work, is the first of a series of five films which this company plans for the coming year. Harry Sherman starts "Tennessee's Partner", with Joel McCrea, next month. "Wild Calendar" is still down for a May 26 start, although no casting has been set (this is the one Ginger Rogers walked out on). Milestone is down for another one after "Vices". Number five will be selected from "Pursuit of Love," "Cairo Incident" or "Proud Destiny".

Meanwhile, the Roberts Production Company (John Garfield, et.al), which was originally supposed to release through Enterprise, is shopping the market for a fresh deal (see Columbia).

UNIVERSAL-INTERNATL.

U-I And Rank

THIS COMPANY'S SHARE of 12 J. Arthur Rank pictures (the other dozen went to Eagle-Lion) will provide about one-third of the company's merchandise for the forthcoming year. Meanwhile, studio executives are working intently on a program for the films which U-I will make in England with Rank facilities and Rank distribution, as well as their own.

The deal that has been pending here since the death of Mark Hellinger is all signed and delivered now. The studio has paid the Hellinger estate $250.000 and taken over five story properties and the acting contracts of Don Taylor and Howard Duff (both seen in "Naked City"). Hellinger's cameraman, Bill Daniels, and his art director, John De Cuir, also join U-I in the pact. U-I will also have releasing rights on Burt Lancaster's "Criss-Cross", which the actor purchased from the Hellinger estate.

This deal winds up the disposal of the Hellinger properties, except for the completed product already in release ("Naked City" "Brute Force," "Swell Guy" and "The Killers"). These will be held by the estate.

'VENUS' COMPLETED

Lester Cowan wound up "One Touch of Venus" with a reported saving of $100.000 on the original budget. By using a process he initiated several years ago of cutting his film each day as he went. Cowan managed to keep his cutting within 750 feet of film from the first to the final editing job. This is a record and particularly on a musical film where cutting is usually on a wholesale basis. None of the five musical numbers was shortened from the original take.

Joan Caulfield, who recently split with Paramount took her first free-lance job at this studio. She will be the female lead in "Larceny," opposite John Payne and Dan Duryea. Yvonne de Carlo had been set for the role, but she stepped out, though no one will give the reason why. Miss Caulfield's competition will be Shelley Winters, the girl who ran a bit part into big-time scene-stealing in "A Double Life."

WARNER BROS.

Busy Lot

FIVE PICTURES ARE in work here and two more go into final preparation for starting. "My Dream Is Yours," (Jack Carson-Doris Day-Eve Arden) a Technicolor production from Michael Curtiz is a new starter, while "One Sunday Afternoon" (Dennis Morgan-Janis Paige), in Technicolor, "This Side of The Law" (originally tagged Sunburst") (Dane Clark-Geraldine Brooks), "A Kiss In The Dark" (Jane Wyman-David Niven), and "Adventures of Don Juan" (Errol Flynn-Viveca Lindfors), in Technicolor, are the others in production.

Almost ready to go is "June Bride," Bette Davis' next is a comedy with Robert Montgomery set as co-star, and "Silver Lining" with June Haver and Ray Bolger.

'ESCAPISM'

"Escapism" is the keynote here. Apparently, the Warner bigwigs are convinced that the public wants to laugh and relax, so the emphasis in coming months will be on light fare. Of the five pictures in work, three are musicals and "Silver Lining," coming up will be number four working at the same time. Five more are already scheduled for this year's program including Danny Kaye's "Happy Times."

Along with the announcement last week that Ray Heindorf would succeed the late Leo F. Forbstein as musical director came the news that the studio will continue to expand its program for film musicals.

INDEPENDENTS

FILM CLASSICS

SIGMUND NEUFELD AND Karl Herzog formed a new unit to be called Sigmund Neufeld Pictures, Inc. "Miraculous Journey" will be the first from this unit for release through Film Classics. No report on casting or starting date was made, but production should go soon.

Eronel Productions (Sam Abarbanel and Alan Posner) will start their second feature for FC release shortly. The unit purchased "Return to Treasure Island" and will make the picture in Cinecolor on a reputed budget of $300,000. "Argyle Secrets," its first venture, cost $110,000.

SCREEN GUILD

Western Adventures Productions starts its series of Lash LaRue-Al St. John westerns next week by putting two into work at one time. There is no report on how many of these will be made for S-G release, but the whole series will be knocked out on minimum time and money budgets.

Frank Wisbar and Arthur St. Claire nabbed rights to "The Life of Mozart" made in Vienna in 1945. They are dubbing in an English sound track, adding some footage, and will release the film through Screen Guild. Opera sequences are done in German and sung by the State Opera company with the Vienna Philharmonic Orchestra in the background.

WB's HITCHCOCK DEAL

There appears to be a difference of opinion between Warners and Alfred Hitchcock about the extent of the director's contract with this studio. Jack L. Warner announced it as a "significant long-term deal that made it sound pretty exclusive. Hitchcock promptly countered by pointing out in his own statement that his WB is for only one picture per year — and not at all exclusive.

EXPLOITATION PICTURE

'BILL AND COO' OFFERS NOVELTY, FUN!

Novelty? Well, here it is, brother . . . in spades! And good entertainment to boot, if we can believe what the critics say about "Bill and Coo," Ken Murray's unique bird-starred Trucolor feature from Republic. This highly-exploitable movie is just the dish for the showman who likes to dig his teeth into something "*different*."

Verification of the critics' opinion was supplied by the Academy of Motion Picture Arts and Sciences, which awarded "Bill and Coo" a special Oscar. The Academy Award is a potent added selling angle that can be capitalized to a fare-thee-well by exhibitors. Parents' Magazine also pinned a medal on its feathered chest for special merit as family entertainment. (See details to right.)



The novelty angle is the Big Bertha in the showman's exploitation artillery for this one. George Burton's love birds, making up the bulk of the cast (the rest is an assortment of other feathered and furred animals), are seen in a truly amazing, virtually unbelievable series of antics strung together in a hero-heroine-villain story that will elicit gasps of astonishment from young and old alike. Here is an opportunity for the theatremen, weary of the usual comedy-musical-melodrama themes and angles, to conjure up a refreshingly-new set of adjectives, stunts and ballyhoo so aptly described in the pressbook concocted by ad-publicity director Steve Edwards and his staff of box-officers.

Bolstering the showman's campaign is the unestimable value of potent publicity accorded the film by LIFE magazine, which spotlighted the picture in its "Speaking of Pictures" feature, and a break in the Sunday Supplement "Parade," totaling a combined circulation of 32,000,000. The LIFE spread would make an excellent blowup for the lobby, flanked by an Academy Award statuette and the Parents' Magazine Medal blowups. The last two are musts in any exploitation campaign on the film.



TIE-INS

A heavy promotion campaign is behind the sale of "Bill and Coo" ceramic figurines (shown above). Handled by department stores throughout the country, these cute novelties are excellent for window and department displays, contest prizes, advertising tie-ins, etc.

Another important tie-in has been arranged by Republic with Hartz bird products, handled in 5 and 10's, pet supply stores, etc., and the Hartz field force will work with the exhibitor to arrange displays, enhanced by records of birdsongs. Information about Hartz dealers in your territory can be gleaned by writing to Edgar Stern, Hartz Mountain Products, 36 Cooper Square, NYC.

RADIO

In addition to live spot announcements copy available from the home office exploitation dept., exhibitors should urge directors of children's programs to review the picture over the air, co-op on contest promotions, plug record album, etc.



MAGAZINE AWARD

Above, Republic president Herbert J. Yates, Sr. (center), and Ken Murray receive the Parents' Magazine Special Medal of Merit from Phil Willcox, Parents' special director of film relations, for the picture's "splendid contribution to family audience entertainment."

With Parents' reaching more than 2,000,000 parents and teachers, exhibitors can capitalize the award to excellent effect. Blow-up of a special still with art work for the lobby; mention the award in all contacts with Parent-Teacher groups, schools, women's clubs, etc.; work with local newsstands on posters and heralds in the current Parents' on the stands.

STUNTS

Contests, pet-shows, "circus" lobby displays, all lend themselves beautifully to the promotion. Youngsters can be invited to exhibit their trained pets — dogs, cats, birds, etc. — at a pet show, with tickets and merchant-promoted prizes to winners.

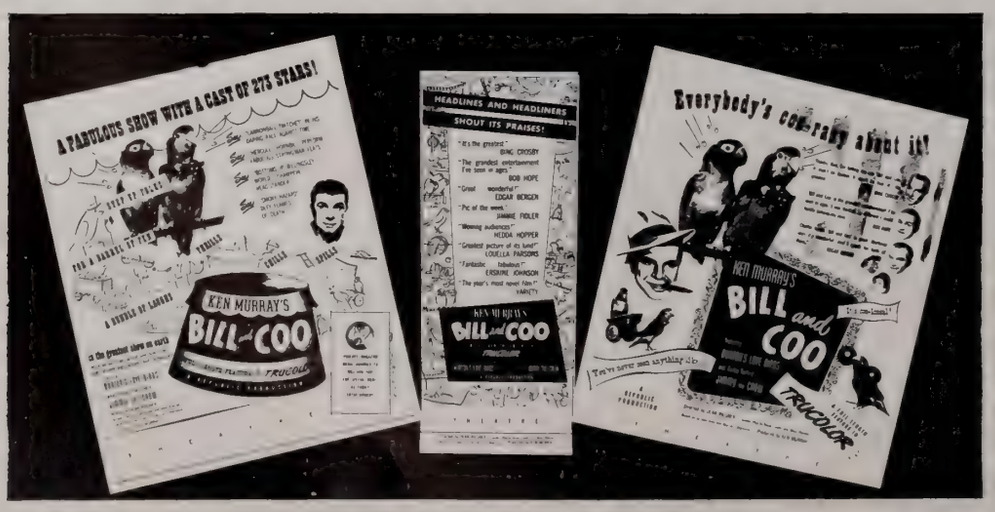
Contests could include a bird song-title quiz, a whistling competition, a jingle contest in newspapers with winner to fill in the last line:

The newest sweethearts on the screen
Are lovebirds, Bill and Coo.
The sweetest couple ever seen
(Fill in last line)



TEASERS

Teasers featuring raves from Bing Crosby, Bob Hope and Edgar Bergen are two-column eye-catchers and prestige builders. Run them well in advance of the regular ads.



NEWSPAPER ADS

The circus atmosphere, the novelty and the raves are featured in the newspaper ads. The ad at left is available in two and four columns, the center blurb in two-column, the right, in four columns.

EXPLOITATION PICTURE
of the issue







Bill and Coo

Once upon a time there was a comedian, name of Ken Murray, who one day began acting and talking very strangely, even for a comedian. He wanted, he said, to make a picture—a full-length feature—PEEPled entirely with birds. At first, his friends laughed. "Ain't Ken a card!" they guffawed. But when Murray started to make the long treks to the various studios to get a producer, offering to put up a cool quarter of a million for production costs. they stopped laughing, and began to worry about the sanity of their hero. "Bird-brained" was the concensus of opinion about Ken and his idea.

Turned down time and again, he finally landed in the office of Herbert J. Yates, head of Republic. Murray was almost floored when Yates agreed with him, offered to put his studio's stages, facilities, distribution outlets and even the carefully rationed allotment of Trucolor at Murray's disposal. For his cast, Ken recruited George Burton's amazingly trained birds, Curley Twiford's Jimmy the Crow and an assortment of four-footed animals.

The result is "Bill and Coo," a unique novelty that has been acclaimed by the toughest critics as "an extraordinary entertainment" (N. Y. Times), "a delightful modern fairy tale" (Herald Tribune), "a film of astonishing charm" (Journal-American). It has garnered a special Academy Award and has been awarded the Parents' Magazine special Medal of Merit "because it delights all ages." Here is a refreshing change from the ordinary that theatremen should welcome with open arms and plug with all the showmanship they can muster.







"QUOTES"

What the Newspaper Critics Say About New Films

Disagree On "All My Sons"

The only agreement the New York critics seem to have on Universal-International's "All My Sons" is that it opened at the Criterion. In other respects, its faults and virtues were extolled in confusing disharmony. While some felt it followed the Arthur Miller play, from which it was adapted, too closely, for cinematic purposes others pointed adversely to the variance from the stage drama. It was touted as "intense," "Enthralling," "taut" and criticized as "fabricated," "dated" and "static."

Toughest of its critics was the Herald Tribune's Howard Barnes, who notes that it has *"all the defects and some of the virtues of the original."* Terming it *"less than satisfying,"* he finds *"fabricated situations and blurred characterizations"* and that its release now makes it *"merely a bit more dated."* These faults plus its lack of *"persuasion"* makes it *"not much of a bargain as a film."*

Most enthusiastic was PM's Cecelia Ager who showered praises on U-I for *"making it so honestly and well"* and for the company's successful endeavor *"to bring contemporary, challenging reality to the popular screen."* She found it *"most deeply satisfying . . . a movie* of passionate *moral force, respectfully directed at people who think as well as feel,"* adding that it *"demands, enthralls, and holds, attention from beginning to end."*

Another booster was Bosley Crowther, the Times critic. Although it has altered the play's point, he says, *"it still lands a fairly staggering right-hook on the jaw of the genus profiteer."* Its story is told *"in restrained but intense emotional terms,"* he avers, and lauds the performances.

Archer Winsten, in the Post, liked it too, rating it *"good plus"* on the Post Movie Meter, but feels that it has lost some of its impact since its original stage presentation. The film *"has integrity, and meaning, and so have the performances that go with it,"* says Winsten, and its *"only shortcoming is one that stems from playwriting technique."*

Condemning it for using *"all the artifices of the theatre, from an elaborate and creaking plot to Louisa Horton's careful voice,"* the Sun's Eileen Creelman says *"it sits strangely upon a screen where naturalness is expected."* Its *"photographed play"* quality gives it an *"unnecessary static quality and a heightening of melodramatic tone."*

Rose Pelswick, Journal American, applauds the *"excellent acting and production"* and calls it *"a serious study of moral responsibilities"* which *"builds to tense and taut drama."*

'THE SEARCH'

MGM

"TRULY A MOVIE with universal appeal . . .Agonizingly suspenseful story . . . A great motion picture and so, a great and constructive force for good." — AGER, PM.

"EXCELLENT . . . NOBODY WHO can love a child . . . will leave this picture dry-eyed . . . A picture for everyone to see, feel, and deeply understand.'" — WINSTEN, N Y. POST.

"POIGNANCY . . . IS AT times almost unbearable . . . Isn't a pretty picture. But in its grim reality and urgency it is a deeply moving one." PELSWICK, NY. JOURNAL AMERICAN..

ALMOST TOO HARROWING to bear . . . Exalted and inspired audiences will emerge from the Victoria . . . Among the most genuine and profoundly stirring pictures ever made." — COOK, N.Y. WORLD TELEGRAM.

"CURIOUSLY HEART-GRIPPING picture . . . Certainly one to linger in the memory." — CREELMAN, N. Y SUN.

'MR. BLANDINGS BUILDS HIS DREAM HOUSE'

RKO-Radio

"Ambling and genial . . . As much casual fun as can be looked for on our sparsely provided screen." — CROWTHER, N. Y. TIMES.

"QUICK WITH HUMOR, incisive pantomime and pictorial movement . . . Cary Grant is at his very best . . . Myrna Loy is vastly appealing . . . Has pace, style and a real fund of laughter." — BARNES, N. Y. HERALD TRIBUNE.

"AS FUNNY A film, and as cheerful a tale, as any theatre could hope to show . . . To be enjoyed by any one who has ever lived in a house, apartment, tent or Quonset hut." — CREELMAN, N. Y. SUN.

"GOOD, CLEAN, SOLID, professionally-put-together frolic sure to please most everybody, for most everybody will claim it as his own special kind of fun." — AGER, PM.

"GOOD-PLUS . . . SHOULD induce chuckles and guffaws among New York City's would-be country squires for months to come." — WINSTEN, N.Y. POST.

'B. F.'S DAUGHTER'

MGM

"SLICK, POLISHED EQUIVALENT to high class soap opera . . . Cast supplies much more substance to the movie than its hackneyed dialogue or its distorted skeleton of the Marquand story." — COOK, N.Y. WORLD TELEGRAM. .

"SOMETIMES AN INTERESTING, even an intelligent screen adaptation of the John P. Marquand novel . . . Moviegoer is unconvinced by the ending and the picture falls apart in fine speeches." — PECK, PM.

"FAIR-PLUS . . .COULD be that simplification of a Marquand book leaves a thin residue to flesh the venerable rich girl-poor boy skeleton . . . Performances seem adequate, though tired." — WINSTEN, N.Y. POST.

"FOR ALL OF the glittering production polish . . . it drags interminably . . . Throws its cinematic net wide and comes up with far too little." — BARNES, N.Y. HERALD TRIBUNE.

"PICTURE AND EVERYTHING in it fritters off into limp banalities. — CROWTHER, N.Y. TIMES.

"MAINLY A MATTER of lengthy discussions and lavish sets." — PELSWICK, N. Y. JOURNAL AMERICAN.

'BILL AND COO'

Republic

"IN 'BILL AND Coo,' a startling little nonesuch at the Gotham, an enterprising Hollywood cut-up named Ken Murray has not only sponsored such a film but endowed it with a great deal of astonishing charm . . . The birds are pretty as all getout in color, the decor handsome and the length 61 minutes . . . just right." — MAYNARD, N.Y. JOURNAL AMERICAN.

NO REASON WHY one and all shouldn't find this movie a very pleasant and unusual divertisement . . . A full round of applause for an extraordinary entertainment." — PRYOR, N.Y. TIMES.

"DESIGNED FOR THE very young . . . Runs for sixty-one minutes, perhaps thirty minutes longer than an adult might find the trained birds interesting. Youngsters could probably watch forever." — CREELMAN, N.Y. SUN.

CLASSIFIED

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

AIR FILTERS

Exceptional Value. Air filters—all metal, almost new. These are cleanable type and will last for years. Gardner, 1539 Race St., Phila. 2, Pa.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

Your Service — Our Responsibility

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
LOcust 7-4823

THEATRE MANAGERS and OWNERS

we thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

HIGHWAY EXPRESS LINES, Inc.

236 N. 23rd St., Philadelphia 3
1239 Vine St., Phila. 7
LOcust 4-0100

Member National Film Carriers



INDEPENDENT EXHIBITORS INC. OF NEW ENGLAND

Invite You To Be Present

At Their

20th ANNIVERSARY CONVENTION & EXPOSITION

HOTEL SOMERSET, BOSTON, MAY 4 & 5

Plan To Attend Now!!

Send Your Reservations to Ray Feeley, c/o Independent Exhibitors, Inc., 36 Melrose St., Boston 16, Mass.
Program includes Nite Club Party - Banquet - and Business Meetings with Plenty of Punch.



Registration $15.00 Per Person

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (45)	In Production (1)
Serials	Completed (3)	In Production (0)
Westerns	Completed (16)	In Production (0)

NEW PRODUCTIONS

THE WRANGLER (C)

Western—Started March 25

Cast: Sonny Tufts, Barbara Britton, Gabby Hayes.

Director: Charles Lamont Producer: Harry Joe Brown

Story: A wrangler brings prize bull to Pecos country to improve the herd. Trouble comes when bull runs wild.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures In Silverado	Bishop-Henry	11-10	3-25		
Big Sombrero, The	Autry-Verdugo	8-18			
Details under title: A Little Spanish Town					
Best Man Wins	Buchanan-Lee	12-22	5-6		
Black Arrow, The	Hayward-Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie in the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Reward	Singleton-Lake	9-29			
Details under title: Blondie's Night Out					
Brick Bradford	Richmond-Johnson	10-27	12-18		
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble (66)	Baxter-Cheirel	8-4	11-27		3-15
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Eternal Melody, The	Kilgarna-Eggerth	11-10			
Fuller Brush Man, The	Skelton-Blair	10-27			
Gallant Blade (C)	Parks-Chapman	12-8			
Glamour Girl (68)	Krupa-Reed	9-1	1-16		
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble (94)	Tone-Blair	5-26	1-48		2-2
Details under title: Double Take					
I Surrender Dear	Jean-Street	3-1			
It Had To Be You (98)	Rogers-Wilde	5-26	12-47		1-5
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The (87)	Hayworth Welles	10-14	5-48		
Last Days of Boot Hill, The (56)	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Let's Fall In Love	Lamour-Ameche	1-19			
Lone Wolf in London, The (68)	Mohr-Saunders	5-26	11-13		
Loves of Carmen, The	Hayworth-Ford	11-24			
Lulu Belle	Lamour-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou (66)	Lowery-Barton	9-15	1-23		
Mating of Millie, The (87)	Ford-Keyes	7-7	4-28		3-29
My Dog Rusty (67)	Donaldson-Doran	11-24	4-8		
Phantom Valley (53)	Starrett-Burnette	8-4	2-19		
Port Said (69)	Bishop-Henry	12-22	4-15		
Prince of Thieves (72)	Hall-Morison	5-12	1-48		2-16
Relentless (93)	Young-Chapman	12-9	2-48		
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of The Whistler, The (63)	Duane-Aubert	10-27	3-18		
Rose of Santa Rosa (65)	Hot Shots	9-1	12-25		
Rusty Leads the Way	Donaldson-Moffett	3-1			
Details under title: Rusty Takes a Walk					
Sign of the Ram, The (84)	Peters-Knox	8-4	3-48		3-15
Six Gun Law (54)	Starrett-Saunders	7-7	1-9		
Sea Hound, The (Serial)	Crabbe-Blake	5-26	9-4		
Song of Idaho (66)	Vincent-Grant	10-27	3-30		
Strawberry Roan, The	Autry-Henry	7-7			
Superman (Serial)	Alyn-Neil	2-16			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Sweetheart of the Blues	Jean-Ford	3-15			
Swordsman, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Granger (Serial)	Stevens-Stewart	8-4			
Texas Sandman	Vincent-Hot Shots	3-29			
Thunderhoof	Foster-Bishop	2-16			
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell-Hasso	12-9	2-48		3-15
Trapped by Boston Blackie (67)	Morris-Lane	12-22	5-13		
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora (55)	Starrett-Burnette	9-29	3-25		
Whirlwind Raiders (54)	Starrett-Saunders	9-15	5-13		
Winner Take Nothing	Mitchell-Nigh	3-15			
Woman from Tangier, The (66)	Jergens-Dunne	9-29	2-12		

EAGLE-LION

1947-48 Features	Completed (33)	In Production (0)
Westerns	Completed (6)	In Production (0)

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Casanova (83)	deCordova-Nash	5-12	2-7	812	2-2
Black Hills (58)	Lee-Autry	5-12	10-27		
Blonde Savage (61)	Sherwood-Erickson	7-7	11-22	807	10-13
Born To Fight	Brady-Shaw	3-15			
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20	803	9-29
Canon City	Brady-Meade	3-2			
Check Your Guns (55)	Dean-Gates	7-7	1-24	853	12-8
Close-up	Baxter-Gilmore	12-22			
Cobra Strikes, The (62)	Ryan-Fraser	1-5	4-24	820	
Enchanted Valley (C) (77)	Curtis-Gwynne	9-1	3-27	817	3-29
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven (71)	Erwin-Farrell	8-4	1-17	810	1-5
It's Melder	Switzer-Whalen	5-12			
Hollow Triumph	Henreid-Bennett	2-16			
Lady At Midnight	Denning-Lee	3-15			
Let's Live A Little	Lamarr-Cummings	3-1			
Linda Be Good (67)	Hubbard-Knox	7-21	1-3	808	10-27
Love From A Stranger (81)	Sidney-Hodiak	3-17	11-15	806	12-8
Man from Texas	Craig-Bari	5-26	10-18	815	
Details under title: A Texas Story					
Mickey (C)	Butler-Goodwin	11-10			
Noose Hangs High, The	Abbott-Costello	11-24	4-27	819	
Northwest Stampede	Leslie-Craig	7-21	1-17		
Details under title: Wild Conquest					
October Man, The (91)	Mills-Greenwood	Foreign			3-29
Open Secret (70)	Ireland-Randolph	9-1	2-15	813	2-16
Out of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10			
Rampage	Mitchell-Long	12-22			
Raw Deal	O'Keefe-Trevor	11-24			
Details under title: Corkscrew Alley					
Return of Rin-Tin-Tin, The (V) (65)	Rin Tin Tin-Woods	9-16	11-1	804	12-8
Ruthless (104)	Scott-Lynn	9-1	4-3	818	3-29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich-Wayne	Reissue	3-27	848	
Shadow Valley (58)	Dean-Ates	11-29		852	12-22
Shed No Tears	Ford-Vincent	3-1			
Smugglers, The (85)	Redgrave-Kent	Foreign	1-31	811	2-2
Spiritualist, The	Bay-Bari	1-19			
Sutter's Gold (93)	Arnold	Reissue	3-27	849	
T-Men (91)	O'Keefe	7-21	1-10	809	12-22
Take My Life (85)	Cynt-Williams	Foreign	2-28	814	
Tomorrow You Die	Ireland-Ryan	5-12			
Tornado Range (56)	Dean-Holt	9-1	2-21	854	
Whispering City (92)	Lukas-Dantine	11-15		805	11-24

FILM CLASSICS

1947-48 Features	Completed (4)	In Production (2)

NEW PRODUCTIONS

MIRACULOUS JOURNEY (C)

Melodrama—Started March 30

Cast: Rory Calhoun, Virginia Grey, Audrey Long, George Cleveland, Thurston Hall, June Storey, James Bannon.

Director: Peter Stewart Producer: Sig Neufeld

Story: A commercial plane makes a forced landing in the Congo jungle where people show their true character, under harrowing jungle experiences.

RELEASE CHART

IN PRODUCTION

Sofia (C)	Raymond-Morison	3-29			

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Argyle Secrets	Gargan-Lord	5-7			
Blonde Ice	Paige-Brooks	3-1	5-20		
Devil's Cargo	Calvert-Hudson	4-1			
Money Madness	Rafferty-Beaumont	4-15			

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (33)	In Production (2)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Julia Misbehaves	Garson-Pidgeon	1-19	Aug.		
Three Musketeers (T)	Turner-Kelly	2-16			

—— 1947-48 ——

Alias The Gentleman (74)	Beery-Patrick	5-13	Mar.	818	2-16
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept.	803	2-17
B. F's Daughter	Stanwyck-Heflin	8-6	Apr.	820	
Big City, The (103)	O'Brien-Murphy	10-27	June		3-29
Bride Goes Wild, The (98)	Johnson-Allyson	7-7	Mar.	819	3-15
Details under title: Virtuous					
Cass Timberlane (119)	Tracy-Turner	5-12	Jan.	813	11-10

Date With Judy, A	Beery-Powell	1-5	July			
Desire Me (91)	Garson-Hart	4-1	Oct	9-29		
Details under title: A Woman of My Own						
Easter Parade	Astaire-Garland	12-8	July			
Gone With the Wind (T)	Gable-Leigh	Reissue				
Good News (T) (95)		3-31	Dec	810	12-22	
Green Dolphin Street	Turner-Heflin	9-30		811		
Details under title: The Personal Touch						
High Wall, The	Taylor-Totter	7-7	Feb	815		
Homecoming	Gable-Turner	9-15	May			
If Winter Comes (97)	Pidgeon-Kerr	6-9	Jan	814	1-5	
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec	809	10-27	
Luxury Liner (T)	Brent-Gifford	9-1				
Kissing Bandit, The (T)	Sinatra-Grayson	5-26				
Master of Lassie	Gwenn-Leigh	9-29				
Details under title: Hills of Home						
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21	
On An Island With You	Williams-Lawford	6-23	June			
Pirate, The (T)	Garland-Kelly	3-3	May			
Samrah, The	Clift-MacMahon					
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4	
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4	
Summer Holiday	Rooney-DeHaven	7-8	Apr	821		
Southern Yankee	Skelton-Dahl	2-2	Aug			
State Of The Union (120)	Tracy-Hepburn	10-13	Apr		3-29	
Tenth Avenue Angel (76)	O'Brien-Murphy	4-1	Feb	816	1-19	
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov	808	10-13	
Three Daring Daughters (T) (115)	MacDonald-Iturbi	11-25	Mar	817	2-16	
Details under title: The Birds and the Bees						
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4	
Details under title: Ballerina						

MONOGRAM

1947-48 Features	Completed (18)	In Production (3)
Westerns	Completed (5)	In Production (1)

NEW PRODUCTIONS

MICHAEL O'HALLORAN

Drama—Started March 22

Cast: Allene Roberts, Scotty Beckett, Charles Arnt, Tommy Cook.

Director: John Rawlins — WINDSOR PRODUCTIONS
Frank Melford and Julian Lesser

Story: A crippled girl goes in as housekeeper for a single man. The town talks. The girl forgets her ailment in her fight to lick the gossips.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Babe Ruth Story, The	Bendix-Trevor	3-29			

COMPLETED — 1947-48 —

Angels' Alley	Gorcey-Gray	11-24	3-21		
Released originally under title: When Strangers Marry					
Betrayed (66)	Mitchum-Hunter	Reissue	12-27	4706	
Campus Sleuth	Stewart-Preisser	12-8	4-18		
Crossed Trails	Brown-Hatton		4-11	4755	
Docks of New Orleans (70)	Winters-Young	11-24	4-4		
Fighting Mad (75)	Errol-Kirkwood	9-15	2-7	4709	
Details under title: A Palooka Named Joe					
French Leave	Cooper-Coogan	2-2	4-25		
Details under title: Kilroy On Deck					
High Tide (72)	Tracy-Castle	3-31	10-11	4701	10-13
I Wouldn't Be in Your Shoes	Castle-Knox	2-16			
Jiggs and Maggie in Society (66)	Yule-Riano	9-29	1-10	4704	
Jinx Money	Gorcey-Caldwell	1-19			
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703	9-15
Oklahoma Blues	Wakeley-Belmont	1-19	3-28		
Overland Trails (58)	Brown-Belmont	11-24	1-31	4751	
Perilous Waters (66)	Castle-Long	9-1	2-14	4707	
Rocky (76)	McDowall-Barrier	8-18	3-7	4705	
Rose of the Rio Grande (60)	Carroll-Movita	Reissue	3-14	4710	
Shanghai Chest, The	Winters-Best		2-16		
Details under title: Murder by Alphabet					
Smart Politics (68)	Preisser-Stewart	9-15	1-3	627	1-5
Song of The Drifter (53)	Wakely-Coles	11-10	1-17	686	
Stage Struck	Long-Richmond	3-15			
Thunder On the Range	Brown-Hatton	2-2	3-28		

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-DeMille	12-23	9-16	2	7-21
Dude Goes West, The	Albert-Storm	12-8	5-30	8	
Details under title: The Tenderfoot					
Gangster, The (86)	Sullivan-Belita	2-17	11-22	3	11-10
Haunted, The (85)	Belita-Foster	4-14	4-7	6	
It Happened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Pembarelle (84)	Cameron-Downs	9-29	2-22	5	
Smart Woman (90)	Bennett-Aherne	10-27	4-30	7	
Song of My Heart (89)	Sundstrom-Long	2-3	1-31	4	11-24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features	Completed (33)	In Production (4)

NEW PRODUCTIONS

THE TATLOCK MILLIONS

Drama—Started March 15

Cast: Wanda Hendrix, John Lund, Barry Fitzgerald, Monty Woolley, Ilka Chase, Robert Stack, Dorothy Stickney, Elizabeth Patterson, Dan Tobin.

Director: Richard Haydn — Producer: Charles Brackett

Story: Stunt man hired to impersonate heir to great fortune falls in love with the girl who is supposed to be his sister.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Great Gatsby, The	Ladd-Field	3-29			
Isn't It Romantic	Lake-DeWolfe	3-1			

COMPLETED — 1947-48 —

Abigail, Dear Heart	Rains-Hendrix	2-2			
Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8-18
Albuquerque (C) (90)	Scott-Britton	3-3	2-20	4709	2-2
Beyond Glory	Ladd-Reed	9-29			
Details under title: The Long, Grey Line					
Big Clock, The (95)	Milland-O'Sullivan	3-17	4-9	4713	2-2
Big Town After Dark (70)	Reed-Brooks	5-26	12-12	4,06	11-24
Big Town Scandal	Reed-Brooks	6-23			
Caged Fury (61)	Denning-Ryan	9-29	3-5	4711	3-1
Connecticut Yankee, A (T)	Crosby-Fleming	6-24	7-2	4720	
Disaster	Denning-Marshall	2-16			
Dream Girl	Hatton-Carey	5-12			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Foreign Affair, A	Arthur-Lund-Dietrich	12-22			
Golden Earrings (95)	Milland-Dietrich	8-19	10 31	4 03	9-1
Hatter's Castle (105)	Mason-Kerr	Foreign	6-18	4718	
Hazard (95)	Goddard-Carey	11-10	5-28	4716	3-29
I Walk Alone (99)	Lancaster-Scott	12-23	1-16	4708	12-22
Details under title: Deadlock					
Mr. Reckless (66)	Eythe-Britton	11-10	3-26	4712	3-1
Details under title: Hard To Kill					
My Own True Love	Douglas-Calvert	7-7			
Night Has A Thousand Eyes	Robinson-Russell	7-7			
Paleface, The (T)	Hope-Russell	8-18			
Road To Rio (100)	Crosby-Hope	1-6	12-25	4707	11-24
Shaggy (C)	Joyce-Shayne		6-11	4717	
Saigon (94)	Ladd-Lake	12-9	3-12	4710	2-16
'Sainted' Sisters, The (89)	Lake-Caulfield	10-27	4-30	4715	3-15
So Evil My Love	Milland-Todd	5-26			
Sorry, Wrong Number	Stanwyck-Lancaster	2-2			
Speed To Spare (57)	Arlen-Rogers	10-27	5-14	4715	3-1
Unconquered (T) (146)	Cooper-Goddard	8-19		4705	9-29
Waterfront At Midnight	Gargan-Hughes	12-8	6-25	4719	
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-18

REALART

RELEASE CHART
— 1947-48 —

REISSUE

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland-Eilers			736	
Argentine Nights (73)	Ritz Bros.-Andrews Sis.		Mar	5013	
Black Cat, The (72)	Ladd-Rathbone		Oct	1129	
Black Friday (71)	Karloff Lugosi		Oct	1046	
Both Minds the Baby (77)	Bruce-Crawford		Nov	1217	
Ex-Champ (72)	McLaglen-Brown			926	
Ghost of Frankenstein (67)	Chaney-Ankers		Jan	1212	
Give Us Wings (62)	L.T. Guys-D.E. Kids			1095	
Green Hell (87)	Fairbanks-Bennett		Dec	1017	
Hellzapoppin (87)	Olsen-Johnson		Mar	6046	
Invisible Man, The (71)	Rains-Stuart		Dec	623	
Invisible Man Returns (81)	Price-Hardwicke		Dec	1029	
Lady From Cheyenne (89)	Young-Preston		Sept	1121	
Lady In a Jam (85)	Dunne-Knowles		Sept	1208	
Little Tough Guy (83)	L.T. Guys-D.E. Kids		Mar	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar	929	
Model Wife (78)	Blondell-Powell			1124	
Mummy's Ghost (65)	Chaney-Carradine		Feb	1344	
Mummy's Tomb (61)	Foran-Chaney		Feb	1246	
Pittsburgh (91)	Wayne-Dietrich-Scott		Dec	1270	
Sin Town (74)	Bennett-Crawford		Jan	1266	
Son of Dracula (80)	Chaney-Allbritton		Jan	1295	
Storm, The (78)	Bickford-Foster		Feb	924	
Tight Shoes (69)	Crawford-Gwynne		Nov	1139	
When Tomorrow Comes (92)	Dunne-Boyer			548	
You're Not So Tough (71)	L.T.Guys-D.E.Kids			1063	

REPUBLIC

1947-48 Features	Completed (20)	In Production (1)
Westerns	Completed (7)	In Production (1)
Serials	Completed (2)	In Production (0)

NEW PRODUCTIONS

THE BLUE LADY

Melodrama—Started March 22

Cast: John Carroll, Adele Mara, Thomas Gomez, Barton MacLane, Alfonse Bedoya.

Director: Allan Dwan — Producer: Allan Dwan

Story: Crook released from prison hunts his buried fortune. Simple villagers deem his discovery a miracle and he is reformed.

THE EYES OF TEXAS (T)

Musical Western—Started March 24

Cast: Roy Rogers, Andy Devine, Lynne Roberts, Sons of the Pioneers, Danny Morton, Roy Barcroft.

Director: William Witney — Producer: Edward J. White

Story: Modern Texas ranger saves a breed of race horses from thieves.

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Backfire	Lydon-Collier	3-29			
Bandits of Dark Canyon	Lane-Walter		12-15	758	
Bill and Coo (Tr.) (61)	Burton's Birds		3-28	728	

Bold Frontiersman	Lane-Waller	12-22	4-15	754	
Details under title: Cimarron Trails					
California Firebrand	Hale-Booth	10-13	4-1	624	
Campus Honeymoon	Crane-Wilde	10-13	2-1	703	
Carson City Raiders	Lane-Waller	2-16			
Danger, of the Canadian Mounted (Serial)	Bannon-Belmont	10-27	4-24	792	
Daredevils of the Sky	Livingston-Clark	3-11			
G-Men Never Forget (Serial)	Moore-Ames	8-4	1-31	791	
Gallant Legion, The	Elliott-Booth	1-5			
Heart of Virginia	Martin-Lowery	12-22	4-25	707	
I, Jane Doe	Rosary-Carroll	11-24			
Inside Story, The (87)	Hunt-Lundigan	9-15	3-14	705	3-29
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature	12-20		761	
King of the Gamblers	Wright-Martin	4-26			
Lightnin' in the Forest	Roberts-Douglas	12-8	3-25	706	
Macbeth	Welles-Nolan	7-7			
Madonna of The Desert	Castle-Roberts	11-10	2-23	704	
Main Street Kid, The	Pearce-Martin	9-29	1-1	701	
Moonrise	Clark-Russell	1-5			
Oklahoma Badlands	Lane-Coles	11-24	2-22	753	
Old Los Angeles	E lio t-McLeod	10-13	4-25	708	
Red Pony, The (T)	Loy-Mitchum	6-9			
Secret Service Investigator	Bridges-Roberts	2-16			
Situpy McGee	Barry-Evans	9-1	1-15	702	
Thrill Man, The	Hayden-Roberts	3-15			
Train to Alcatraz	Barry-Martin	3-1			
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.)	Rogers-Frazee	11-24	5-1		
Wild Frontier, The	Lane-Holt	5-12	10-1	751	10-13

RKO RADIO

1948 Features — **Completed (27)** — **In Production (1)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Blood On The Moon	Mitchum-Bel Geddes	3-1			

COMPLETED —— 1947-48 ——

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6		801	6 9
Crossfire (86)	Young-Mitchum	3-17		802	7-7
Riffraff (80)	O'Brien-Slezak	6-24		803	6-9
Seven Keys to Baldpate (66)	Terry-White	11-25		804	6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20		805	6-9

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd-Karloff	4-14		809	11-24
Night Song (102)	Andrews-Oberon	4-14		806	11-24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Holt-Leslie	8-4		808	11-24

BLOCK NO. THREE

Arizona Ranger, The	Holt-Leslie	11-10			3-29
If You Knew Susie (90)	Dunne-Homolka	6-9			3-15
Tarzan and the Mermaids	Weissmuller-Joyce	8-4			3-29
Western Heritage (60)	Holt-Leslie				2-16

NOT DESIGNATED

Berlin Express	Oberon-Ryan	9-1			
Boy With Green Hair (T)	O'Brien-Ryan				
Fighting Father Dunne	O'Brien-Dell	3-31			
Good Sam	Cooper-Sheridan	8-18			
Guns of Hate	Holt-Leslie	12-22			
Indian Summer	Knox-Sothern				
Joan of Arc	Bergman-Ferrer	10-13			
Le Silence Est D'or	Chevalier-Darrieux	Foreign			
Long Denial, The	O'Hara-Douglas	3-1			
Miracle of The Bells, The (118)	MacMurray-Valli	8-4			3-15
Mr. Joseph Young of Africa	Johnson-Armstrong	1-5			
Mystery In Mexico	Lundigan-White	10-13			
Pearl, The (77)	Marques-Armendariz	Foreign			3-15
Race Street	Raft-Maxwell	9-1			
Rachel and the Stranger	Young-Holden	9-1			
Details under title: Rachel					
Return of the Badman	Scott-White				
Roughshod	Sterling-Grahame	7-7			
Station West	Powell-Greer				
Tycoon (T)	Wayne-Day	2-3			2-8
Under Arizona Skies	Holt-Leslie	9-1			
Velvet Touch, The	Russell-Genn	10-13			
Window, The	Hale-Kennedy	11-24			
Your Red Wagon	O'Donnell-Granger	7-7			

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25		862	6-9
Mourning Becomes Electra (172)	Russell-Redgrave	4-14			11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Maye	4-29		851	7-21
Song Is Born, A (T)	Kaye-Maye	8-4			
Details under title: That's Life					

REISSUES

Bambi (70)	Disney Cartoon Feature	2-1			
Gun Law (60)	O'Brien-Ochman	10-3			
Border G-Man (60)	O'Brien-Johnston	11-14			
Lawless Valley (60)	O'Brien-Sutton	1-30			
Painted Desert (60)	O'Brien-Johnston	12-19			
Trouble In Sundown (60)	O'Brien-Whitley	3-2			

SCREEN GUILD

1947-48 Features — **Completed (9)** — **In Production (0)**

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Burning Cross, The (78)	Daniels-Patten	6-9	10-11	4704	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle in Harlem (71)	Stepin Fetchit	2-28		X-3	
Road to the Big House (72)	Shelton-Doran	12-27		4706	
Prairie, The (80)	Aubert-Baxter	3-13		4705	
Trail of the Mounties (42)	Hayden-Holt	9-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt	12-13		4707	

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden	3-15		HC07	
Texas Trail (59)	Boyd-Hayden	4-12		HC08	
Partners of the Plains (71)	Boyd-Hayden	4-26		HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10		HC10	
Heart of Arizona (68)	Boyd-Hayden	6-14		HC11	
Bar 20 Justice (65)	Boyd-Hayden	7-19		HC12	
Frontiersman, The	Boyd-Hayden	11-8		HC15	
Sunset Trail	Boyd-Hayden	11-25		HC16	
Pride of the West	Boyd-Hayden	1-3		HC13	
In Old Mexico	Boyd-Hayden	2-7		HC14	
Silver on the Sage	Boyd-Hayden	3-6		HC17	
Renegade Trail	Boyd-Hayden	4-10		HC18	

EDWARD SMALL REISSUES

Duke of West Point	Fontaine-Hayward				
King of The Turf	Menjou-Costello				
Miss Annie Rooney	Temple				
Run-Away Daughter	Stanwyck-Young				

SELZNICK—S.R.O.

Features — **Completed (5)** — **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel In the Sun (T) (138)	Jones Cotten	3-19	4-9		4-14
Intermezzo (70)	Bergman-Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant-Loy	10-13	7-1		3-29
Paradine Case, The (132)	Todd-Peck	12-23			1-19
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1948 Features — **Completed (27)** — **In Production (4)**

NEW PRODUCTIONS

BURLESQUE (T)
Drama—Started March 22
Cast: Betty Grable, Dan Dailey, Jack Oakie, June Havoc, Richard Arlen, James Gleason, Benita Wade.
Director: Walter Lang — Producer: George Jessel
Story: The old yarn, from the famous play, about a show couple who almost crack up because the man drinks.

ROAD HOUSE
Drama—Started March 22
Cast: Ida Lupino, Cornel Wilde, Celeste Holm, Richard Widmark.
Director: Jean Negulesco — Producer: Edward Chodorov
Story: A husband frames his wife's lover into jail then gets him paroled to his personal custody for subtle torture of the pair.

THAT WONDERFUL URGE
Romantic Comedy—Started March 30
Cast: Tyrone Power, Gene Tierney, Reginald Gardiner, Lucille Watson.
Director: Robert Sinclair — Producer: Fred Kohlmar
Story: Richest girl in the world tangles with a brash news reporter.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Unfaithfully Yours	Harrison-Darnell	3-1			

—— 1947-48 ——

Anna Karenina	Leigh-Richardson	Foreign	May		
Apartment for Peggy	Crain-Holden	1-19			
Call Northside 777 (111)	Stewart-Walker	10-13	Feb	805	2-2
Captain From Castile (T) (140)	Powers-Peters	12-9	Jan	801	12-8
Challenge, The (68)	Conway-Vincent	11-24	Mar	807	2-16
Counterfeiters, The	Sutton-Merrick		May		
Creeper, The		3-29			
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec	731	12-8
Deep Waters	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct	729	9-29
Fury at Furnace Creek (88)	Mature-Gray	9-15	May		
Details under title: Ballad of Furnace Creek					
Gay Intruder, The	Emery-Geva	3-15			
Gentleman's Agreement (118)	Peck-McGuire	6-9	Mar	806	11-24
Give My Regards to Broadway (T)	Guild-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Ideal Husband, An (T) (96)	Goddard-Wilding		Mar	809	3-29
Iron Curtain, The	Andrews-Tierney	12-8	May		
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Law and Martin Rome, The	Mature-Conti	1-5			
Details under title: The Chair for Martin Rome					
Leave It to the Irish	Power-Baxter	2-16			
Details under title: For Fear of Little Men					
Let's Live Again (67)	Emery-Brooks	11-24	Apr	813	
Meet Me at Dawn (89)	Eythe-Court		Apr	812	3-29
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730	10-13
Scudda Hoo! Scudda Hay! (T) (95)	Haver-McCallister	3-17	Apr	811	3-15
Sitting Pretty (84)	Young-O'Hara	11-10	Apr	810	3-29
Snake Pit, The	deHavilland-Genn	8-4			

Street With No Name, The	Stevens-Lawrence	1-5				
Tender Years, The (81)	Brown-Hutchinson	9-1	Jan.	803	12-8	
That Lady In Ermine (T)	Grable-Fairbanks	11-10				
Details under title: This Is the Moment						
Thirteen Lead Soldiers	Conway-Wescott	12-22	Apr.	814		
Thunder In the Valley (T) (103)	Garner-McCallister	7-22	Nov.			
Rev. under title: Bob, Son of Battle						
Walls of Jericho	Wilde-Darnell	11-10				
You Were Meant for Me (91)	Crain-Dailey	9-15	Feb.	802	2-2	

REISSUES

Drums Along the Mohawk (103)	Colbert-Fonda	Oct.	741		
Grapes of Wrath (128)	Fonda-Darnell	Dec.	745		
How Green Was My Valley (118)	Pidgeon-O'Hara	Sept.	727		
Mark of Zorro (93)	Power-Darnell	Oct.	740		
Swamp Water (90)	Brennan-Huston	Sept.	728		
Tobacco Road (84)	Tierney-Andrews	Dec.	744		

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier-Cowan	12-22	May			
Crimson Key (76)	Taylor-Dowling	3-31	July	722	7-7	
Dangerous Years, The (62)	Halop-Todd	Feb.	804	12-22		
Fighting Back	Langton-Rogers	3-29				
Half-Past Midnight (69)	Taylor-Knudsen	11-24	Mar.	808	2-16	
Invisible Wall, The (73)	Castle-Christine	6-9	Oct.	732	10-13	
Roses Are Red (67)	Castle-Knudsen	6-23	Dec.	734	11-10	
Second Chance (62)	Taylor-Currie	Sept.	726	7-21		

UNITED ARTISTS

1947-48 Features **Completed (28)** **In Production (1)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

1947-48

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
An Innocent Affair	Carroll-MacMurray	3-29			

COMPLETED

A Miracle Can Happen	All-Star	8-5	11-47	Bog-Mer	
Angry God	Paria-Ortega				
Arch of Triumph (120)	Bergman-Boyer	7-22	3-48	Ent	
Atlantis (90)	Montez-Aumont	3-3	3-48	Neb	
Body and Soul (104)	Garfield-Palmer	1-20	1147	Ent	8-18
Christmas Eve (90)	Raft-Blondell	12-9	9-47	Lgs	11-10
Dead Don't Dream	Boyd-Brooks	8-4		BB	
False Paradise	Boyd-Brooks	9-1		BB	
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD	4-29
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue (90)	Raft-Havoc	5-12	12-47	Lis	1-3
Kings of the Olympics	Documentary	5-48			
Laff Time (C)	Olsen-Jannsen	9-30		Re	
Details under Misc. Independents Chart					
Mad Wednesday (80)	Lloyd-Walburn	10-1		Stg	3-3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Mason-Calvert	For		GFD	
Montana Mike (97)	Cummings-Donlevy	12-23	9-47	Neb	8-4
Details under title: Heaven Only Knows					
Personal Column	Sanders-Ball	11-11	7-25	Smg	7-21
Details under title: Personal Column					
Pitfall, The	Powell-Scott	2-2			
Red River	Wayne-Clift	9-30		Hks	
Roosevelt Story (80)	Documentary	11-47		U-L	7-7
Silent Conflict	Boyd-Brooks	7-21		BB	
Sleep My Love (97)	Colbert-Cummings	6-9		Rl	1-19
So This Is New York	Morgan-Vallee	10-13		Ent	
Strange Gamble	Boyd-Clyde	9-1		BB	
Texas, Brooklyn, and Heaven	Madison-Lynn	2-16			
Time of Your Life, The	Cagney-Bendix	5-26		Cgy	
Vendetta	DeGeorge-Brooke	8-19		Hgs	
Vicious Circle	Conrad Nagle	5-48			
Wanted!	McCrea-Dee	5-48			

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (36)** **In Production (3)**

NEW PRODUCTIONS

WASHINGTON GIRL

Romantic Comedy—Started March 15

Cast: Deanna Durbin, Edmond O'Brien, Don Taylor, Jeffrey Lynn, Ray Collins, Hugo Haas, Harry Davenport, Katherine Alexander, Griff Barnett, Nicholas Joy, Harry Cheshire, Charles Meredith, Raymond Greenleaf, Leon Belasco, Louise Beavers, James Todd.

Director: Frederick de Cordova Producer: Robert Arthur

Story: A switchboard operator in the White House gets involved in and involves diplomacy and romance.

ROGUES REGIMENT

Semi-Documentary—Started April 1

Cast: Dick Powell, Marta Toren, Vincent Price, Stephen McNulty, Carol Thurston, Kenny Washington, Philip Ahn, Richard Loo, Edgar Barrier, Richard Fraser, Fred Tozere, Henry Roland.

Director: Robert Florey Producer: Robert Buckner

Story: A modern Foreign Legion story sketching the infiltration of Nazi officers.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Kiss The Blood Off My Hands	Lancaster-Fontaine	3-29			

1947-48

Abbott & Costello Meet Frankenstein	Abbott-Costello	2-16			
All My Sons	Robinson-Christians	10-13			
Another Part of The Forest	March-Blyth	11-10			
Are You With It	O'Connor-San Juan	11-24	Apr.		
Beware of Pity (102)	Palmer-Lieven	Foreign			11-10
Black Bart (T) (80)	DeCarlo-Duryea	6-23	Apr.		3-15
Details under title: Adventures of Black Bart					
Bush Christmas (70)	Rafferty-Fernside	Foreign			12-8
Casbah (94)	DeCarlo-Martin	10-27	Apr.		
Captain Boycott (92)	Donat-Granger	Foreign	Jan.	652	12-8
Dear Murderer	Portman-Gynt	Foreign			
Double Life, A (105)	Colman-Hasso	6-23	Mar.		1-19
Details under title: Imagination					
Exile, The (95)	Fairbanks-Montez	5-12	Nov.	630	10-27
Foudin' Fussin' and Fightin'	O'Connor-Main	3-1			
Details under title: The Wonderful Race at Rimrock					
Holiday Camp (97)	Robson-Price	Foreign			2-15
Hungry Hill (92)	Lockwood-Price	Foreign			10-27
Jassy (96)	Lakewood-Price	Foreign	Mar.		
Judge's Wife, The	March-Eldredge	2-2			
Letter From An Unknown Woman	Fontaine-Jourdan	9-15			
Lost Moment, The (89)	Cummings-Hayward	3-31	Dec.	626	10-27
Details under title: The Lost Love					
Man-Eaters of Kumaon	Sabu-Page	12-22			
Mr. Peabody and the Mermaid	Powell-Blyth	1-19			
Naked City, The (96)	Fitzgerald-Duff	7-7	Mar.		2-2
Nicholas Nickleby (94)	Hardwicke-Bond	Foreign			11-24
One Touch of Venus	Walker-Gardner	2-16			
Pirates of Monterey (T) (77)	Montez-Cameron	5-13	Dec.	632	11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct.	625	9-15
River Lady (T)	DeCarlo-Duryea	8-4			
Saxon Charm	Montgomery-Hayward	2-16			
Secret Beyond the Door (99)	Bennett-Redgrave	Feb.			1-19
Senator Was Indiscreet, The (81)	Powell-Raines	7-7	Jan.		12-22
Singapore (79)	MacMurray-Gardner	3-17	Sept.	622	8-18
Tap Roots (T)	Heflin-Hayward	6-23			
Tawny Pipit (81)	Miles-John	Foreign			9-15
Up In Central Park	Durbin-Haymes	10-13			
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct.		10-13
Woman's Vengeance, A (96)	Boyer-Blyth	8-4	Feb.		1-5
Details under title: The Mortal Coil					

WARNER BROTHERS

1947-48 Features **Completed (31)** **In Production (5)**

NEW PRODUCTIONS

MY DREAM IS YOURS (T)

Musical—Started March 30

Cast: Jack Carson, Doris Day, Eve Arden, Adolphe Menjou, S. Z. Sakall, Edgar Kennedy.

Director: Michael Curtiz Producer: Harry Kurnitz

A Michael Curtiz Production

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Don Juan (T)	Flynn-Lindfors	10-27			
Kiss in the Dark, A	Wyman-Niven	3-29			
One Sunday Afternoon (T)	Morgan-Paige	2-16			
This Side of the Law	Clark-Brooks	3-15			
Details under title: Sunburst					

COMPLETED 1947-48

Always Together (78)	Reynolds-Hutton	6-23	1-10	713	12-22
Details under title: Love at First Sight					
April Showers (94)	Carson-Sothern	9-15	3-27	719	3-15
Big Punch, The	Morris-Maxwell	2-2			
Details under title: The Fighting Terror					
Christopher Blake	Smith-Douglas	9-15			
Dames Don't Talk	Mayo-Bennett	3-1			
Dark Passage (106)	Bogart-Bacall	11-25	9-27	703	9-15
Deep Valley (104)	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708	11-10
I Became A Criminal (78)	Howard-Gray	Foreign	3-6	717	2-16
John Loves Mary	Reagan-Neal	2-2			
Johnny Belinda	Wyman-Ayres	9-15			
Key Largo	Bogart-Bacall	1-5			
Life With Father (T) (118)	Donne-Powell	4-15		702	9-1
My Girl Tisa (95)	Palmer-Wanamaker	6-9	2-7	715	2-2
Details under title: Ever The Beginning					
My Wild Irish Rose (T) (101)	Morgan-King	10-14	12-27	711	12-22
Night Unto Night	Lindfors-Reagan	9-30			
One Last Fling	Smith-Scott	2-16			
Romance In High C (T)	Carson-Paige	6-23			
Rope (T)	Stewart-Chandler	2-2			
Silver River	Flynn-Sheridan	5-12			
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707	10-2
Details under title: Mary Hagen					
To The Victor	Morgan-Lindfors	8-18	4-10	720	
Treasure of Sierra Madre (126)	Bogart-Huston	3-31	1-24	714	1-19
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706	9-29
Voice of The Turtle (103)	Parker-Reagan	3-3	2-21	716	1-5
Winter Meeting	Davis-Davis	10-13			
Woman in White, The	Parker-Young	10-14			
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			

REISSUES

Adventures of Robin Hood (102)	Flynn-deHavilland	Reissue	3-13	718	
Anthony Adverse (116)	March-DeHavilland	Reissue	12-13	709	
Bad Men of Missouri (71)	Morgan-Wyman	Reissue	10-4	704	
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4	705	
Fighting 69th (79)	Cagney-O'Brien	Reissue	5-8	723	
Jezebel (93)	Davis-Fonda	Reissue	12-13	710	
Slight Case of Murder, A (85)	Robinson	Reissue	12-13	712	
Valley of the Giants (78)	Morris-Trevor	Reissue	5-8	722	
Woman in White (109)	Parker-Smith	Reissue	5-15	724	

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EDWARD SMALL
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Written by John C. Higgins • Suggested by a Story by Virginia Kellogg • **An Eagle Lion Films Release**

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(Space permits only this partial list of play dates)

$3 per Year

25c per Copy

Film BULLETIN

APRIL 26, 1948

JOE EXHIBITOR SAYS

"I INSIST ON BEING CHECKED"

Should Exhibitors Be Exposed To The Charge of Cheating?

Page Five

The Story Behind the Production News

STUDIO SIZE-UPS

An Exclusive FILM BULLETIN Feature

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SOLID

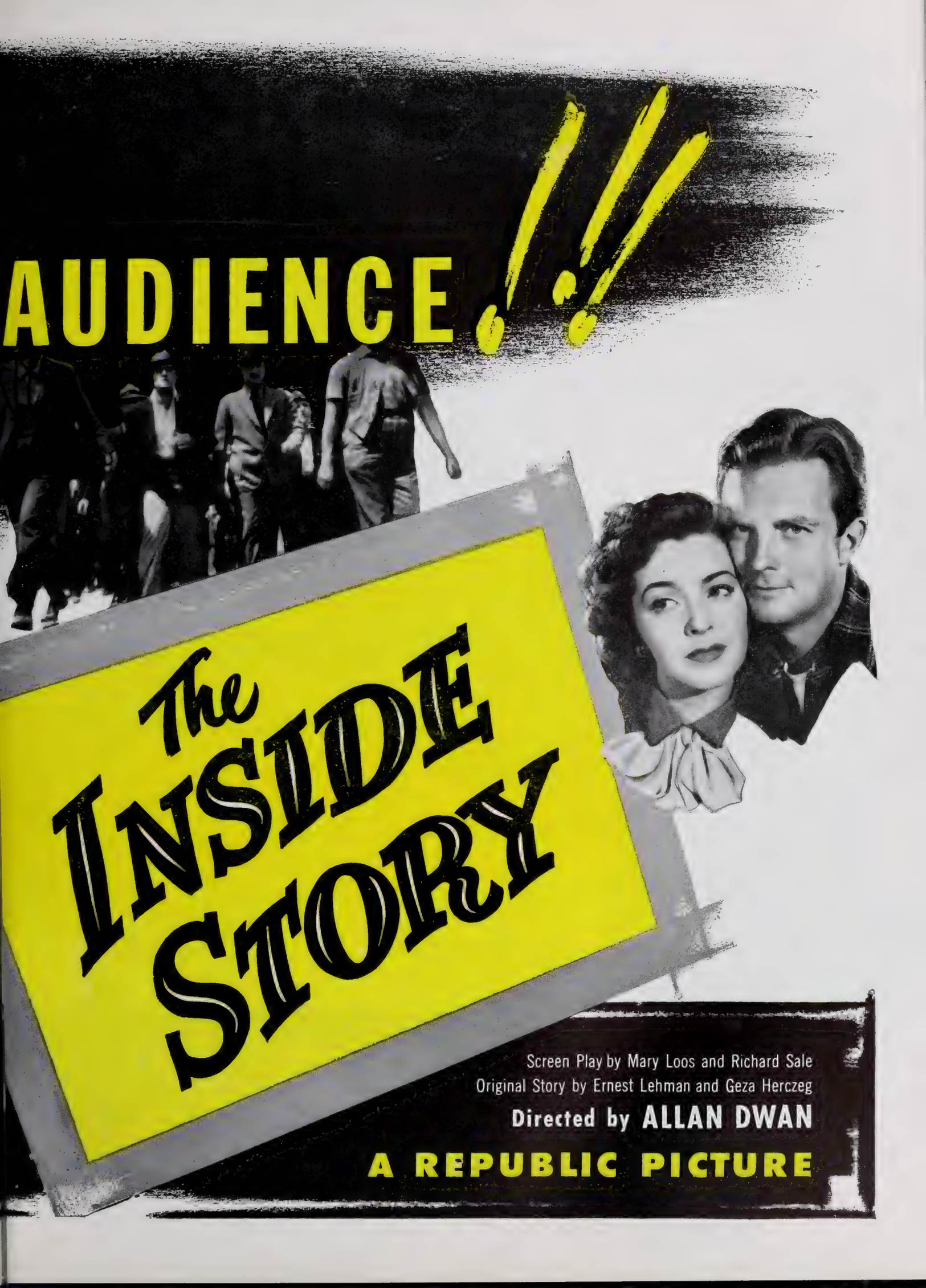


starring

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with GENE LOCKHART · FLORENCE BATES · HOBART CAVANAUGH

ALLEN JENKINS · ROSCOE KARNS · ROBERT SHAYNE


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The INSIDE STORY
Screen Play by Mary Loos and Richard Sale
Original Story by Ernest Lehman and Geza Herczeg
Directed by ALLAN DWAN
A REPUBLIC PICTURE

"THAT THE PICTURE WILL PLAY TO BIG GROSSES IS CERTAIN! IT HAS TOO MANY BOXOFFICE ANGLES FOR ANY EXHIBITOR TO MISS!" —VARIETY



A London Film Production · Released by 20th Century-Fox

The next outstanding attraction at the ROXY New York!

EDITORIAL

Vol. 16. No. 9 April 26, 1948

Film BULLETIN

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JOE EXHIBITOR SPEAKS

I WANT TO BE CHECKED!

April 9, 1948.

Mr. Mo Wax, Editor
Film Bulletin

Dear Sir:

I'm fairly sizzling under the collar, so please allow me to let off a little steam in your worthy Bulletin. It's about these law suits being filed by distributors on grounds that they have been short-changed by their customers.

There has been no more unsavory aspect of our business than that of film companies encouraging, even enticing, exhibitors to play loose with percentage reports — only to use the real or fancied underpayments as an excuse to prowl through the private records of hundreds of theatres.

Mind you, I'm not trying to cook up an alibi for the guy who tinkered with boxoffice reports. I'm just making the point that not all the blame should be dumped on the exhibitor's doorstep.

We all know of cases in which salesmen and branch managers, in order to swing a tough percentage deal, have whispered to the exhibitor, "Sign. We won't send a checker." Brother, if that isn't an invitation to commit fraud, tell me a better one!

What about the checkers? Most of them are picked at random for part-time work, paid 6 or 7 dollars a day to check $200 or $500 or $5000 in daily receipts, with no job security to give them a sense of loyalty to their employer. Does it really shock any film executive to learn that occasionally some of them are tempted to proposition the exhibitor for a "pay off" to report a smaller gross?

I want to go on record against this messy business of baiting, then accusing. First of all, I intend to resist to the utmost percentage terms on *any* picture. If, however, I find it necessary or advisable to play on such terms, I shall *insist* that the distributor send a checker to my theatre. Furthermore, I intend to demand an accredited checker (bonded, if possible) whom the film company admits it trusts.

I prefer to fight out my film deals before I sign a contract. I want no part of any under-the-table deals that invite me to cheat, or expose me to the accusation.

I do not intend to have a horde of bookkeepers swoop down on me a couple of years later to stick their noses into my private business. I wish to reserve that privilege to myself and to my Government, as long as the country's laws give it the right to do so. I resent having anyone with whom I do business, someone who might even be a potential competitor, flaunt before me a contract clause in microscopic type giving them the right to pry into my profits, or losses, my costs, my bank account, over an indefinite period of years.

If my theatre is an important enough account to warrant a distributor's insistence on a percentage engagement, and I choose to play on such terms, I have the right to demand that he employ a trustworthy checker to see that the film company gets what's coming to it.

To you, my friend, best wishes.

Sincerely,

JOE EXHIBITOR

BIGGEST SUNDAY SINCE "SINBAD" AT BROADWAY'S PALACE, N.Y... *HELD OVER!*



and

BIGGEST BUSINESS IN MONTHS AT GRAND, CHICAGO... *HELD OVER!*

and

SENSATIONAL AT THE RIALTO, SALT LAKE CITY... *HELD OVER!*



First three openings click to Top Tarzan Business across the board . . . as Dave Edwards, Genl. Mgr. of Joseph Lawrence Theatres keys exhibitor comment: "Finest Tarzan we have been privileged to play! Excellent opening and audience reaction!"

RKO RADIO PICTURES

Sol Lesser *presents* EDGAR RICE BURROUGHS'

TARZAN AND THE MERMAIDS

starring JOHNNY WEISSMULLER · BRENDA JOYCE

and introducing LINDA CHRISTIAN

Produced by SOL LESSER · Directed by ROBERT FLOREY

Original Story and Screenplay by CARROLL YOUNG

Based Upon the Characters Created by EDGAR RICE BURROUGHS



Film BULLETIN

Volume 16, Number 9
April 26, 1948

News and Opinion

Film Shortage To End? Warner, Yes; Paramount, No!

Is the period of an artificial film shortage at an end?

With the log-jam of extended first-runs broken by dropping attendance, can exhibitors look for a break in the tight sellers' market that has held sway since the war?

Two sharply contrasting indications of the trend in future production volume were heard last week. On one hand, Jack L. Warner called for a "general increase in picture making," while, on the other, Paramount announced that it will produce only 16 features this year.

Warner, whose studio has always had more than its share of star troubles (see Studio Size-ups for current item), placed a large part of the blame for the drop in production (he cited figures: April 12, 1946, 44 pictures in work at major studios; April 12, 1947, 33 in work; April 12, 1948, only 23) on stars who "refuse roles or decline to make a picture because they've already done one or two during the year. He contended that this "selfish" attitude by top players affects the livelihood of thousands of other studio workers.

PRODUCING MORE AT WB

The WB production chief boasted of his studio's higher production volume (since Jan. 1, average of continuous production at WB 4.6 pictures, compared with 2.7 for all other major studios). In recent years Warners has delivered only 16 to 20 features per season, but the company embarked on a program of lower-budget production around the first of the year and it is expected that the total of releases this year will run close to 30.



WARNERS' WARNER
Blames 'Selfish' Stars

"There is no remedy for our basic problems other than *more* production of *better* pictures," Warner said in conclusion.

That, no doubt, would make *everybody* happy.

Apparently, Warner's plea will not be heeded by Paramount, for Henry Ginsberg, head of that studio, told the trade press in New York last week that a schedule of but 16 pictures has been set for the current season. He pointed out that this is exclusive of two or more British films and of the Hal Wallis productions. However, only one more of the latter is committed to Paramount under the present contract. Wallis has been reported seeking another releasing outlet.

SHORTAGE OK FOR PARA

Restricting the number of releases to a minimum has proved highly profitable for Paramount, since it has enjoyed the most prosperous period in its history of late on 20 or less features per year.

It is not unlikely that competition resulting from a step-up in production volume by Warners and other major studios will force Paramount to increase its output, too. But that remains to be seen.

Meanwhile, out in Hollywood, the Warner pronouncement blaming the stars brought a tart response from the Screen Actors Guild, which is presently engaged in a labor dispute with the studios. Said the SAG:

"Warner's statement is obviously an attempt at propaganda for the major producers in their refusal to bargain collectively with the Screen Actors Guild and it will fool no one."

One thing is certain: exhibitors will welcome the Warner plan for increased production, if it comes to pass.

Television On Way To Theatres — But How?

While the details are still hazy, the broad outline of the relationship between movie theatres and television is slowly becoming more distinct.

Paramount, via its interest in DuMont, has naturally taken the lead in developing video as a theatre asset. Paul Raibourn, vice-president in charge of television for the film company, reported last week that his company's plans for movie screen exhibition of sports telecasts were fast ripening and would be presented in the near future by Paramount theatres in several large metropolitan cities. Negotiations are on for such events as the Louis-Walcott championship fight, the Notre Dame football games and other events.

About two weeks ago, the audience in the New York Paramount was surprised by a showing on the screen of boxing matches held in Brooklyn. The fights were transmitted to the theatre where they were recorded on film by a Paramount-owned system and flashed on the screen within 66 seconds after being picked up by the television tube.

Meanwhile, the chief problem facing those who plan to utilize telecasts for theatre showings is the necessity for clearing the legal barrier raised by television stations and sponsors for the protection of their "exclusive rights."

Raibourn declared that Paramount will start production of films for television as soon as it is felt the video market warrants it.

Elsewhere in the television area:

—20th Century-Fox was reported considering the production of a series of shorts for television sale.

—What is believed to be the first video sports show for which an admission was charged was held in Philadelphia two weeks ago at The Arena, where a professional championship basketball game was telecast from Baltimore and shown on two 8x10 screens for Philly fans. Admission: 60 cents. Attendance: about 1000.

Exhibitors Must Support Inde Film Producers — Einfeld

The independent producer is "the one safeguard the public has against mass production movies." He constitutes the "backbone of quality production" and "short-sighted" exhibitors disregard this fact even as they cry for quality pictures.

This was the pitch made last week by enterprising S. Charles Einfeld, president of Enterprise Studios, as he asked for a better break for the independent producer.

Einfeld came East for the charity premiere of his vaunted production, "Arch of Triumph," which United Artists is releasing.

As for Hollywood's economy program, it has resulted in a "better integration of the various elements that make up the finished picture," Einfeld declared, and the return to "sensible motion picture-making" will benefit both Hollywood and audiences. The public misinterpretation of the economy campaign was due to Hollywood's failure to publicize this facet.

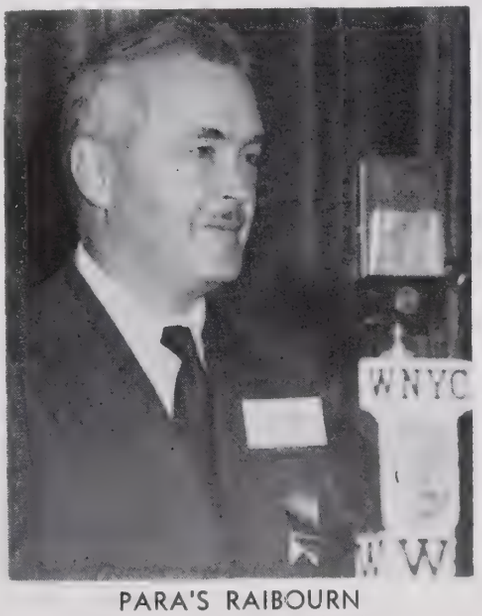
Of his company's future plans, Einfeld said the keynote would continue to be "quality." He said no decision has yet been made for release of Enterprise product at the conclusion of the 7-picture deal with UA, which is soon to expire. Several other majors are known to be dickering for the unit's output.

Distributors Warned To Stop 'Coercive' Advertising

The practice of coercive advertising by distributors in places where they are having difficulty selling their pictures was given some attention last week by independent exhibitor leadership.

In a bulletin from National Allied headquar-

(Continued on next page)



PARA'S RAIBOURN
Movie Television Is Ripening



ALLIED'S "A. F."
Warns Coercers

ters, A. F. Myers, board chairman and general counsel, warned distributors guilty of the practice that if they persist Allied will make it a "national issue and the organized exhibitors will do all in their power to resist it."

Myers conceded the right of distributors to advertise their product nationally, but "when a distributor resorts to local advertising in any community — using newspapers, billboards, window signs, telephone calls and the mails — in order to exploit a picture that has not been licensed to the theatre in that community, the only purpose and effect is to coerce the exhibitor into licensing the picture. Such tactics are wrong," he added, "and anyone engaging in them must know that they are wrong."

EXPLOIT AT COMMUNITY LEVEL

Where the picture has been contracted for, the bulletin said, certainly the most effective and economic advertising would be "exploitation at the community level, where the advertising can be tied to the theatres, so that the public may give immediate expression to the urge to spend and see that has been generated by the advertising."

Advertising allowances made to theatres by distributors should be on a non-discriminatory basis. "To grant advertising allowances to some theatres and not to others amounts in fact, if not in law, to the granting of special discounts and rebates," Myers stated, suggesting that allowances should be "proportionate to the film rental paid."

Other subjects discussed by Myers in the bulletin:

—The Lewis Bill.

—British pictures.

LEWIS BILL NOT DEAD

The Lewis Bill is "not a dead issue," he declared, citing Congressman Lewis' reaffirmation of his belief that eventually the principles of the bill, "either by legislation or voluntary action on the part of the motion picture industry, will become the standard method of contracting in that industry." Myers termed the battle against ASCAP "only in its initial stage."

On British pictures, the Allied chief expressed the view that they should not be condemned as a whole "merely on the basis of past experience." Rather, he said, in view of the current picture shortage, "acceptable" British pictures should be welcomed, with the determining factors, "quality and price."

One-Third U. S. 18,351 Theatres in Small Towns

There are 18,351 motion picture theatres operating in the U. S. This was the conclusion of a thorough and useful statistical summary of the industry's exhibition structure compiled by the Motion Picture Association of America over the past 6 months.

It shows that the theatres are operating in 9,636 municipalities and offer a total seating capacity of 11,796,072.

The importance of the small-town theatre was emphasized by the finding that 13,302, or 72.5 per cent of operating theatres in this country are located in cities with a population of 50,000 and under. More than one-third of the nation's theatres, 6,649, are in 6,227 towns in the 2500-and-under class, indicating in the great majority of cases only one theatre per town.

Although the 197 cities over 50,000 population have 5,049, or only 27.5 per cent of the theatres, they account for over five million, or 42.6 per cent of the seats. The 2500-and-under group, with one-third of the country's theatres, account for only 19.1 per cent of total seats.

OTHER STATISTICS

Also revealed by the summary:

—There are 856 closed houses with a seating capacity of 400,916.

—Circuit theatres (four or more under the same management) total 8,983 with seating capacity of 7,539,162; non-circuit, 10,224, with seating capacity of 4,657,826. These figures include both open and closed houses.

—Leading with greatest number of theatres is New York City, 589; next is Chicago, 302; Los Angeles, 217, and Philadelphia, 201.

—Among the 25 major cities, Washington has the highest ratio of population to theatre seats, 11.6.

—Average ratio of population to seats is 11.2 for the country. Regionally, the South has fewest seats per capita. Nevada has the lowest ratio, 5.6 or the most seats per capita, with California next, 7.7.

'PAINSTAKING EFFORT'

Eric Johnston, announcing the completion of the summary after "exhaustive research and painstaking effort" by the Association's Research Department with the assistance of distributor members, exhibitors and exhibitor groups, called the project an important step in the industry's need for placing "its statistical house in order."

Variety Tents Pledge $2,000,000 For Charity

Under Florida's benevolent big tent of sunshine (courtesy Chamber of Commerce), the big-hearted barkers of International Variety (33 Tents) gave voice to a swelling refrain of Charity—over $2,000,000 pledged for this year.

The week-long clambake at Miami Beach—it was the 12th annual convention—was climaxed on April 17th by a huge banquet which heard Secretary of State George C. Marshall named as the recipient of the 1947 Humanitarian Award and presidential candidate Harold C. Stassen sound off against censorship of screen, stage and radio.

RE-ELECT O'DONNELL

Over 900 showmen from all parts of the nation, Canada and Mexico reveled in the festivities, passed resolutions, re-elected Texas' Bob O'Donnell International chief barker for the fourth time.

Frisky Leo Looking For % Deals On Coming Product

It's a frisky Leo the Lion cavorting around the Loew Bldg. these days. With the quality of his forthcoming product showing sharp improvement ("State of the Union," "Homecoming," "Easter Parade," etc.) after an admittedly bad 1947, the king of the movie jungle is asserting himself again.

Metro prefers to sell its pictures on the sliding scale basis, v. p., distribution chief William F. Rodgers told the trade press, since this method eliminates the need for bargaining and makes for better-satisfied customers. Expressing confidence in his company's line-up of coming pictures, the personable sales executive said he would be content to let the product speak for itself at the box-office, since he doubtless sees the scale sliding *up*.

Asked if the statement indicated a change in his previous offer to sell "sub-subsequent" run theatres on an outright basis, Rodgers said it did not. However, he said he felt the sliding scale plan was the most equitable type of film deal.

Loew's Profits Down, But Gross Take Shows Increase

The seeming disparity was rather startling. Loew's Statement of Comparative Earnings for 28 weeks ended March 11, 1948 showed a drop in net profits, after taxes, to less than four million dollars, compared to approximately eight and one-half million in the same period last year. But, the last 16 weeks covered in this year's report show an *increase* of some two and one-half million in gross sales and operating revenue. Queried about this, Loew v.p. and treasurer Charles C. Moskowitz attributed the lower net income "primarily to the amortization of high cost pictures during the period."

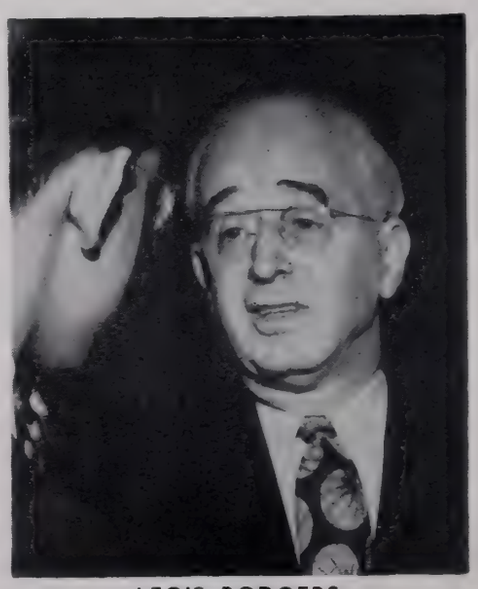
The comparative figures for the 28 weeks:

—March 11, 1948, operating profit, $10,433,649; March 13, 1947, $18,236,730.

—1948, net profit, after taxes and after minority interests' share, $3,886,745; 1947, $8,596,779.

For the 16 weeks ended March 11 1948, gross sales and operating revenues were estimated at $59,127,000, compared to $56,655,000 for same period in 1947.

(More News & Opinion, Page 25)



LEO'S RODGERS
Sees Scale Sliding Up

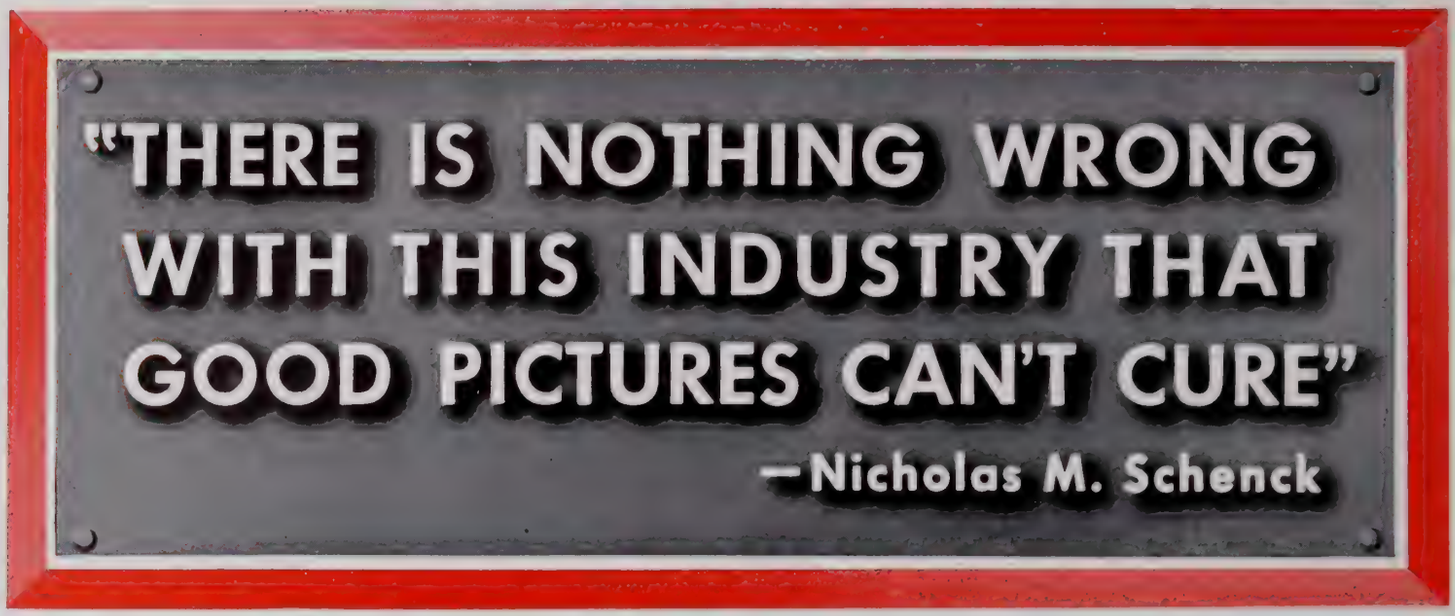
"EVERYTHING LOOKS ROSY!"



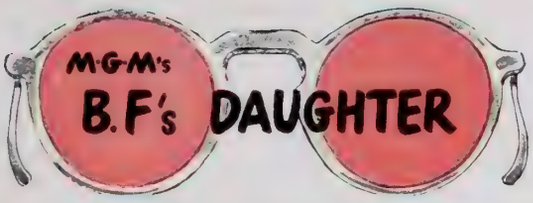
From ***HOLLYWOOD REPORTER*** (March 1, 1948)

"A succession of hits from M-G-M or any other company will change the whole complexion of the industry. And from the excitement at M-G-M that's just what you can expect."

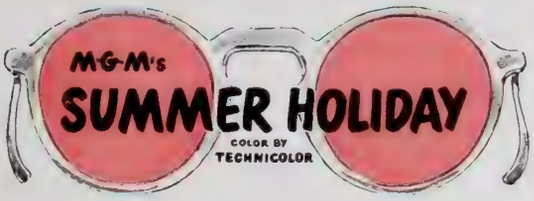
THE COMPLEXION OF THE INDUSTRY IS CHANGING!



Every exhibitor who plays M-G-M product can have confidence in the forthcoming product. You have already seen "STATE OF THE UNION" and "HOMECOMING" at trade shows. You know what such pictures can mean to the "complexion of the industry". We take this advertisement . . . not to boast or blurb...but to inspire the showmanship that the great pictures announced here deserve.



M-G-M presents "B. F.'s DAUGHTER" starring BARBARA STANWYCK • VAN HEFLIN • CHARLES COBURN • RICHARD HART • KEENAN WYNN • A ROBERT Z. LEONARD PRODUCTION • Screen Play by Luther Davis • Based on the Novel by John P. Marquand • Directed by ROBERT Z. LEONARD Produced by EDWIN H. KNOPF • A Metro-Goldwyn-Mayer Picture



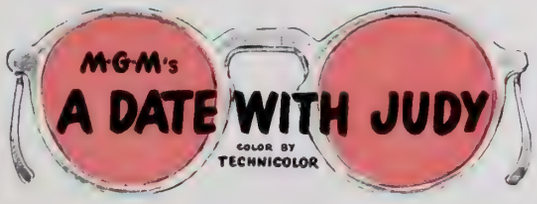
M-G-M presents "SUMMER HOLIDAY" • MICKEY ROONEY GLORIA DeHAVEN • Walter Huston • Frank Morgan • Butch Jenkins • Marilyn Maxwell • Agnes Moorehead • Selena Royle Color by TECHNICOLOR • Adapted by Irving Brecher and Jean Holloway • From the Screen Play by Frances Goodrich and Albert Hackett • Based on the Play "Ah, Wilderness!" by Eugene O'Neill Music by Harry Warren • Lyrics by Ralph Blane • Directed by ROUBEN MAMOULIAN • Produced by ARTHUR FREED A Metro-Goldwyn-Mayer Picture



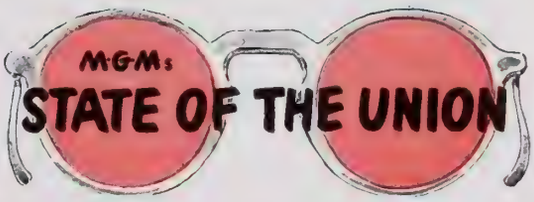
M-G-M presents "BIG CITY" starring MARGARET O'BRIEN ROBERT PRESTON • DANNY THOMAS • GEORGE MURPHY KARIN BOOTH • EDWARD ARNOLD • BUTCH JENKINS and introducing to the screen BETTY GARRETT and LOTTE LEHMANN • Screen Play by Whitfield Cook and Anne Morrison Chapin • Additional Dialogue by Aben Kandel • Based on a Story by Miklos Laszlo • As Adapted by Nanette Kutner • Directed by NORMAN TAUROG • Produced by JOE PASTERNAK A Metro-Goldwyn-Mayer Picture



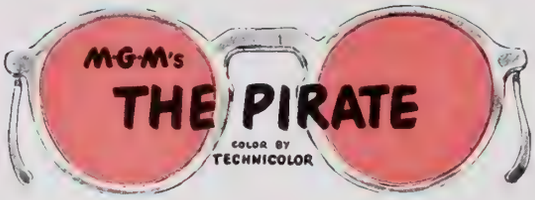
M-G-M presents ESTHER WILLIAMS • PETER LAWFORD RICARDO MONTALBAN • JIMMY DURANTE • CYD CHARISSE • XAVIER CUGAT and his orchestra • "ON AN ISLAND WITH YOU" • Color by TECHNICOLOR • Screen Play by Dorothy Kingsley, Dorothy Cooper, Charles Martin and Hans Wilhelm • From an original story by Charles Martin and Hans Wilhelm • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture



M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY • JANE POWELL • ELIZABETH TAYLOR • CARMEN MIRANDA • XAVIER CUGAT and his orchestra • ROBERT STACK • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the characters created by Aleen Leslie • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture



Metro-Goldwyn-Mayer and Liberty Films present SPENCER TRACY • KATHARINE HEPBURN • VAN JOHNSON ANGELA LANSBURY • ADOLPHE MENJOU • LEWIS STONE in FRANK CAPRA'S "STATE OF THE UNION" • Based on the Play by Howard Lindsay and Russel Crouse • Screen Play by Anthony Veiller and Myles Connolly • Associate Producer ANTHONY VEILLER • Produced and Directed by FRANK CAPRA • A Metro-Goldwyn-Mayer Picture



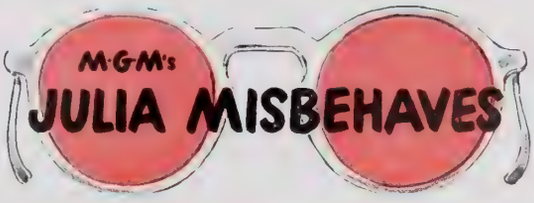
M-G-M presents JUDY GARLAND • GENE KELLY in "THE PIRATE" • WALTER SLEZAK • Gladys Cooper • Reginald Owen • Songs by COLE PORTER • Color by TECHNICOLOR Screen Play by Albert Hackett and Frances Goodrich • Based on the Play by S. N. Behrman • Dance Direction by Robert Alton and Gene Kelly • Directed by VINCENTE MINNELLI • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture



M-G-M presents CLARK GABLE • LANA TURNER • ANNE BAXTER • JOHN HODIAK in "HOMECOMING" • Ray Collins • Gladys Cooper • Cameron Mitchell • A MERVYN LeROY PRODUCTION • Original Story by Sidney Kingsley Adaptation by Jan Lustig • Screen Play by Paul Osborn • Directed by MERVYN LeROY • Produced by SIDNEY FRANKLIN In association with Gottfried Reinhardt • An M-G-M Picture



M-G-M presents IRVING BERLIN's "EASTER PARADE" starring JUDY GARLAND • FRED ASTAIRE • PETER LAWFORD ANN MILLER • Color by TECHNICOLOR • Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett • Original Story by Frances Goodrich and Albert Hackett • Lyrics and Music by Irving Berlin • Musical Numbers Directed by Robert Alton Directed by CHARLES WALTERS • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture



M-G-M presents GREER GARSON • WALTER PIDGEON in "JULIA MISBEHAVES" • PETER LAWFORD • CESAR ROMERO ELIZABETH TAYLOR • Lucile Watson • Nigel Bruce • Mary Boland • Directed by JACK CONWAY • Produced by EVERETT RISKIN • A Metro-Goldwyn-Mayer Picture

(Continued)

YOU OWE IT TO YOURSELF TO SEE M-G-M's TRADE-SHOWS



We appreciate the editorial praise about our coming pictures, but see them for yourself. They are star-studded, important and deserving of the promotion they will receive and the word-of-mouth you will hear from your audiences.

M-G-M GREAT IN '48!

PRINTED IN U.S.A.

'ARCH OF TRIUMPH' WILL BE ONE OF YEAR' S TOP BOXOFFICE HITS

Rates ● ● ● + generally

United Artists (Enterprise)
120 Minutes
Ingrid Bergman, Charles Boyer, Charles Laughton, Louis Calhern, Roman Bohnen, Stephen Bekassy, Ruth Nelson, Curt Bois, J. Edward Bromberg, Michael Romanoff, Art Smith, John Laurenz, Leon Lenoir, Franco Corsaro, Nino Pipitoni, Vladimir Rashevsky, Alvin Hammer, Jay Gilpin, Ilia Khmara, Andre Marsauden, Hazel Brooks, Byron Foulger, Bill Conrad, Peter Virgo, Feodor Chaliapin.
Directed by Lewis Milestone.

This $5,000,000 production has been pre-sold as few films are. On the basis of the intensive exploitation it is receiving, plus two outstanding stars and the fame of the novel, its boxoffice success is assured. It will be one of the year's top grossers.

"Arch of Triumph" is, first and foremost, another triumph for that truly great actress, Ingrid Bergman. She makes the perverse heroine, Joan Madou, a living entity, with emotions ranging from sombre despair to unrestrained gaiety, and her remarkable display of acting is one of many features which lift this film out of the ordinary. Decidedly an adult picture and not escapist, it retains all of the bitterness and emotional complexity of the best-selling novel by Erich Maria Remarque. Some of its dead wood was judiciously removed by veteran director Lewis Milestone who also wrote the script with Harry Brown, and the story emerges from the screen as a tragic drama, in which love is a desperate refuge in a sordid, hostile world. This is Paris in 1938 where Dr. Ravic, a refugee with a tortured past and a hopeless future, lives only for revenge. The role is portrayed by Charles Boyer with a brooding intensity. Louis Calhern plays the bewhiskered, anti-fascist doorman with great aplomb. The only false note in the long list of otherwise flawless performances is the pointless over-acting by Charles Laughton as the sadistic Nazi general. Enterprise Studios were unstinting in their efforts to recreate to atmosphere of Paris and the highly authentic backgrounds are photographed in harsh and sombre tones. The vigorous score by Louis Gruenberg also adds dramatic emphasis.

EXPLOITATION: The two stars, the fame of the novel, the love story — these are the showman's best bets. This is a 5 million dollar production. Sell it BIG.

When her lover dies, Ingrid Bergman walks the streets in despair, where Charles Boyer befriends her. He finds her a place to live and a job singing in a Russian cafe. They fall in love and go off on a vacation on the Riviera. When they return, he is picked up as a refugee without papers and is deported. After three months, he manages to get back and finds that she has a new and wealthy patron. Although still in love, she is reluctant to give up her financial security. Boyer has other problems; he has discovered Charles Laughton, a German officer who had once tortured him. He gets him drunk and kills him. Meanwhile, Ingrid gets shot by her patron in a fit of jealous rage. Boyer is called upon to operate, but she dies despite his efforts. On this day France declares war on Germany and he is arrested for internment.

ABRAMS.

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'GREEN GRASS OF WYOMING' COLORFUL, ENTERTAINING YARN ABOUT HORSES

Rates ● ● ● for rural houses; slightly less elsewhere

20th Century-Fox
89 Minutes
Peggy Cummins, Charles Coburn, Robert Arthur, Lloyd Nolan, Burl Ives, Geraldine Wall, Robert Adler, Will Wright, Herbert Heywood, Richard Garrick, Charles Hart, Charles Tannen.
Directed by Louis King.

Thunderhead, that magnificent white stallion, is back again in this rustic romance enhanced by Technicolor. "Green Grass of Wyoming" was fashioned from the formula that has proven so successful for 20th Century-Fox, centering a corn-fed drama around a story of animals. This production by Robert Bassler should prove entertaining for young and old, its appeal being particularly strong for small towns. As transcribed by Martin Berkeley from the Mary O'Hara novel, the story carries a lot of bucolic charm and is bolstered by a sturdy cast. Although the spot-light is on the equine antics of Thunderhead and Crown Jewel, the sleek, black trotting champion, there is a tender little story fo young love, nicely handled by Peggy Cummins and Robert Arthur. Miss Cummins' British enunciation is, however, a little distracting. Charles Coburn is perfect as the bibulous, crafty old horse breeder and Lloyd Nolan makes much of a small part as the lad's father. Plaintive musical interludes are supplied by troubadour Burl Ives. The production is thorough in all the details of horse-lore and the rise and fall of excitement which culminates in the big racing event is expertly maintained by director Louis King. Special credit is due Charles Clarke for his splendid Technicolor photography, which presents some beautiful western vistas and captures the thrills and speed of the trotting race.

EXPLOITATION: Go after the family trade with this wholesome presentation of "youthful romance and breath-taking thrills against a magnificent Technicolor background." Use tie-ins with the Mary O'Hara novel.

Thunderhead is running wild in the hills and Charles Coburn blames him for killing his best mare. His grand-daughter, Peggy Cummins, tries to pacify him, but he vents his wrath upon Lloyd Nolan, Thunderhead's owner. This complicates the budding romance between Peggy and Nolan's son, Robert Arthur. The lad buys a trotter named Crown Jewel, and hopes to make her a champion, while Coburn gives up the bottle and assiduously trains his own mare. Thunderhead entices Jewel from her corral and she sinks into a quagmire. Arthur rescues her, and he and Peggy nurse the horse back to health. At the exciting Governor's State Race in Ohio, Coburn wins out in a close finish oevr Arthur. Crown Jewel's unexpected lag is understood when she later brings forth the son of Thunderhead.

YORK.

'TO THE VICTOR' TOPICAL MELODRAMA WITH FRENCH BACKGROUND

Rates ● ● + as bill topper generally

Warner Bros.
100 Minutes
Dennis Morgan, Viveca Lindfors, Victor Francen, Bruce Bennett, Dorothy Malone, Tom D'Andrea, Eduardo Ciannelli, Douglas Kennedy, Joseph Buloff, William Conrad, Louis Van Rooten, Konstantine Shayne, Anthony Caruso, Joanee Wayne, John Banner, Henry Rowland, Felipe Turich.
Directed by Delmer Daves.

Producer Jerry Wald has given this dramatic depiction of the violence and chaos in post-war France an aura of authenticity, but the story is not so convincing. By posing the performers against actual locales, the boulevards and bistros of Paris and the ravaged beaches of Normandy, he has evolved a fairly engrossing melodrama that is steeped in an atmosphere of gloom. The steady direction by Delmer Daves and the highly dramatic photography of Robert Burks succeed in obscuring the weaknesses in the script by Richard Brooks — and there are many. The characters are not clearly motivated, the issues are expressed in long-winded speeches, and many of the situations are flimsily contrived. Action and class houses should realize above-average grosses, but average mass audiences will be held off by the sombre, serious story of the French black market. "To The Victor" presents Viveca Lindfors as the woman who had aided the Nazis during the occupation and this promising Swedish newcomer lives up to her build-up as a fine actress and will inevitably call forth comparisons to Ingrid Bergman, whom she resembles. Dennis Morgan gives a standard portrayal of the slick American opportunist who, as an ex-major in Paris, finds lucrative graft in the black market. Standouts in the large and capable cast include Victor Francen, as the implacable and fiercely loyal police-inspector, and Eduardo Ciannelli and Joseph Buloff, as sinister parasites who prey upon a disrupted society.

EXPLOITATION: Play up the up-to-the-minute timeliness. Present Viveca Lindfors as the sensational Swedish import — exciting new luminary in the Hollywood firmament. Stress the "on the spot" production values. Catchlines "They Found Love Amid the Ruins of War" . . . "A Man Without Honor, A Woman Without Conscience!"

Viveca Lindfors has been persuaded to testify against her husband, John Tanner, who is awaiting trial as a collaborationist. His agents, led by Eduardo Ciannelli, are out to kill her, and Inspector Victor Francen spirits her away to a hide-out in Normandy. Dennis Morgan, who has met her in Paris, follows her there, and among the battle-scarred relics on Omaha Beach they fall unwillingly in love. Although his own hands are far from clean as a black market racketeer, he is bitter when he learns of her depraved past. After talking with Francen, he decides to test her integrity. He makes a deal with Ciannelli that he will take her to America, on the gamble that she will not show up at the train. He also double-crosses two of his black market partners, thus provoking a violent gun battle in which his enemies shoot each other down. Lindfors testifies strongly at her husband's trial, and a brighter and cleaner future awaits the lovers.

YORK.

'THE WOMAN IN WHITE' CONFUSED PERIOD MYSTERY DRAMA

Rates ● ● + as dualler generally

Warner Bros.
100 Minutes
Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young, Agnes Moorhead, John Abbott, John Emery, Curt Bois, Emma Dunn, Matthew Boulton, Anita Sharp-Bolster, Clifford Brooke, Harry Bernard.
Directed by Peter Godfrey.

In a foreword, Wilkie Collins' century-old novel, "The Woman in White," is described as the source of the popular mystery story. We hereby verify that statement. If there is anything in the Warner mystery drama that has not been seen in its countless screen predecessors, it is difficult to spot. Laid in nineteenth century England, the story wades through a welter of plot and dialogue that leaves the spectator more than a little perplexed. Only some sterling performances and a few high spots save the film from total chaos. Some fair marquee names will make this a satisfactory attraction on dual bills generally but derogatory word-of-mouth will do it no good in sub-runs. Peter Godfrey's direction is slow-paced and seems intent on confusing the spectator with extraneous "business" and incidents. To Sydney Greenstreet's credit, his sinister performance manages to maintain interest in the complex proceedings, and certainly one of the most unusual portrayals is the serio-comic super-neurotic invalid played by John Abbott. Eleanor Parker has a difficult assignment in a dual role — as a vivacious young heiress and the title role, a pathetic, deranged victim of the schemers' ministrations — and she attains distinct personalities for each. Alexis Smith and Gig Young are merely adequate in straight roles.

EXPLOITATION: Center interest around the title: "The Woman in White — Ghost or Girl?" Play up Greenstreet's portrayal as the most chilling role of his career.

Gig Young, a drawing master, is engaged by John Abbott, neurotic invalid master of Limmeridge House, to instruct his niece, Eleanor Parker, sole heiress to the family fortune. Alexis Smith, a poor cousin, is her companion. A mysterious woman dressed in white, bearing a striking resemblance to Parker, accosts Young on his way to Limmeridge and pleads for help, but disappears when a carriage is heard. Questioned by Sydney Greenstreet, a guest at Limmeridge, whether he has seen a young woman who has escaped from a lunatic asylum, Young feigns ignorance, sensing all is not well at Limmeridge. Both Parker and Smith fall in love with the handsome drawing master, and he returns Parker's affection until John Emery, her betrothed, comes to claim her hand. The woman in white returns, warns Young that Greenstreet and Emery are plotting the marriage only to gain the inheritance. Facing them with the accusation, Young is made to leave Limmeridge. Parker and Emery are married and Greenstreet works a hypnotic spell on her to force her to sign over the fortune. When she resists and becomes ill, the woman in white reappears, but when the latter is confronted by Greenstreet and Emery, dies of fright. They make it appear that Parker has died, while they incarcerate her in an asylum. Viewing the body, Young realizes the truth. He sets about unmasking the plotters and with the aid of Smith, traps Greenstreet into a confession that reveals that Greenstreet's wife, Agnes Moorhead, was the mother of the woman in white and the sister of Abbott and bore the girl out of wedlock. Sent to Italy to avoid a scandal, Greenstreet brought the girl back and had been blackmailing Abbott with the aid of Emery. Emery is killed by his own thugs, Greenstreet stabbed by Moorhead and Parker is returned to her rightful place. Young marries Smith.

BARN.

'FURY AT FURNACE CREEK' TOP-GRADE WESTERN HAS WIDE APPEAL

Rates ● ● ● generally; more for action houses

20th Century-Fox
88 Minutes
Victor Mature, Coleen Gray, Glenn Langan, Reginald Gardiner, Albert Dekker, Fred Clark, Charles Kemper, Robert Warwick, George Cleveland, Roy Roberts, Willard Robertson, Griff Barnett, Frank Orth, J. Farrell MacDonald, Charles Stevens, Jay Silverheels, Robert Adler, Harry Seymour, Harry Carter, Mauritz Hugo, Harlan Briggs, Si Jenks, Guy Wilkerson, Robert Williams, James Flavin.
Directed by Bruce Humberstone.

Producer Fred Kohlmar has dressed up a standard western theme with a treatment right down the line, resulting in a solid box-office draw. The story, direction, photography and cast are all top-drawer and merge into an action-full drama permeated throughout with the flavor of the wild and wooly west. It is a natural for action houses and should also attract patronage that avoids the standard brands of horse opera. The script by Charles Booth from the David Garth story leads off with a bang, with the re-enactment of the Apache massacre at Fort Furnace Creek and maintains a strong current of excitement as Victor Mature rides the vengeance trail in old Arizona. He is smooth and restrained as the fast shooting ne'er-do-well, with a rugged masculinity that the feminine trade will go for. The heart interest is handled by Coleen Gray in pert and winsome manner. Glenn Langan, Albert Dekker, Fred Clark and Reginald Gardiner head the strong supporting cast, with the latter especially effective as a drunken has-been. There is also a carefree, rollicking character known as Peaceful Jones, played to a turn by Charles Kemper. Although the proceedings are cut from a conventional pattern, they are broadened by the carefully detailed and smoothly-paced direction by Bruce Humberstone, and the photography and musical score are on an equally high level.

EXPLOITATION: Sell this as a super-western. Catchlines — "Blazing Drama of Violent Vengeance" . . . Spectacular Indian Massacre" . . . Stirring Saga of the Tempestuous West!" And stress the romantic values of Victor Mature and Coleen Gray, stars of "Kiss of Death."

The massacre of the troops at Fort Furnace Creek by the Apaches resulted in opening the territory for settlement and a subsequent silver rush. General Robert Warwick is court-martialed for deliberately provoking the massacre and dies of a heart attack, although the real culprit was cavalry Captain Reginald Gardiner, acting as a tool for Albert Dekker. The general's sons, Mature and Langan, arrive separately at Furnace Creek with vengeance in mind. Mature hires out to Dekker as a gunman and proceeds to ferret out the criminals, with time out for romance with Coleen Gray. He forces a written confession from the weakling Gardiner and when the latter is shot, Langan is accused of the murder. With the aid of Peaceful Jones, the two brothers break out of the trial court-room and in the wild chase Mature is trapped and wounded by Dekker in the ruins of the old fort. Little Dog, the Apache chief, is on their trail and at a crucial moment knocks off Dekker with a rifle shot. With his father's reputation vindicated, Mature and Miss Gray are together at the romantic conclusion.

ABRAMS.

'ARTHUR TAKES OVER' COMEDY QUICKIE FOR ADOLESCENTS

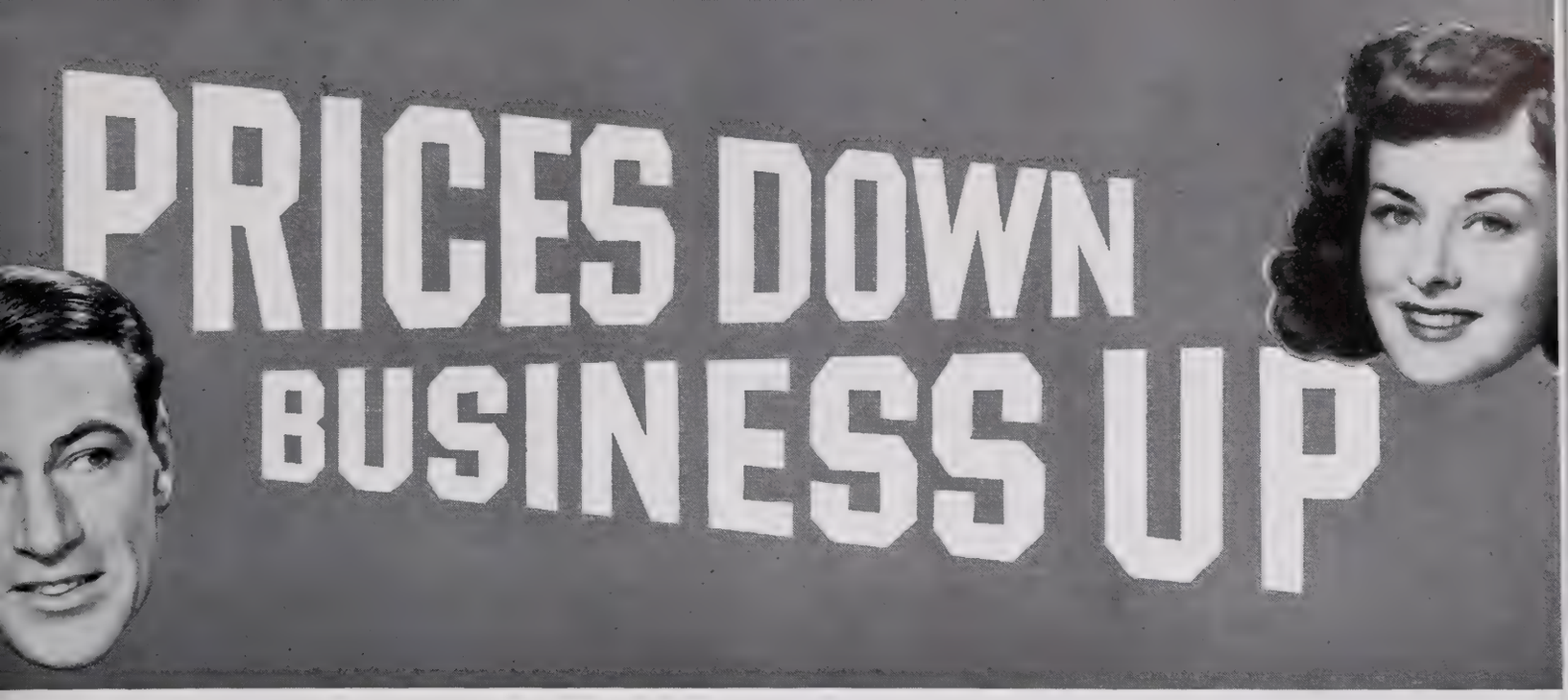
Rates ● ● — as supporting dualler in naborhoods

20th Century-Fox
63 Minutes.
Skip Homeier, Lois Collier, Richard Crane, Ann E. Todd, Jerome Cowan, Barbara Brown, William Bakewell, Howard Freeman, Joan Blair, Almira Sessions, Jeanne Gail.
Directed by Mal St. Clair.

This Sol M. Wurtzel quickie is 63 minutes of absolute nonsense. It's a dizzy little teen-age yarn with jitterbug lingo that will strike home with the school kids, but the over-abundance of "hotcha-muchacha," "hyper" and similar bobbysox jargon, will prove more than a little annoying to their elders. Lack of marquee values relegates this to the lower half of dual bills in minor naborhood houses. Skip Homeier, the resourceful high school lad who causes so much confusion trying to iron out his sister's troubles, does a fair job, more than fair compared to some of the others in the cast. His sister, pretty Lois Collier, gets by on her good looks. Unfortunately, the remaining performances offer no such compensation. William Bakewell's half-baked portrayal of Collier's unbearably repulsive suitor; Barbara Brown and Howard Freeman, as her parents, and Jerome Cowan as the irate father of Homeier's schoolgirl "fiance" — all fail to instill freshness or real humor into an empty script. And the fantastic ride on Homeier's brakeless motor scooter cannot help but cause one to wonder how far Hollywood has progressed since the days of the Keystone Cops.

Lois Collier returns from training as a nurse secretly married to Richard Crane, Navy veteran she met in a hospital. Her mother, Barbara Brown, has selected haughty William Bakewell for her daughter's spouse, much to the regret and disgust of Collier, as well as her father, Howard Freeman, and her brother (Arthur), Skip Homeier. When Crane reveals the secret to Brown, Collier sends him on his way, berating him for breaking his promise not to tell. "Arthur takes over," assuring Crane that all will be straightened out within 24 hours. He borrows the engagement ring Collier returned to Crane, gives it to girlfriend Ann E. Todd, hoping the engagement will so upset his mother that she will forget her disappointment over Collier's marriage. He finds himself in a jam when his girlfriend takes the whole scheme seriously. When Homeier disappears with Todd on his motor scooter, Cowan accuses Freeman of raising a kidnapper as a son and threatens to ruin Freeman in a business transaction. While all talk wildly, Crane finds and brings back the kids, thus endearing himself to all, particularly in the eyes of his mother-in-law. Bakewell shows his true colors by failing to live up to Brown's expectations of him in the emergency and Homeier's troubles prove not to have been in vain.

TAYLOR.



Yes, up – up – up over the greatest past hits and its own advanced-admission records, as REGULAR-PRICE-Conscious America flocks to see the prize of them all! Here's more sensational news to add to what you've already read, about—

Paramount's

UNCONQUERED

At Regular Prices*

SURPASSES ITS OWN SENSATIONAL ADVANCE-ADMISSION RUNS by 20% in Tampa, Florida; by 15% in Eau Claire, Wisconsin.

DOUBLES "BLUE SKIES" TAKE in Indiana, Pa.; tops its Christmas-New Year engagement in Covington, W. Va.; and in 3 days grosses 80% of "Skies'" 7 days in Eureka, Ore.

TOPS "WELCOME STRANGER" by 120% in Oil City, Pa.; by 60% in Orlando, Fla.; and in 6 days plays to 135% of "Stranger's" 11-day run in Klamath Falls, Ore.

PLAYS TO 160% OF "ROAD TO RIO" GROSS in Colorado Springs; 110% in Mattoon, Ill.; and 110% of "Road's" Christmas engagement in Rochester.

Gary Cooper • Paulette Goddard
Cecil B. DeMille's
UNCONQUERED
Color by Technicolor
with HOWARD *DaSilva* · BORIS *Karloff* · CECIL *Kellaway* · WARD *Bond*
Produced and Directed by CECIL B. DeMILLE
Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. • Based on the novel by Neil H. Swanson



*** Paramount's Unconquered at *Any* Price—**
with "Big Clock" breaking "Dear Ruth" records and great ones like "Emperor Waltz", "Dream Girl" and "So Evil My Love" coming right up!

'HATTER'S CASTLE' SOMBRE, DEPRESSING BRITISH DRAMA

Rates ● ● as dualler; slightly more in art spots

Paramount
90 Minutes
Robert Newton, James Mason, Deborah Kerr, Emlyn Williams, Enid Stamp-Taylor, Henry Oscar, Beatrice Varley, Anthony Bateman, June Holden, Brefni O'Rorke, George Merritt, Lawrence Hanray.
Directed by Lance Comfort.

"Hatter's Castle" was produced in England by I. Goldsmith for Paramount almost seven years ago. Banking on the new-found fame of James Mason and Deborah Kerr who were unknowns in America back in 1941, Paramount apparently feels that now the picture will have some boxoffice value here. We venture to say its appeal will be limited, for this unrelentingly sombre story of an egomaniac by A. J. Cronin is as depressing as a dirge. There is not a moment's relief from the gloom that pervades the entire film and most audiences will find it a fatiguing experience. The one hour and a-half running time makes it unsuitable for dualling, but wherever shown it should be coupled with a light comedy or musical. It offers an actor's field day for Robert Newton, who pulls out all the stops in his portrayal of a morbidly fascinating character. Miss Kerr and Mason handle their subordinate roles capably enough. Outstanding performances are the rule in the supporting cast.

EXPLOITATION: Feature Kerr and Mason on the marquee. Play up author A. J. Cronin. Catchline: "Their Love Was Shadowed by Another Man's Hate!"

Newton, arrogant, egocentric owner of a hat shop in a small Scottish town yearns to live like a nobleman in the castle-like home he has built and desires to make a genius of his young son. Having an affair with a mercenary barmaid, Enid Stamp-Taylor, Newton would just as well be rid of his sickly wife and he refuses to allow doctor James Mason to care for her. Mason silently loves Deborah Kerr, the hatter's daughter. Newton hires unscrupulous Emlyn Williams as a clerk in his store, not knowing that he is a former lover of his barmaid sweetheart. Williams sets about to undermine Newton's business. He also makes love to Deborah and compromises her. Later, when he is caught in the barmaid's apartment by Newton, Williams gets out of the tight spot by bluntly telling him of his relations with Deborah. Newton drives his daughter from the house and she disappears when Williams refuses to marry her. Newton causes his wife's death when he brings his girlfriend into their home, ostensibly as a housekeeper. His business, as well as his mind, failing, the barmaid quits him and the hatter is left with only his son. The boy is expelled from school when caught looking over examination questions and, fearful of his tyrannical father's wrath, he commits suicide. Newton, now wholly mad, sets fire to Hatter's Castle, making it a funeral pyre for himself and his son. Deborah returns to the town church for funeral services and learns that Mason still loves her.

BARTON.

'LIGHTNIN' IN THE FOREST' ROUTINE COPS-AND-ROBBERS STUFF

Rates ● ● as dualler for action spots and naborhoods

Republic
58 Minutes
Lynne Roberts, Donald Barry, Warren Douglas, Adrian Booth, Lucien Littlefield, Claire DuBrey, Roy Barcroft, Paul Harvey, Al Eben, Jerry Jerome, George Chandler, Eddie Dunn, Dale Van, Sickel, Bud Wolfe, Hank Worden.
Directed by George Blair.

Without any lightning or even a forest this unpretentious Republic quickie offers an hour of fair entertainment for the lower portion of the double bill. The story is not startling in its originality and has something vaguely to do with psychiatry, but hardly enough to scare off action fans, for it is plentifully supplied with flying fists and roaring guns. After a rather clumsy opening, director George Blair launches into the cops-and-robbers yarn with considerable pace and sprinkled the romantic episodes with easy humor, making it acceptable naborhood fare. Within the shallow confines of the script, the cast performs competently, notably Lynne Roberts as the irresponsible gal with a craving for excitement. Her psychiatrist is young Warren Douglas, who seems handier with his fists than with a diagnosis. Don Barry plays the gangster with the customary stock mannerisms. The production and photographic qualities are strictly run of the mill.

Lynne Roberts is the spoiled, scatterbrained niece of Judge Paul Harvey. He is fed up with her wild escapades and packs her off to a secluded mountain cabin to be cured by psychiatrist Warren Douglas. Their budding romance is interrupted by the arrival of gunman Donald Barry and his mob. The police surround the cabin to smoke the killer out with a hail of bullets. He tries to escape using the couple as hostages, but the young doctor knocks him out in a rough and tumble fist fight, while Lynne engages his moll, Adrian Booth, in a hair-pulling contest. When it's all over, Lynne presumably has experienced enough excitement for the rest of her life.

DAV.

'SPRING' AMBITIOUS RUSSIAN MUSICAL COMEDY SPECTACLE

Rates ● ● + in foreign film spots

Artkino
106 Minutes
Lubov Orlova, Nikolai Cherkassov, Nikolai Konovalov, Mikhail Sidorkin, Fenya Ranyevskaya.
Directed by Gregory Alexandrov.

The Russians have gone Hollywood in a big way. Here is a long and preposterous spectacle with all the tired cliches that our musicals have discarded — plus a "message." The back-stage story of Russian movie-makers, it presents a fabulous picture of modern Moscow, including behind-the-scenes activities of the Bolshoy Theatre Ballet and scenes of a Russian scientist conducting an experiment in a laboratory the size of Madison Square Garden. The star, Lubov Orlova, gets a terrific work-out. With the aid of trick photography, she plays a double part — that of a famous woman scientist, and a movie actress who is hired to portray her on the screen. She tap dances, sings jazz and opera and does a ballet number. It gets especially involved when Lubov, the scientist, masquerades as the actress and Lubov, the actress pretends to be the scientist. The production, written and directed by Gregory Alexandrov, boasts marvelous photography, huge settings and some heavy-handed humor. In Russia, it will probably be the equivalent of a "Gone With The Wind." Over here, it will be of interest to a narrow audience segment. English titling by Charles Clements promotes its intelligibility. It holds prestige value as the 1947 prize winner of the Venice Film Festival.

ABRAMS.

(More Reviews on Page 27)

Check Some FILM BULLETIN Reviews with your boxoffice grosses and you will find an amazing degree of

ACCURACY

IT ALL ADDS UP...

TO THE EXPLOITATION SMASH OF THE YEAR!

From Monogram



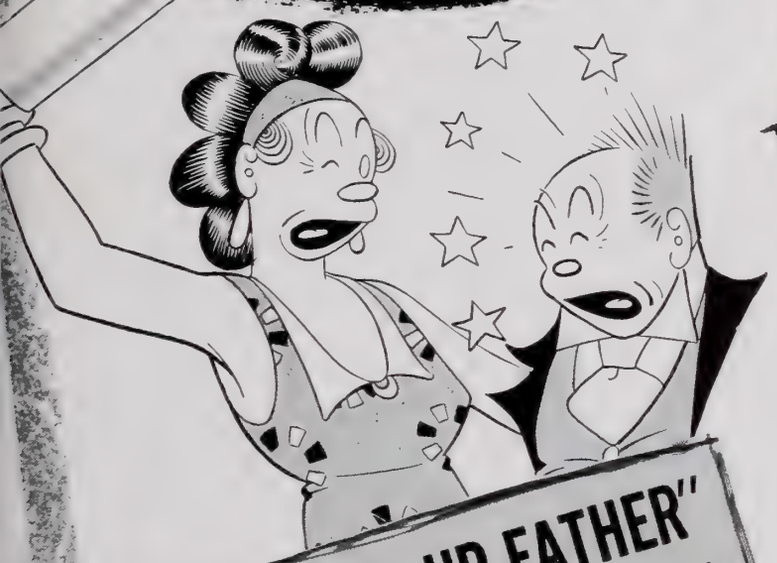
ARTHUR MURRAY

America's most famous dancing instructor with schools from coast-to-coast!



DALE CARNEGIE

Best-selling author of "How To Win Friends" and syndicated columnist!





SHEILAH GRAHAM

20 million follow her Hollywood news column and radio program!

"BRINGING UP FATHER"

George McManus' ever-popular comic strip sells Jiggs & Maggie daily to

60 MILLION READERS!

YOU GET THEM ALL IN...



Monogram's

JIGGS AND MAGGIE IN SOCIETY

Based on the original newspaper feature by George McManus

Copyrighted by King Features Syndicate

Starring **JOE YULE · RENIE RIANO**

with

WANDA McKAY · LEE BONNELL

A Barney Gerard Production

Produced by

BARNEY GERARD

Directed by

EDDIE CLINE

Short Subjects

By BARN

DURING HIS VISIT TO NEW YORK, Frank Capra discoursed at some length on the idea he has been long advocating, that the movie industry should engage in "research", just as other large industries do. The film moguls would do well to heed Capra's suggestion that they put a little of their profits into a program for the development of new talent. He would have promising directors, writers, actors, technicians experiment, rather than sit around and draw salaries doing nothing. Some talent inevitably would be discovered in this way.

THINGS ARE BEGINNING TO LOOK ROSY again for the color-process companies, who, because of manufacturing and raw material limitations, have been viewing the future through blue-tinted lenses. What with new facilities and the demand for color films greater than ever, multi-hued production faces the most affluent period in its history. Technicolor now has agreements for 48 features this year against 30 made in 1947. Cinecolor has capacity commitments for the next six months, with 12 rolling in the past two months. According to Cinecolor's last quarterly report, doubled business is indicated for the current fiscal year.

RUMORS ABOUT TOM CONNORS' next job were finally nailed down in their wild flight by an official announcement that the bushy-browed ex-20th-Fox sales head had incorporated Tom Connors Associates, an organization that will distribute advertising reels to theatremen. The first of a projected program of six or seven shorts annually, covering various industries, will be "New Tobacco Land," a one-reeler in color produced by Louis deRochemont. Deals are already being closed with exhibitors at the rate of $8.50 to $10 per thousand paid admissions. Although there is no evident sponsorship to "New Tobacco Land," the film, which is an exposition of tobacco making from planting of the innocent seed to the final packaging of the coffin nail, reportedly ends up with the green, white and gold of Liggett & Myers' Chesterfields.

THE CROWD ON BROADWAY WENT GA-GA over the gala benefit premiere of Enterprise-United Artists' "Arch of Triumph" last Monday (19th) night at the Globe, but the critics gave the film a poor send-off. White-tied and begowned celebrities from society, government, industry and the arts made their way down Klieg-lighted passages and lobbies to be flash-bulbed, televised and interviewed. From Hollywood came "Arch" stars Ingrid Bergman, Charles Boyer and Charles Laughton to head the galaxy of cinema luminaries. The producer-distributors were led by Enterprise head S. Charles Einfeld and UA prexy Grad Sears. Oh yes, the charity—that was sponsored by the American Overseas Aid-United Nations Appeal for Children and was richer by $15,000 after the spangled spectacle was over.

PUBLICITEERS OF WILLIAM GOLDMAN'S on-again, off-again Erlanger gave their campaign on "I Remember Mama" a new twist last week by switching the title to just plain "Mama." Newspaper ads and all other media used this brief title. They just want to see what effect a less posthumous-sounding title might have on the boxoffice and returned to the original handle after a week's test.

THE VITAL ROLE WHICH THE THEATRE can and does play in the community was pointed up by the special campaign theatres in the Rocky Mountain states have launched to raise an emergency fund of $50,000 for loans to home owners and small business men of Laramie, Wyoming. The town sustained a two million dollar loss when fire leveled 475 small businesses and several hundred homes. TOA president Ted R. Gamble has requested all of the organization's theatre members in Wyoming and neighboring states to cooperate in the project, which will include a special benefit show at the still-standing Laramie Auditorium with Eagle Lion's "The Noose Hangs High" as the attraction and possibly stars Abbott & Costello for a personal appearance.

IN DEFERENCE TO THE AMERICAN NEWSREEL companies' opposition to "paying for the privilege of filming news events, "J. Arthur Rank relinquished his exclusive rights to film the Olympic Games in England this summer. The British mogul huddled with representatives of the American Newsreel Association and reportedly arranged for American and British newsreels to share from a joint pool. There were no indications that this arrangement would have any bearing on JAR's plans to film the games in Technicolor to be made into a full-length feature for release in this country by Eagle-Lion.

ADDED VERIFICATION THAT "MESSAGE" films, when they are combined with entertainment, not only pay off at the box-office, but in good will as well, was received by Dore Schary and Jack L. Warner, studio chieftains at RKO and Warner Bros., respectively. Schary was awarded the Thomas Jefferson Prize for the Advancement of Democracy as the result of a nation-wide poll by the Council Against Intolerance in America. The citation extolled his "pioneering efforts in the use of motion pictures as a vital medium," singling out for mention "Farmer's Daughter," "Till the End of Time" and "Crossfire." The RKO studio topper will also receive, along with Dr. Albert Einstein and William L. Shirer, the 1948 One World Award for his contribution to films at special ceremonies at Carnegie Hall, April 27.

In Hollywood, Warner racked up two more civil honors, receiving a scroll of honor from the Uruguayan consul for himself and brother Harry in recognition of their "understanding of Pan American Principles" and their "kindness to the people of Uruguay." The second, an honorary membership in the Italian League to control cancer, was presented Warner by the Italian consul for his humanitarian contribution both in his capacity as screen executive and as a private citizen.

OF MEN AND THINGS

Y. Frank Freeman, Paramount studio topper, was voted president of the Academy Foundation, and Walter Wanger, vice-president, at the annual elections in Movietown . . . Arthur L. Mayer, Motion Picture Associates prexy, announced the board's decision to dub the MPA'S annual dinner at the Waldorf on May 21st "A Salute to the Will Rogers Memorial Hospital" and a sizeable cut of the tab will go to the Hospital fund . . . Funeral services for John J. Friedl, who succumbed April 12 to a cerebral hemorrhage after a long illness, were held Saturday, April 17, at Sioux City, Iowa. Friedl, president of Minnesota Amusement Co., Paramount affiliate, for ten years, had retired January, 1947, because of ill health...With Myrna Loy as its delegate, the film industry will put its prettiest foot forward at the UNESCO conference in 'Frisco, May 13-15 . . . Phil Gerard, former M-G-M publicist, has linked his services to Universal-International's publicity department. Paul Kamey moves up to Gerard's spot at Metro .

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Cohn's New Contract May Give Him Share of Profits

The Columbia studio is the place where contract troubles are the rule, rather than the exception. But it came as a bit of a shock to find that even big boss Harry Cohn, president and production chief, was having his troubles on that score.

Cohn's pact with the company expired last March and came up for renewal at a recent stockholders meeting in New York. The new deal provided for his salary of $3500 weekly, in addition to $500 per week for evpenses. This would have been OK with the stockholders, but the rub was a provision that would have granted Cohn an option to buy 75,000 shares of Columbia stock at $16 a share at any time during the next ten years. A group of shareholders got together and ganged up against this portion of the deal, causing Cohn to announce the "withdrawal" of the contract, although it was approved by a large majority of the stockholders.

It is now reported that the prexy will be given a pact calling for his present salary plus a share of the profits above a fixed figure. Meanwhile, Howard Hughes, who had been dickering with Floyd Odlum for five months on the purchase of the Odlum interests in RKO, was reported to be trying to buy control of Columbia. Harry Cohn only comment on the Hughes rumor was the ambiguous one that his stock was not for sale and wouldn't be until he said so. At any rate, the Cohn holdings would not give Hughes controlling interest in the company and he would have to pick up blocks from other large shareholders.

It seems obvious that Hughes is determined to get control of one of the major studios in town. This new negotiation at Columbia will probably see-saw as did the RKO deal and probably have the same end result.

JOLSON DEAL SET

As mentioned here last issue, when MGM discarded its plans for a Jolson story sequel, Columbia stepped in and Jolson has signed with this studio for the film. It is stated now that Larry Parks will not do the leading role, but that Jolson, himself, will portray the part. Sooner or later, the boys will have to agree that if there is to be a sequel to "The Jolson Story," the one chance of making it successfully will be to give Larry Parks the job.

The deal with Roberts Productions looked for so hopefully here is definitely off and the unit has gone back to the Enterprise fold. Too bad for Columbia.

EAGLE - LION

Young Expansion Program Promises Boom at Eagle-Lion

The Young Expansion Program, about which Studio Size-ups speculated in the last issue, will soon be under way. Bryan Foy's relinquishment of the production reins was the first step in that direction. Soon bossman Robert Young, himself, will have his fingers deep into affairs at this studio and a boom can be looked for in E-L's activities.

This program has started to move already. Last week, announcement was made that there will be no more deals for the production of cheap budgeted pictures in the $200,000 bracket. Those independent producers who have contracts to deliver such films to E-L will complete their commitments, but no new deals of that type will be made.

SEEK INDE UNITS

With Foy and Walter Wanger already in the fold as inde unit producers here, president Arthur B. Krim, who has taken over the job of executive production head, is scouting the field for other top production units to bolster the new setup. Hal Wallis, rumored leaving Paramount, is being wooed, and it is also reported that E-L will make peace with Edward Small.

For its own moderate-priced films, E-L has put Ben Stoloff in charge of production. This unit will take care of all the low-budget product the company feels it needs to round out its program. Meanwhile, there is a production lull here while Mr. Young fits all the pieces into their places for the new-style Eagle Lion.



PRODIGAL'S RETURN

William F. Rodgers (right), Metro sales head, welcomes home producer Hal Roach, with the pacting of a distribution deal for six streamline features in the next year. Roach originally produced the "Our Gang" shorts for M-G-M, as well as several features.

METRO-GOLDWYN-MAYER

Big All-Star Casts To Spike Coming Metro Films

The two pictures that got under way last week are examples A and B of Metro's new "Back To Showmanship" theme. "Words and Music," Arthur Freed's Techni'color production, boasts a strong name cast headed by Judy Garland, Mickey Rooney, June Allyson, Gene Kelly, Ann Miller, Cyd Charisse, Vera-Ellen (three top dancers), Janet Leigh, Ann Sothern,, Tom Drake, with Frank Sinatra, Perry Como, Van Johnson, Lena Horne, Lauritz Melchior and Xavier Cugat all pencilled in for "specialties." In the dramatic field, "Command Decision" boasts Gable, Walter Pidgeon, Van Johnson, Brian Donlevy, Charles Bickford Edward Arnold and John Hodiak.

This studio built to its success by developing new talent into top personalities and using them to brighten marquees. It may not be particularly progressive to revert to an old formula, but it is practical and profitable, which is, after all, the point of show business.

ROACH DEAL

One new venture here is the introduction of independent unit production. The deal with Hal Roach calls for six independent pictures, with Roach putting up all of his own money and Metro participating only on the releasing side. Other deals in this field include the one with Louis de Rochemont, one with Horizon Pictures (Sam Spiegel and John Huston), and one with Argosy Productions (John Ford and Merrian C. Cooper). The first from Argosy goes May 1 and will be shot in Technicolor; it is tagged "The Three Godfathers." Metro players will be used in the cast.

De Rochemont's first will be a documentary on Communism in America, based on a story being written now by Fulton Oursler for Reader's Digest. This one, purporting to be a true case history of a government worker who joined the party, is scheduled to be shot in Boston sometime in June. Other De Rochemont pictures will also be taken from the Reader's Digest backlog. Did somebody say "no propaganda in films", or were we just hearing voices?

GARBO MAY RETURN

Nobody knows for sure, of course, (nobody ever does) but it is being rumored that Greta Garbo is "really" coming back to pictures. This time, they tell us, George Cukor has convinced the actress that she and the camera can be reconciled. This seems not too incredible since Cukor is responsible for a number of the Garbo successes and she migh be biased in his favor.

With activity on the upswing here, the studio announced two more films set for early production. Pandro S. Berman will start shortly on "The Bride", with Robert Taylor and Ava Gardner co-starred. Leon Gordon is set with "Introduction to Sally," an English play, with Elizabeth Taylor and Peter Lawford in the leads.

MONOGRAM

Plan Increase In Allied Artists Films

President Steve Broidy found cause for optimism on his recent tour of exchange centers and this outfit has decided to up the number of Allied Artists pictures this year from 8 to 12. No detailed plans have been formulated as yet, but the additional four AA pictures will run in the "higher budget" class of from $400,000 to $1,000,000.

Exhibitors certainly will be happy to see an increase in better-class product from this company, but any picture bearing the Allied Artists label should be of real AA quality. Monogram product masquerading as something better would only cause resentment in exhibitor circles.

In addition to the new plans for Allied Artists, Broidy also announced five Monogram films to be released during May: "Sign of the Wolf," "Arizona Sunset," "Frontier Agent," "I Wouldn't Be In Your Shoes,,' and the Oscar-winning short, "Climbing The Matterhorn."'

THREE IN WORK

In work last week:—"The Babe Ruth Story" (William Bendix - Claire Trevor), "Triggerman" (Johnny Mack Brown - Virginia Carroll) and "The Mystery of the Golden Eye" (Roland Winters - Victor Sen Young).

STUDIO SIZE-UPS

PARAMOUNT

To Reap Harvest From 'Mama' and 'State of Union'

This studio continues to move at a slow and surprisingly cautious pace. While some of the other film plants are all hyped up about future prospects, Paramount, which showed the juiciest profits of any of the majors in the past couple of years, seems almost scared. Perhaps all of the cash is being used to buy up its stock.

The officials here might be content to ride along for the time being and reap the profits that will accrue to Paramount from two pictures to which this studio did not lay a hand. As a result of the deal where Liberty Films moved over here, Paramount acquired a 25 percent interest in "I Remember Mama", which RKO is releasing, and an 18 percent interest in "State of the Union", which M-G-M distributes. Paramount's take on these two films figures to come to about $2,000,000. Why bother producing!

TWO NEW STARTERS

Bob Hope's "Sorrowful Jones" finally got under way. It had been held up until a fem star was found. Lucille Ball was signed for $100.000 (a mighty fancy figure, gentlemen!) for the stint and the picture rolled.

Also rolling is Hal Wallis' last under his present contract. It is "The Accused" (Loretta Young - Robert Cummings). Wallis is still talking deal around town. He is reported to feel that his product did not get a fair shake in advertising or distribution from Paramount.

Bing Crosby will stay here for another ten years on a two-a-year pact, with the privilege of making one each year on the outside.

REPUBLIC

Pick-up in Activities Due Within Two Weeks

Although only one film, a serial, "Adventures of Frank and Jessie James," is in work here at the moment, the schedule for the weeks ahead is one of the busiest in the studio's history. Five films will go by the middle of May.

First will be John Auer's "Drums Along The Amazon" (Vera Ralston - Brian Aherne - George Brent.) Then comes a Roy Rogers Trucolor production, "Nightime in Nevada," to be followed in quick succession by "Son of God's Country" (Monte Hale) in Trucolor; "Marshall of Amarillo" and "The Far Outpost" (Rod Cameron - Ilona Massey) also in Trucolor.

RKO

Odlum Still Looking For Buyer of RKO Stock

Although the Odlum-Hughes deal fell through with a thud, the head of Atlas Corp. is still looking to make a deal on his RKO holdings and there are rumors of negotiations with someone else.

Odlum is reported to be willing to accept $10,000,000 for his 929,000 shares of stock. The Hughes offer was $9,000.000. Still in the picture as a possible buyer is David O. Selznick, although up to now Selznick has maintained that Odlum's price was too high.

Although Dick Powell's contract for one picture a year did not expire until July 4, the actor and the studio parted company last week. One of the reasons given was that RKO had no property ready for Powell. Another factor was that Powell found he was making more money on his outside deals than he was on his studio contract.

This studio, more and more, is turning away from the contract list and toward the policy of signing players for one picture deals. This plan grew out of the economy program president N. Peter Rathvon established about six months ago. Rathvon believes it is cheaper to buy name talent on single shots than to nurse along a heavy list of contract players. Even the stock players list has been cut to the bone and the talent department where young players were trained and coached for future roles has been entirely disbanded.

Economy is a good thing, but it too can be overdone and a studio like RKO, despite satisfactory independent deals, needs a foundation on which to build and young potentials are a prime part of such a foundation.

8 FEATURES TO START

Five RKO features are in course of editing. Eight start within the next seven weeks.

Editing: Sierra's Ingrid Bergman—starring "Joan of Arc;" Leo McCarey's Rainbow production, "Good Sam" (Gary Cooper-Ann Sheridan); "The Long Denial" (Maureen O'Hara-Melvyn Douglas); "The Boy With Green Hair," in Technicolor (Pat O'Brien-Robert Ryan-Barbara Hale), and "The Window," (Barbara Hale-Bobby Driscoll-Arthur Kennedy).

Scheduled for shooting: "Weep No More," (Joseph Cotten-Valli); "Interference," "A Bed of Roses," "Baltimore Escapade," "Bodyguard" (Lawrence Tierney), "Follow Me Quietly," and two Tim Holt westerns.

Vaudeville is coming back! In pictures, that is.

RKO has announced the start of shooting on "Variety Time," a potpourri of specialty acts and comedy sketches patterned after big-time vaudeville programs, with Jack Paar, popular radio comedian, as star and master of ceremonies.

Keynote of the program is comedy highlighted with dancing and musical acts.

Running seven reels, just under the footage of longer feature films, "Variety Time" will mark the first time that feature vaudeville acts have been combined into a complete variety show on the screen, with a star master of ceremonies welding the component parts together to provide a smooth and well-balanced continuity.

Included among the specialties in "Variety Time" will be Frankie Carle, his piano and band; comedy sketches by Leon Errol and Edgar Kennedy; dancing acts by the original Pat Rooney; Jessie and James; Harold and Lola, Lynn Royce and Vanya. It will have a comedy act between Jack Paar and Hans Conried, and Miguelita Valdez' Cuban novelty act, Babaloo.

In addition there will be clips from old-time silent films.



CONCENTRATION

Production and distribution problems seem far from the minds of this international gathering of film executives at the RKO Studio as they momentarily concentrate all their energies on the repast before them. The occasion was a studio luncheon for J. Arthur Rank hosted by RKO president, N. Peter Rathvon. The speakers' table finds, from left, Ned Depinet, Mr. Rank, Mr. Rathvon, Robert Benjamin and Dore Schary.

SRO

Selznick Buys Title For Ringling Circus Film

Except for the noise being made (and that is considerable) by Paul MacNamara's campaign on "Mr. Blandings Builds His Dream House," all continues quiet here. But that quiet is the typical Selznick dramatic approach which favors loud noises well-spaced between quiet intervals. Plans are being made quietly for the general release of "The Paradine Case" and "Portrait of Jenny" ((Jennifer Jones - Joseph Cotten) about which not a word has been heard, in September.

Typical of the Selznick drama sense is the announcement that broke "at midnight" in New York last week. Mr. Selznick is planning a Technicolor production called "The Greatest Show On Earth", based on the Ringling Brothers and Barnum and Bailey Circus. John Ringling North has been retained as technical adviser and the film will be shot next year. This one should be a lulu.

STUDIO SIZE-UPS

20th CENTURY-FOX

Zanuck Scolds Producers Who Bemoan Industry's Future

Darryl F. Zanuck took a wallop at the "scare boys" recently when he held forth against the negative attitude on motion pictures these days. The 20th production chief said that the depressing atmosphere started right here in Hollywood and has been permitted to spread throughout the country. He maintained that instead of forgetting the lush, easy days and setting the sights back to a good, normal period, some movie producers have thrown up their hands in despair and called the business dead or dying.

These prophets of doom, Zanuck contends, would do better to study what the public wants and provide it. There is still a market, he insists, for good films and the only people who have to worry are those who don't know how to produce good films.

Diversification of program is one of the answers, and it is in full play at Zanuck's studio. There is no denying that we have today a more selective public, but that, Zanuck believes, should be a challenge, not a reason for defeat.

STEADY PACE

With four of its own pictures continuing in production and one from the Sol Wurtzel unit starting, this studio is moving along at a steady pace. Continuing in work are: "Unfaithfully Yours" (Linda Darnell - Rex Harrison), "Road House" (Ida Lupino - Cornel Wilde), "Burlesque" (Betty Grable - Dan Dailey) and "That Wonderful Urge" (Tyrone Power - Gene Tierney. The Wurtzel programmer is titled "Big Dan" (Charles Russell - Virginia Christine).

SELTZER'S THIRD

As his third film for 20th Century-Fox release, Frank Seltzer has scheduled "West of Tomorrow," from the stage play, to go into production this week (April 26). Seltzer's deal with 20th calls for a minimum of three films to a maximum of six per year. He plans to fulfill the maximum this year.



CITATION

RKO studio chief Dore Schary holds the Thomas Jefferson Award for the Advancement of Democracy by the Council Against Intolerance in America. Schary received the award for his "pioneering efforts in the use of motion pictures as a vital medium."

UNITED ARTISTS

Decision By Enterprise On Releasing Plans Soon

Within the next few weeks a decision will be made by Enterprise and United Artists will know whether or not it is to have this promising new production unit's future product. The present Enterprise—UA pact calls for seven films. Three have been released, "Arch of Triumph" is No. 4, "Four Faces West" (Joel McCrea) is No. 5, "So This Is New York" (Henry Morgan), No. 6 and "Tennessee's Partner" (McCrea), coming in late summer will be No. 7. Beyond that is a big question mark in future Ent—UA relations.

THREE IN WORK

In addition to "No Minor Vices" two others are shooting here: Benedict Bogeaus' "All's Well" (Dorothy Lamour-Charles Laughton) and James Nasser's "An Innocent Affair" (Madeleine Carroll-Fred MacMurray).

Edward Small has signed a two-picture deal here. Small will make "War Path" and "Leather Stocking Tales", both with Gearge Montgomery in the starring role: Th.ese films scheduled to go sometime during the summer will be turned out at around $600,000 a piece.

Polan Banks-National Pictures' first of five pictures for UA goes into work here June 15. The film is tagged "Share My Heart" and is budgeted at $800,000. No casting has been set yet.

BISCHOFF TO AUSTRALIA

Sam Bischoff has elected to make a film in Australia for UA release using money now frozen by the Australian government which belongs to UA. As the deal stands now, the film will be partially financed by the Australian government and partly by UA's frozen funds. Bischoff said, before he left for Honolulu last week, that he already has his story selected and he is signing Andre de Toth to direct the film. This is the first venture of its kind and Hollywood producers will be eying it skeptically. If it works, it may be the answer to the problem of frozen funds for many other companies.

UNIVERSAL-INTERNAT'L

Variety Is Aim of Future Production Here

With five pictures in production and 14 in preparation, this company is putting into action its plans for turning out a flow of product aimed to combat slumping boxoffice. And variety is the keynote.

U-I is facing the facts on the new era of picture making and they are well on their way to a solid era of business. They have made the necessary adjustments on economies and are aiming at achieving the widest possible degree of variety (everything from "Letter From An Unknown Woman"—sheer melodrama, to "Mr. Peabody and the Mermaid" — sheer fantasy), gauged to catch all kinds of audiences.

The five films in work include two new starters: "Larceny" (John Payne-Joan Caulfield) and "The Countess of Monte Cristo" (Sonja Henie-Michael Kirby). Continuing are: "Kiss The Blood of My Hands" (Joan Fontaine-Burt Lancaster), "Washington Girl" (Deanna Durbin-Edmond O'Brien) and "Rogues Regiment" (Dick Powell-Marta Toren).

"Kiss The Blood Off My Hands" is due for a title switch.

WARNER BROS.

More Programmers to Come from Warner Studio

Very little is being said at the Warner studio about the group of program pictures being produced by Saul Elkins, but it becomes increasingly evident that these low-budgeters will make up a large portion of this company's future product. Perhaps they will turn out better than some of WB's recent costlier failures.

Currently shooting in the programmer category is "Smart Money" (Virginia Mayo-Zachary Scott).

Another new starter this week is "Silver Lining," the Technicolor musical based on the life of Marilyn Miller, with June Haver in the lead. Ray Bolger and Gordon MacRae carry the male roles.

EDELMAN BACK HERE

Louis F. Edelman, who left a production berth here two years ago is back now on a new five-year contract. This studio has suffered a steady loss in top producers during the past several years and the signing of Edelman is seen as a move to strengthen the weakened production roster. 1948 has to be a better year for this company, product and pofit-wise, and the executives are trying to line up the manpower necessary.

Milton Sperling, head of United States Pictures, has set his production schedule for 1948-49 and it calls for four pictures which will cost about $6,000,000 to make. First to go will be "Distant Drums" with Joel McCrea starred. Production starts May 17. Lauren Bacall was suspended for refusing to go into "The Girl from Jones Beach." The studio said the actress felt she was entitled to a vacation; Miss Bacall is reported to have said that she isn't the bathing beauty type and doesn't look well in a bathing suit. Take your choice. Virginia Mayo was handed the role "Baby" turned down.



SELZNICK AND SAWDUST

Two titans of show business, David O. Selznick (right) and John Ringling North, president of Ringling Bros., Barnum and Bailey Circuses, complete a deal for "The Greatest Show on Earth" to be made into a Technicolor film by Selznick.

INDEPENDENTS

FILM CLASSICS

Only one in production here: "Miraculous Journey" (Rory Calhoun-Virginia Grey).

SREEN GUILD

Although there is no production here at the moment, this unit has set plans to launch an ambitious program within the next two months. Robert Lippert announced last week that his company will turn out at least fifteen more films before the end of the year.

This was one of the companies that was forced into a corner when the banks clamped down on loans to indies during the British tax skirmish. But Lippert says the problems are all licked now and the way ahead is clear for picture making.

EXPLOITATION PICTURE

SELL EXOTIC CHARACTERS of 'CASBAH'

Intrigue...Romance...Mystery...Music — these are the wares "Casbah" offers on the exploitation mart. Enough to warm the cockles of any movie merchant's heart, but see what other trimmings this ballyhoo bundle boasts:

—Exotic and fascinating characters like Yvonne de Carlo as Inez, a bewitching wildcat who, if she loves a man, will keep him or kill him; Tony Martin as Pepe Le Moko, slippery, chameleon-like jewel thief, hunted by all police — loved by all women; Peter Lorre as Slimane, crafty, cunning stalker who will stop at nothing to trap his prey; and Gaby, played by the lovely Swedish import, Marta Toren — too beautiful to resist, fatal to touch.

—The title "Casbah," forbidden quarter of Algiers, where saints and sinners, thieves and rogues, romance and intrigue, all flourish in the myriad holes and hideaways.

—Throbbing music, excitingly delivered by Tony Martin, whose sultry voice gives off the Harold Arlen-Leo Robin hit songs, "What's Good About Goodbye," "It Was Written in the Stars" and "Hurray for Love," while Yvonne de Carlo renders a sock number. "For Every Man There's a Woman." And the noted Katherine Dunham troupe to give pulsing thrills to the dance scenes.

—A story chock-full of drama, romance and suspense, climaxed by a woman's betrayal of the man she loves.

Additional ammunition has been supplied by U-I's exploiteers, under the direction of John Joseph and Maurice Bergman, in a series of eye-stopping ads, publicity and exploitips. Particularly worthy of the theatreman's attention is a group of special 8 x 10 advertising stills of the key art used in the pressbook ad campaign. Making full use of the film's glamour and excitement, they are ideal for constructing lobbies, fronts and special ads.

SELL SONGS, SONGS SELL

The songs in "Casbah" have sock titles and three, at least, are potential Hit Parade candidates. They offer a fertile selling field. "For Every Man There's a Woman," "What's Good About Goodbye" and "It Was Written in the Stars" have been waxed by the five top recording companies — Columbia, Victor, Decca, Capitol and MGM, with such names as Benny Goodman, Frank Sinatra, Dinah Shore, Dick Haymes, Jo Stafford, Hoagy Carmichael, Johnny Mercer, and, of course, Tony Martin.

Dics jockeys should be supplied with the recordings, with the film's title and the theatre receiving appropriate credits. The exhibitor should also play the discs over the public address system during intermissions and before and after shows.

Done well in advance of the opening, patrons will become familair with the songs, which will serve not only to entertain them but will plug the picture.



DeCARLO



MARTIN



LORRE



TOREN

STREET BALLYS

Spectacular street ballyhoos that would draw attention and publicity far beyond their small cost are naturals. One swell stunt suggested by the pressbook involves a sedan chair, typifying the locale of the picture, occupied by a lovely attired in Oriental dress. Posters and lettering on the drapes would advertise the title, theatre and playdate.

With a little ingenuity, an ordinary stretcher can be rigged with long poles and carried by two or four men, or a hospital type stretcher with wheels can be suitably camouflaged to serve the same purpose.

Another street bally would have six maidens, garbed in Algerian style, walk down the main streets, together, each one bearing one letter of the title on her back.

SNIPE LINE

"Come with me to the Casbah" has become a national by-word after its continued use over the years by entertainers. Thus it provides a catching phrase for sniping and stenciling.

The phrase could be put to good, and inexpensive, use as an ad in the Personals column, signed "Pepe Le Moke," theatre and date.

TIE-INS

U-I has arranged tie-ins with Stetson Hats and Nissy Parfums which put the title over. Stetson has created a "Casbah" ladies hat and the 500 Stetson retail outlets have available stills of Yvonne de Carlo wearing the hat. The still can be tied in with the theatre and date in newspaper ads and store windows.

Nissy has created Casbah Cologne which will be carried in department stores and cosmetic shops. Stills showing Miss de Carlo applying the perfume and mats and window cards are available from the manufacturer, 5 E. 16th St., NYC.

Co-op ads can be arranged with department stores and specialty shops featuring the "Casbah" motif. Articles lending themselves to this type of promotion include dresses, hats, lingerie, and costume jewelry.

FREE TRANSCRIPTION

For radio use, the U-I Radio Transcription Dept. has for the asking a record with nine announcements, ranging from one minute to ten seconds. The spots employ top actors and announcers, music and sound effects.





CASBAH . . . Forbidden Quarter of Algiers!

This, again, is the story of Pepe Le Moko, fabulous, elusive jewel thief who rules over Algiers' forbidden, mysterious quarter — the Casbah. His romance with a French enchantress and her subsequent betrayal of Pepe to a hail of police bullets is powerful dramatic meat. But no less important in the film's scheme is the music, which includes four songs by tunesmiths Harold Arlen and Leo Robin, and Katherine Dunham's famous dance troupe.

The stars also have been carefully chosen. None can doubt the visual appeal of Yvonne de Carlo, the throaty talents of Tony Martin and the chilling effectiveness of Peter Lorre. Completing the quartet is a striking newcomer, Marta Toren. This young lady was imported by Universal-International from the famed Royal Dramatic Academy of Stockholm, alma mater of Garbo and Bergman. She has the role that launched Hedy Lamarr in "Algiers," earlier movie version of the same novel.

"Casbah" was made for U-I by Marston Productions which is Tony Martin's first personal producing enterprise.

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

TRADE ADVERTISING

Allied I. T. O. of Eastern Penna.

There is no industry in America which can hold a candle to the motion picture business when it comes to doing downright queer things. Everyone knows that the real spark in the motion picture business is furnished by advertising, publicity and exploitation.

The advertising that the producer-distributors do in the trade journals is vital to arouse the interest of the exhibitors. Their advertising—directed to the public—is a necessary part of the industry's appeal for support of its product. Most important, the advertising that the exhibitor does frequently means the difference between the success and failure of a lot of pictures.

Oh, for a return to the glorious days of Harry Reichenbach and his contemporaries, when pictures were really advertised and publicized, and when penny-wise and pound-foolish economy was not the ruling passion. There would have been no need for a SPECIAL CAMPAIGN to tell the public that the popular priced motion picture is the public's best entertainment. There would have been no reason to wait until the business went into a tailspin and the boxoffice skidded before a general advertising campaign was started.

American business builds on the principle that confidence in a product is usually measured by advertising support of this product. How can the distributors expect the exhibitors to really sell the product if they themselves do not pre-sell it? Do the distributors expect exhibitors to carry the whole load? Are exhibitors expected to spend more money for advertising when the distributors are cutting down all along the line—in trade papers, in direct advertising to the public, and in cooperative ads with the exhibitors? You figure it out!

PUBLIC RELATIONS "?"

Allied Theatres of Michigan

Much has been written in recent issues of the trade papers regarding a new spurt of public relations. This subject is as old as the industy itself. The biggest job of public relations has been done by the Johnstone office, which has ultimately resulted in bigger building up of the producer and the stars. Although the exhibitor has received some consideration in these efforts, the final results are usually in favor of the producers:

The truth of the matter, as we see it, is that by far the exhibitor and his screen is of greater importance than has ever been made known in these public relation spurts. The exhibitor is the liaison officer, as it were, between the industry and the general public. He is the person who receives either the criticisms or the commendations for the quality of product he exhibits on his screen, and it may be noted in passing that *the* criticisms have far out-distanced the commendations.

It may be that the motion picture associations realize the above contention and are instituting this new spurt of public relations to overcome those criticisms.

The time has long passed when an expert, should he desire to call himself that, can kid the public that they are getting something for nothing. The public, in general, is becoming the greatest group of merchandisers the country has ever known. They are testing the quality of everything they pay for, whether it is food, clothing, housing or even motion picture entertainment.

With high quality product, produced according to the conditions in various communities, the producer need not spend his time on a public relations job. The product will speak, and speak loudly, for itself. We feel that if the time and money spent on a huge public relations job which will, and you know it will, benefit only the producers were turned into added efforts to produce more acceptable pictures, the public, the exhibitor, yes, the entire industry, would benefit.

Your office has just completed a plan of public relations for you. We will go into the highways and byways and reveal to the public the importance of the theatre and its owner to the community life. We will not use high-priced speakers and publicity; we will provide ways and means whereby the local exhibitor can do this for himself. There will be no high-pressure campaign to sell anyone anything, except the value of the service the exhibitor is rendering to his public.

We will definitely establish in the minds of the people that the theatres are American institutions, operated by Americans for the purpose of furthering the American way of life.

WHO KILLED LEWIS BILL?

Allied Rocky Mt. Independent Theatres

The Lewis Bill was knifed in the back by the TOA. The Bill would have eliminated ASCAP's power to levy a seat tax on theatres and instead would have made the producers foot the bill.

That issue was enough to make the TOA spring into action *in defense of the producer-distributors.* The TOA apeared at the congressional hearing in Washington and flatly said that the ASCAP seat tax on theatres *should remain in force.* They succeeded in confusing the issue so completely that the House Committee reported unfavorably on the Bill.

Everything is not lost yet. The Lewis Bill may possibly still get a hearing. But it's got one strike on it now and that was caused by the TOA.

The TOA is owned and controlled by the producer-distributors through their affiliated theatres who belong to the TOA. Obviously the producer-distributors want you to continue to have to pay a seat tax since they get most of that money back through the ownership of ASCAP.

The misguided independent exhibitors who have joined the TOA have a right to ask their organization why it wants to continue the seat tax. It will be a very embarrassing question.

WATCH THEM BRITISHERS!

Associated Theatre Owners of Indiana

Mr. Trueman T. Rembusch, President
Associated Theatre Owners of Indiana, Inc.
Indianapolis, Indiana

Dear Sonny:

Thet there Rank feller and all thet talk about the piture fellers not bein able to get their money out of that British Isles sure had me confused. Now the reason I'm a writin is thet I talked to a English piture feller when I was in St. Petersburg, Florida with Ma on a vacation. He tole me thet the reason for the hullaballo was thet the American piture fellers had tried to hold up thet there Mr. Rank on piture prices and thet Mr. Rank stands in perty good with them there English politicians. So them boys just tole them American producers they couldn't take their money out. This here English Exhibitor says it was just a case of horse tradin actual and when the film prices got right thet there Johnston feller and Rank get together and made a film deal just like any salesman and piture show operator. Then too they give that Rank feller some kind of a college degree and course he liked thet.

Now Son you be careful when you buy any them there English pitures cause they can sure keep people away from the piture theatre. Them drummers is gonna try and make you buy em for it seems thet every dollar them drummers get out of us they get to take a dollar out of England. Careful now boy.

So long,
ABNER POPPIN
Little Theatre
Pin Hook, Indiana

QUITE A SHOW!

Here's a darb! the de luxe, first run Missouri Theatre in St. Louis recently played the following double feature:

CARY AND THE BISHOP'S WIFE
SCUDDA HOO, SCUDDA HAY

Ask both your Fox and RKO salesmen about this one. Can YOU buy these two pictures at terms so that you could double them? If the salesmen want additional information tell them that the Missouri Theatre played that show during the week of March 16.

—E. Penna. Allied

AN AROUSED PUBLIC

Allied I. T. O. of Iowa-Nebraska

We think that the need for better public relations in this industry is a fact no one can deny. We've sunk to a new low, and it's later than we think! But the best public relations—and showmanship—will be wasted if they aren't back by better pictures. The kindest thing that could be said for the sad product we've been getting from Hollywood these last 2 years is to call them "Borderline" pictures. Hollywood can make better pictures; they proved that during the 20% cancellation days. And they better do it again or more fat salaries will be cut! The public is aroused, and when the public is aroused even the Washington politicos take heed! And there, we may add, is the Hub of American Democracy. When the people—you and me—think and act, and only then, things get better, quick!

Leo F. Wolcott

BUNDLES FOR BRITAIN

Allied T. O. of the Gulf States

As an outgrowth of the recent tax settlement with England, the American market will be expected to absorb a greater number of English pictures (particularly the chosen people, independent exhibitors). If a few of the pictures that the writer has seen recently are like HATTER'S CASTLE, I would imagine and recommend that it would be better for you to make up a purse and label it "Purse for Britain" rather than burden your patrons. Be caeful—STOP, LOOK and CHECK befoe signing for foreign made pictures.

—MAURICE J. ARTIGUES

Cut in Color Processing Time Predicted By Bernhard

Cinecolor films will soon be available in exchanges in the same amount of time it takes black-and-white films to reach the distribution outlets. The stepped-up processing will bring the color print from the laboratory to the exchange in 45 days, or half the present processing time. These facts were revealed last week by Joseph Bernhard, recently named president of Cinecolor Corp.

Cinecolor's output will also be increased in volume, rising from 15 last year to 20 in 1948 and a projected 30 for 1949. Bernhard predicted that 70 per cent of Hollywood's pictures will be made in color within three years.

He disclosed that Cinecolor is considering opening a plant in London to take advantage of the U.S.-British film agreement.

Film Classics, also headed by Bernhard, will lead the field in this color process, with six features scheduled this year. Originally a reissue outfit, FC is developing ito a distributor of new pictures, with five in the vaults and another quintet set for completion by September.



CINECOLOR'S BERNHARD
Sees color prints in 45 days

DeMille Loses Fight Against Union Assessment

Cecil B. DeMille's single-handed battle against a union's power for special assessment has come to a dead end judicially.

The fight began two years ago when DeMille refused to pay a $1 special assessment by the American Federation of Radio Artists to back the union's campaign for a closed shop (later defeated in the Calif. legislature) and was expelled from AFRA, forcing him to relinquish his $100,000 per year job on Lux Radio Theatre. Last week, the U. S. Supreme Court denied his appeal for review of a ruling by the Calif. Supreme Court upholding the union.

The veteran producer will now shift his fight to the legislative arena. He is scheduled to testify before the House labor committee next month.

TO RE-ISSUE 'CRUSADES'

DeMille was in the news also earlier in the week with the announcement by Charles M. Reagan, Paramount v.p. distribution chief, that DeMille had decided to re-release "The Crusades" on the strength of its timeliness, considering the focus of attention of Palestine. Originally released in 1935, the film cost $2,000,000. Its production today, the announcement declared, would be prohibitive under present costs levels. Following a promotional campaign, "The Crusades" will be released in June.





"QUOTES"

What the Newspaper Critics Say About New Films

'Winter Meeting' Meets Cool Response

Ya-ta-ta, yatata, yatata is the verdict of New York newspaper critics about Warners' "Winter Meeting" latest Bette Davis opus. Too much talk, very little story and no action makes Bette a dull girl, they complain.

Bos Crowther, in the Times, cites the "endless lines of completely tedious dialogue," advocates as suitable punishment for scriptwriter Catherine Turney that she be compelled to sit through the film "about twenty-five or thirty times—which is the number of times you are likely to feel you've sat through it when you've seen it once."

"Four fiction characters, all of them irritating, two excessively disagreeable and the other two plain dull, talk Winter Meeting to a standstill," says PM's Cecelia Ager of this "bleak and bloodless affair."

Her long soliloquoys" will be a field day for ardent admirers of the peculiar style of art fice Miss Davis has substituted for her spontaneous talents of some years ago," states Alton Cook, World-Telegram, but suggests that she "go back to playing movie roles instead of telling long stories."

Though told with "intelligence and dignity," reports the Post's Archer Winsten, "an ineffectively large proportion is told, not acted out." He finds it "best suited to the irreducible 'old guard' of Davis fans."

A "whopping role" goes to waste because "there is no structural framework" on which to drape it, says Howard Barnes in the Herald Tribune. "It does not lead to very satisfying entertainment," he rules.

"Dreary, dull, tasteless, motionless, confused, downright offensive" is the Sun's Eileen Creelman's choice of adjectives on the film; Rose Pelswick, Journal-American, is a bit kinder, terming it "a series of lengthy discussions and wordy reminiscences."

"SCUDDA-HOO! SCUDDA-HAY!"

TWENTIETH CENTURY-FOX

"To the average patron . . . it is questionable whether these mules will have quite the same fascination as previous beasts seen on Fox's model farms . . . Generally fake-bucolic film."—CROWTHER, N. Y. TIMES.

"Technicolored concoction of mule-lore and simple down-on-the-farm hoke . . . Aims but to please, and not to grapple with the verities."—AGER, PM.

"Good . . . Emotionally expert plotting with picture-making to match . . . Not a picture that amounts to much . . . But it's one that can be enjoyed fully by the young and giddy, the old and weary and middle-aged folk."—WINSTEN, N. Y. POST.

"Well seasoned with cinematic laughs and cinematic tears, well placed, well photographed."—CREELMAN, N. Y. SUN.

"In pleasant Technicolor . . . Builds up a few scenes of farm-yard drama . . . Scanty on the entertainment side."—BARNES, N. Y. HERALD TRIBUNE.

"For people who like good shots of honestly sweaty farm activity with sentimental tears dripping as heavily as the perspiration."—COOK, N. Y. WORLD TELEGRAM.

"Leisurely, amiable yarn of farm life."—PELSWICK, N. Y. JOURNAL AMERICAN.

"MAN OF EVIL"

UNITED ARTISTS

"These stereopticon slides make a very ordinary film drama, a sort of serial dragged out as long as possible."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Antiquated and ponderous melodrama." — PRYOR, N. Y. TIMES.

"Lurid theatrics . . . Dull stuff."—CREELMAN, N. Y. SUN.

"Elaborately stilted Victoria poppycock."—AGER, P. M.

"Never did a radio serial queen have as absurdly lugubrious a time of it as does this picture's long-suffering heroine . . . Victim of a cruel fate and a heavy-handed script." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Only reason for shipping it over here now is the presence of James Mason in one of the minor roles."—COOK, N. Y. WORLD TELEGRAM.

"Fair . . . Stems from a period when British films were better seen than heard. Thereafter it doesn't matter much whether the film is old or young; it's bad in any case."—WINSTEN, N. Y. POST.

"SAIGON"

PARAMOUNT

"Super-silly moonshine, more to be laughed at than esteemed . . . Pretty sorry film . . . Mr. Ladd is restricted from doing very much in the sock-and bust-'em line."—CROWTHER, N. Y. TIMES.

"Before it is too late and unpleasant implications become attached to Ladd's name, let's hope his bosses change their minds about his flair for inadequate scripts."—COOK, N. Y. WORLD TELEGRAM.

"Pale little tale of dark doings."—PIHODNA, N. Y. HERALD TRIBUNE.

"Imagine a Crosby-Hope-Lamour *Road* to spoof. Strike out Crosby-Hope-Lamour, put in Ladd and Lake, tell 'em to play it straight. It comes out 'Saigon.' "—AGER, PM.

"Best of the recent Ladd films . . . It is all in the Ladd style, and his fans will enjoy it."—CREELMAN, N. Y. SUN.

"Such pulp-fiction melodramatics calls for swiftness of pace and inventiveness of incident, two details omitted in 'Saigon,' which moves very leisurely through its contrived paces."—PELSWICK, N. Y. JOURNAL AMERICAN.

'BLACK BART'

UNIVERSAL-INTERNATIONAL

"Fair plus...Pictures of the west that look so much like colored picture postal cards of the west...Not only do you have to look at the Winter Garden's pictures, you have to listen to them, too. What they have to say, shouldn't take anybody's time, not even a ten-year-old boy's. He's heard it all before over and over again in about every western movie he has ever seen."—RICE, N. Y. POST.

"Everybody knows, except a western afflicted by it, that talk slows up a western, and mush talk stops it dead. With such relentless interruptions, 'Black Bart' is hard put to keep the proper gallop to its rootin'-tootin'-shootin' finish."—AGER, PM.

"A mild Far Western...Mild because Yvonne De Carlo tempers the gun play... In this case, Technicolor aids rather than hinders a film play. The effect is generally restful, sometimes so restful, since there is hardly any shooting, that you are likely to doze off."—BARNES, N. Y. HERALD-TRIBUNE.

"A fairly standard horse opera that's been given some romantic interludes as well as pretty Technicolor photography...Although conversation frequently gets in the way of action, the film moves amiably enough through its boots-and-saddles paces." —

"A lot of good actors have been assigned to run through this nonsense, but they cannot aid it much ..This variety of western is even more preposterous than its more masculine counterpart." — COOK, N. Y. WORLD-TELEGRAM.

"As obvious as it is hackneyed. But who cares? This is an action picture and of that there is plenty, topped off by a blazing climax."—PRYOR, N. Y. TIMES.

CLASSIFIED

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

Your Service — Our Responsibility

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
LOcust 7-4823

THEATRE MANAGERS and OWNERS

we thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

HIGHWAY EXPRESS LINES, Inc.

236 N. 23rd St., Philadelphia 3
1239 Vine St., Phila. 7
LOcust 4-0100

Member National Film Carriers

'SHAGGY' DOG STORY QUICKIE IN COLOR

Rates ● ● as dualler for naborhoods and rural houses

Paramount
72 Minutes.
Brenda Joyce, George Nokes, Robert Shayne, Ralph Sanford, Jody Gilbert, Ian McDonald, Alex Frazer, Dan White, "Shaggy."
Directed by Robert Emmett Tansey.

The hero of this opus is a dog — just a short-legged mutt without the handsome profile of a "Lassie," but still an engaging trouper. Around the canine talents of "Shaggy" Pine and Thomas have concocted a quickie about the wide open spaces on a sheep ranch that is attractively mounted in Cinecolor and holds enough heart appeal and action to please juveniles and rural patrons. Naborhood houses will find it a fair supporting feature. It stresses the devotion between "Shaggy" and his young master, George Nokes, and the complications which ensue when the boy's father, Bob Shayne, brings home his new bride, Brenda Joyce. The menace is a vicious mountain lion, providing an exciting fight sequence. The principals seem a little embarrassed by the banality of the lines they have to read and the pace lags a bit in spots, but, by quickie standards, it is a very neat job. Superior camera work by Ellis Carter helps put it over.

When sheep rancher, Bob Shayne, brings his bride, Brenda Joyce, home from the city, she is not at all welcome to eight-year-old George Nokes. He resents her even more when he notices her aversion to animals. To win his affection, she makes friends with his pet raccoon, but when it is accidentally poisoned, he holds her responsible. Meanwhile his dog, "Shaggy," is night prowling with his wolf lady friend and gets accused of sheep killing. When Shayne tries to shoot him, the boy and the dog both take off to the hills. Joyce goes to find them and when she sprains her ankle, they are all stranded at the mercy of the savage, sheep-killing mountain lion. Shaggy fights off the beast until Shayne's timely bullet. Final episode has all discords settled and Shaggy proudly presents his half-breed puppies.

DAV.

'CALIFORNIA FIREBRAND' BALLADS AND BULLETS IN MONTE HALE SERIES

Rates ● ● + for Western houses

Republic
63 Minutes
Monte Hale, Adrian Booth, Paul Hurst, Alice Tyrell, Tristram Coffin, LeToy Mason, Douglas Evans, Sarah Edwards, Daniel M. Sheridan, Duke York, Lanny Rees, Foy Willing and The Riders of the Purple Sage.
Directed by Philip Ford.

Embellished in flashy Trucolor, this singing, shooting yarn is one of the slickest jobs from the Republic ranch and will be popular fare for western fans. It presents the intrepid Monte Hale warbling ballads, shooting down villains and making eyes at the gal from a safe distance. And the gal is Adrian Booth, looking pretty as can be under the color camera. Grizzled Paul Hurst is his garrulous partner, and Dan Sheridan makes a very tough-looking hombre. Alice Tyrell and Foy Willing with his Riders of the Purple Sage add some hoe-down harmonizing, smoothly interpolated into the fast-moving action. The plot requires some concentration to keep track of all the villainous skulduggery, but it doesn't matter much when the guns start to blaze. Philip Ford directed at a snappy pace, combining the music and gunsmoke with a few laughs here and there.

On the trail, Monte and his pal, Paul Hurst, find a wounded gunman, "Gunsmoke" Lowry by name. Monte swipes his guns and identification and rides into town where the crooked mayor makes him the Marshal. While seeking evidence for the murder of his uncle, he carries out some nasty chores for the mayor and his gang, such as serving a dispossess notice on Adrian Booth and her family. When the real "Gunsmoke" arrives, there is a lot of shooting, riding and dare-devil escapes. Monte and his friends ambush the villains and permanently end their careers with flying lead. And Monte is still fancy-free to ride forth to his next adventure.

YORK.

'DIE FLEDERMAUS' GERMAN STRAUSS OPERETTA IN COLOR

Rates ● ● as dualler in arty houses

Artkino
96 Minutes
Marte Harell, Johannes Heesters, Willi Dohm, Hans Brausewetter, Dorit Kreysler, Willi Fritsch, Joseph Egger, Siegfried Breuer.
Directed by Geza von Bolvary.

Out of the DEFA studios in the Russian zone of occupied Germany comes this new film version of the perennial operetta favorite, "The Bat." Its gay, frivolous goings-on may offer a pleasant escape from the problems of these parlous days. But this film is extremely limited in its exhibition value. It won't be fully appreciated by an audience that doesn't understand German or isn't devoted to the operetta tradition. The English titles by Charles Clement are adequate. The director, Geza von Bolvary, may be known here by his pre-war "Two Hearts in Waltz Time." This picture is quite a fancy affair, with lavish costumes and contains several big and schmaltzy production numbers. It is photographed in Agfacolor, which compares favorably with our own processes, except that with every change of set-up, there is a disconcerting change of color balance. The dubbed singing is frequently out of synch.

ABRAMS.

ADVENTURE STORMS ACROSS THE SCREEN...ABLAZE WITH COLOR!



"SMUGGLERS" STORMS THE NATION'S BOX OFFICE FOR TOP GROSSES!

PRODUCTION & RELEASE RECORD

APRIL 26, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production. (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (45)	In Production (2)
Serials	Completed (3)	In Production (0)
Westerns	Completed (16)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Wrangler, The (C)	Tufts-Britton	4-12			
COMPLETED — 1947-48 —					
Adventures in Silverado (75)	Bishop-Henry	11-10	3-25		
Big Sombrero, The	Autry-Verdugo	8-18			
Details under title: A Little Spanish Town					
Best Man Wins	Lachman-Lee	12-22	5-6		
Black Arrow, The	Hayward-Blair	5-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie in the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Reward	Singleton-Lake	9-29			
Details under title: Blondie's Night Out					
Brick Bradford	Richmond-Johnson	10-27	12-18		
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble (66)	Baxter-Cheirel	8-4	11-27		3-15
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Eternal Melody, The	Kiern a Ecgerth	11-10			
Fuller Brush Man, The	Skelton-Blair	10-27			
Gallant Blade (C)	Parks-Chapman	12-8			
Glamour Girl (68)	Krupa-Reed	9-1	1-16		
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble (94)	Tone-Blair	5-26	1-48		2-2
Details under title: Cowbie Take					
I Surrender Dear	Jean-Street	3-1			
It Had To Be You (98)	Rogers-Wilde	5-26	12-47		1-5
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The (87)	Hayworth-Welles	10-14	5-48		
Last Days of Boot Hill, The (56)	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Let's Fall In Love	Lamour-Ameche	1-19			
Lone Wolf In London, The (68)	Mohr-Saunders	5-26	11-13		
Loves of Carmen, The	Hayworth-Ford	11-24			
Lulu Belle	Lamour-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou (66)	Lowery-Barton	9-15	1-23		
Mating of Millie, The (87)	Ford-Keyes	7-7	4-28		3-29
My Dog Rusty (67)	Donaldson-Doran	11-24	4-8		
Phantom Valley (53)	Starrett-Burnette	8-4	2-19		
Port Said (69)	Bishop-Henry	12-22	4-15		
Prince of Thieves (72)	Hall-Morison	5-12	1-48		2-16
Relentless (93)	Young-Chapman	12-9	2-48		
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of The Whistler, The (63)	Duane-Aubert	10-27	3-18		
Rose of Santa Rosa (65)	Hot Shots	9-1	12-25		
Rusty Leads the Way	Donaldson-Moffett	3-1			
Details under title: Rusty Takes a Walk					
Sign of the Ram, The (84)	Peters-Knox	8-4	3-48		3-15
Singin' Spurs	Hoosier Hot Shots				
Six Gun Law (54)	Starrett-Saunders	7-7	1-9		
Sea Hound, The (Serial)	Crabbe-Blake	5-26	9-4		
Song of Idaho (66)	Vincent-Grant	10-27	3-30		
Strawberry Roan, The	Autry-Henry	7-7			
Superman (Serial)	Alyn-Neil	2-16			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Sweetheart of the Blues	Jean-Ford	3-15			
Swordsman, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Granger (Serial)	Stevens-Stewart	8-4	4-1		
Texas Sandman	Vincent-Hot Shots	3-29			
Thunderbolt	Foster-Bishop	2-16			
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell-Hasso	12-9	2-48		3-15
Trapped by Boston Blackie (67)	Kerr's-Lane	12-22	5-13		
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora (55)	Starrett-Burnette	9-29	3-25		
Whirlwind Raiders (54)	Starrett-Saunders	9-15	5-13		
Winner Take Nothing	Mitchell-Nigh	3-15			
Woman from Tangier, The (66)	Jergens-Dunne	9-29	2-12		

EAGLE-LION

1947-48 Features	Completed (33)	In Production (0)
Westerns	Completed (6)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1947-48 —					
Adventures of Casanova (83)	deCordova-Nash	5-12	2-7	812	2-2
Black Hills (58)	Dean-Ates	5-12	10-27		
Blonde Savage (61)	Sherwood-Ericson	7-7	11-22	807	10-13
Born To Fight	Brady-Shaw	3-15			
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20	803	9-29
Canon City	Brady-Meade	3-29			
Check Your Guns (55)	Dean-Gates	7-7	1-24	853	12-8
Close-up	Baxter-Gilmore	12-22			
Corpse Steps, The (62)	Ryan-Fraser	1-5	4-24	820	
Enchanted Valley (C) (77)	Curtis-Gwynne	9-1	3-27	817	3-29
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven (71)	Erwin-Farrell	8-4	1-17	810	1-5
It's Maldew	Switzer-Whalen	5-12			
Hollow Triumph	Henreid-Bennett	2-16			
Lady At Midnight	Denning-Lee	3-15			
Let's Live A Little	Lamarr-Cummings	3-1			
Linda Be Good (67)	Hubbard-Knox	7-21	1-3	808	10-27
Love From A Stranger (81)	Sidney-Hodiak	3-17	11-15	806	12-8
Man from Texas (71)	Craig-Bari	5-26	10-18	815	4-12
Details under title: A Texas Story					
Mickey (C)	Butler-Goodwin	11-10			
Noose Hangs High, The (77)	Abbott-Costello	11-24	4-27	819	4-12
Northwest Stampede	Leslie-Craig	7-21	1-17		
Details under title: Wild Conquest					
October Man, The (91)	Mills-Greenwood	Foreign	3-20	816	3-29
Open Secret (70)	Ireland-Randolph	9-1	2-15	813	2-16
Q of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10			
Pampas	Mitchell-Long	12-22			
Raw Deal	O'Keefe-Trevor	11-24			
Details under title: Corkscrew Alley					
Return of Rin-Tin-Tin, The (V) (65)	Rin Tin Tin-Woods	9-16	11-1	804	12-8
Ruthless (104)	Scott-Lynn	9-1	4-3	818	3-29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich-Wayne	Reissue	3-27	848	
Shadow Valley (58)	Dean-Ates		11-29	852	12-22
Shed No Tears	Ford-Vincent	3-1			
Smugglers, The (85)	Redgrave-Kent	Foreign	1-31	811	2-2
Spiritualist, The	Bey-Bari	1-19			
Sutter's Gold (93)	Arnold	Reissue	3-27	849	
T-Men (91)	O'Keefe	7-21	1-10	809	12-22
Take My Life (85)	Gynt-Williams	Foreign	2-28	814	
Tomorrow You Die	Ireland-Ryan	5-12			
Tornado Range (56)	Dean-Holt	9-1	2-21	854	
Whispering City (92)	Lukas-Dantine	11-15		805	11-24

FILM CLASSICS

1947-48 Features	Completed (5)	In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Miraculous Journey	Calhoun-Grey	4-12			
COMPLETED					
Argyle Secrets	Gargan-Lord	5-7			
Blonde Ice	Paige-Brooks	3-1	5-20		
Devil's Cargo	Calvert-Hudson	4-1			
Money Madness	Rafferty-Beaumont	4-15			
Sofia (C)	Raymond-Morison	3-29			

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (34)	In Production (3)

NEW PRODUCTIONS

WORDS AND MUSIC (T)
Musical—Started April 12
Cast: Judy Garland, Mickey Rooney, June Allyson, Vera-Ellen, Cyd Charisse, Marshall Thompson, Tom Drake, Perry Como, Ann Sothern, Janet Leigh, Gene Kelly, Ann Miller, Lena Horne, Mel Torme, Dee Turnell.
Director: Norman Taurog Producer: Arthur Freed
Story: The life and career of Richard Rodgers and Larry Hart.

COMMAND DECISION
Drama—Started April 14
Cast: Clark Gable, Walter Pidgeon, Van Johnson, Brian Donlevy, Charles Bickford, John Hodiak, Edward Arnold, Clinton Sundberg, Marshall Thompson, Cameron Mitchell.
Director: Sam Wood Producer: Sidney Franklin
Story: From the Broadway play about a general who insisted on bombing industrial centers against opposition from his fellow officers.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Julia Misbehaves	Garson-Pidgeon	1-19	Aug		
Three Musketeers (T)	Turner-Kelly	2-16			
— 1947-48 —					
Alias The Gentleman (74)	Beery-Patrick	5-13	Mar	818	2-16
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept	803	2-17
B. F's Daughter	Stanwyck-Heflin	8-6	Apr	820	
Big City, The (103)	O'Brien-Murphy	10-27	June		3-29

Bride Goes Wild, The (98)	Johnson-Allyson	7-7	Mar	819	3-15
Details under title: Virtuous						
Cass Timberlane (119)	Tracy-Turner	5-12	Jan	813	11-10
Date With Judy, A	Beery-Powell	1-5	July		
Desire Me (91)	Garson-Hart	4-1	Oct		9-29
Details under title: A Woman of My Own						
Easter Parade	Astaire-Garland	12-8	July		
Gone With the Wind (T)	Gable-Leigh	Reissue			
Good News (T) (95)		3-31	Dec	810	12-22
Green Dolphin Street	Turner-Heflin	9-30		811	
Details under title: The Personal Touch						
High Wall, The	Taylor-Totter	7-7	Feb	815	
Homecoming (113)	Gable-Turner	9-15	May		4-12
If Winter Comes (97)	Pidgeon-Kerr	6-9	Jan	814	1-5
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec	809	10-27
Luxury Liner (T)	Brent-Gifford	9-1			
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Master of Lassie	Gwenn-Leigh	9-29			
Details under title: Hills of Home						
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21
On An Island With You	Williams-Lawford	6-23	June		
Pirate, The (T) (102)	Garland-Kelly	3-3	May		4-12
Search, The (105)	Clift-MacMahon				4-12
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4
Summer Holiday	Rooney-DeHaven	7-8	Apr	821	
Southern Yankee	Skelton-Dahl	2-2	Aug		
State Of The Union (120)	Tracy-Hepburn	10-13	Apr		3-29
Tenth Avenue Angel (76)	O'Brien-Murphy	4-1	Feb	816	1-19
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov	808	10-13
Three Daring Daughters (T) (115)	MacDonald-Iturbi	11-25	Mar	817	2-16
Details under title: The Birds and the Bees						
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4
Details under title: Ballerina						

MONOGRAM

1947-48 Features	Completed (20)	In Production (2)
Westerns	Completed (8)	In Production (0)

NEW PRODUCTIONS

MYSTERY OF THE GOLDEN EYE

Mystery Drama—Started April 21

Cast: Roland Winters, Victor Sen Young, Mantan Moreland, Tim Ryan, Lee Tung Foo.

Director: William Beaudine Producer: James S. Burkett

Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Babe Ruth Story, The	Bendix-Trevor	3-20			

COMPLETED — 1947-48 —

Angels' Alley	Gorcey-Gray	11-24	3-21		
Released originally under title: When Strangers Marry					
Arizona Sunset	Wakely-Holt	5-9			
Betrayed (66)	Mitchum-Hunter	Reissue	12-27	4706	
Campus Sleuth	Stewart-Preisser	12-8	4-18		
Crossed Trails	Brown-Hatton	4-11		4755	
Dooks of New Orleans (70)	Winters-Young	11-24	4-4		
Fighting Mad (75)	Errol-Kirkwood	9-15	2-7	4703	
Details under title: A Palooka Named Joe					
French Leave	Cooper-Coogan	2-2	4-25		
Details under title: Kilroy On Deck					
Frontier Agent	Brown-Hatton	5-16			
High Tide (72)	Castle-Knox	2-16	5-23		
I Wouldn't Be in Your Shoes	Castle-Knox	2-16			
Jiggs and Maggie In Society (66)	Yule-Riano	9-29	1-10	4704	
Jinx Money	Gorcey-Caldwell	1-19			
Joe Palooka In the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703	9-15
Michael O'Halloran	Roberts-Beckett	4-12			
Oklahoma Blues	Wakeley-Belmont	1-19	3-28		
Overland Trails (58)	Brown-Belmont	11-24	1-31	4751	
Perilous Waters (66)	Castle-Long	9-1	2-14	4707	
Rocky (76)	McDowall-Barrier	8-18	3-7	4705	
Rose of the Rio Grande (60)	Carroll-Movita	Reissue	3-14	4710	
Shanghai Chest, The	Winters-Best	2-16			
Details under title: Murder by Alphabet					
Sign of the Wolf	Whalen-Bradley	Reissue	5-2	4711	
Smart Politics (68)	Preisser-Stewart	9-15	1-3	627	1-5
Song of The Drifter (53)	Wakely-Coles	11-10	1-17	686	
Stage Struck	Long-Richmond	3-15			
Thunder On the Range	Brown-Hatton	2 2	3-28		
Triggerman	Brown-Hatten				

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-DeMille	12-23	9-16	2	7-21
Dude Goes West, The	Albert-Storm	12-8	5-30	8	
Details under title: The Tenderfoot					
Gangster, The (86)	Sullivan-Belita	2-17	11-22	3	11-10
Haunted, The (85)	Belita-Foster	4-14	4-7	6	
It Happened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Panhandle (84)	Cameron-Downs	9-29	2-22	5	
Smart Woman (90)	Bennett-Ahorne	10-27	4-30	7	
Song of My Heart (89)	Sundstrom-Long	2-3	1-31	4	11-24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features	Completed (34)	In Production (4)

NEW PRODUCTIONS

SORROWFUL JONES

Comedy—Started April 7

Cast: Bob Hope, Lucille Ball, Mary Jayne Saunders.

Director: Sidney Lanfield Producer: Robert Welch

Story: Re-make of the Runyon "Marker" story about a tough race track character with a heart of gold.

THE ACCUSED

Drama—Started April 12

Cast: Loretta Young, Robert Cummings, Wendell Corey, Douglas Dick.

Director: William Dieterle Producer: Hal Wallis

Story: A female psychology professor gets involved in the murder of one of her students.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Great Gatsby, The	Ladd-Field	3-29			
Tatlock Millions	Hendrix-Lund	4-12			

COMPLETED — 1947-48 —

Abigail, Dear Heart	Rains-Hendrix	2-2			
Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8-18
Alberquerque (C) (90)	Scott-Britton	3-3	2-20	4709	2-2
Beyond Glory (82)	Ladd-Reed	9-29	9-3	4726	
Details under title: The Long, Grey Line					
Big Clock, The (95)	Milland-O'Sullivan	3-17	4-9	4713	2-2
Big Town After Dark (70)	Reed-Brooks	5-26	12-12	4706	11-24
Big Town Scandal (62)	Reed-Brooks	6-23	7-30	4722	
Caged Fury (61)	Denning-Ryan	9-29	3-5	4711	3-1
Connecticut Yankee, A (T)	Crosby-Fleming	6-24	7-2	4720	
Disaster	Denning-Marshall	2-16			
Dream Girl (86)	Hutton-Carey	5-12	7-23	4721	
Emperor Waltz, The (T) (106)	Crosby-Fontaine	6-24	7-2	4720	
Foreign Affair, A	Arthur-Lund-Dietrich	12-22	8 20	4724	
Golden Earrings (95)	Milland-Dietrich	8-19	10 31	4 03	5-1
Hatter's Castle (105)	Mason-Kerr	Foreign	6-18	4718	
Hazard (95)	Goddard-Carey	11-10	5-28	4716	3-29
I Walk Alone (99)	Lancaster-Scott	12-23	1-16	4708	12-22
Details under title: Deadlock					
Isn't It Romantic	Lake-DeWolfe	3-1			
Mr. Reckless (66)	Eythe-Britton	11-10	3-26	4712	3-1
Details under title: Hard To Kill					
My Own True Love	Douglas-Calvert	7-7			
Night Has A Thousand Eyes	Robinson-Russell	7-7			
Paleface, The (T)	Hope-Russell	8-18			
Road To Rio (100)	Crosby-Hope	1-6	12-25	4707	11-24
Shaggy (C) (72)	Joyce-Shayne	6-11		4717	
Saigon (94)	Ladd-Lake	12-9	3-12	4710	2-16
'Sainted' Sisters, The (89)	Lake-Caulfield	10-27	4-30	4715	3-15
So Evil My Love (100)	Milland-Todd	5-26	8-6	4723	
Sorry, Wrong Number	Stanwyck-Lancaster	2-2			
Speed To Spare (57)	Arlen-Rogers	10-27	5-14	4715	3-1
Unconquered (T) (146)	Cooper-Goddard	8-19	4-2	4705	9-29
Waterfront At Midnight (64)	Gargan-Hughes	12-8	6-25	4719	
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-18

REALART

RELEASE CHART

— 1947-48 —

REISSUE

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland-Eilers			736	
Argentine Nights (73)	Ritz Bros.-Andrews Sis.		Mar	5013	
Black Cat, The (72)	Ladd-Rathbone		Oct	1129	
Black Friday (71)	Karloff-Lugosi		Oct	1046	
Buteh Minds the Baby (77)	Bruce-Crawford		Nov	1217	
Captive Wild Woman (60)	Carradine-Ankers		Apr	1290	
Drums of the Congo (61)	Erwin-Munson		Apr	1210	
Ex-Champ (72)	McLaglen-Brown			926	
Ghost of Frankenstein (67)	Chaney-Ankers		Jan	1212	
Give Us Wings (62)	L.T. Guys-D.E. Kids			1095	
Green Hell (87)	Fairbanks-Bennett		Dec	1017	
Hellzapoppin (87)	Olsen-Johnson		Mar	6046	
Invisible Man, The (71)	Rains-Stuart		Dec	623	
Invisible Man Returns (81)	Price-Hardwicke		Dec	1029	
Lady From Cheyenne (89)	Young-Preston		Sept	1121	
Lady In a Jam (85)	Dunne-Knowles		Sept	1208	
Little Tough Guy (83)	L.T. Guys-D.E. Kids		Mar	917	
Little Tough Guys In Society (73)	Little Tough Guys		Mar	929	
Magnificent Brute (78)	McLaglen-Barnes		Apr	796	
Model Wife (78)	Blondell-Powell			1124	
Mummy's Ghost (65)	Chaney-Carradine		Feb	1344	
Mummy's Tomb (61)	Foran-Chaney		Feb	1246	
Pittsburgh (91)	Wayne-Dietrich-Scott		Dec	1270	
Sea Spoilers (63)	Wayne-Grey		Apr	361	
Sin Town (74)	Bennett-Crawford		Jan	1266	
Son of Dracula (80)	Chaney-Allbritton		Jan	1295	
Storm, The (78)	Bickford-Foster		Feb	924	
Tight Shoes (69)	Crawford-Gwynne		Nov	1139	
When Tomorrow Comes (92)	Dunne-Boyer			948	
You're Not So Tough (71)	L.T.Guys-D.E.Kids			1063	

REPUBLIC

1947-48 Features	Completed (21)	In Production (0)
Westerns	Completed (8)	In Production (0)
Serials	Completed (2)	In Production (1)

NEW PRODUCTIONS

ADVENTURES OF FRANK & JESSE JAMES

Serial (12)—Started April 5

Cast: Clayton Moore, Noel Neill, Steve Darell.

Directors: Yakima Canutt, Fred Brannon

Producer: Franklyn Adreon

Story: Incident in the life of the famous brothers when they make a train vanish.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Backfire	Lydon-Collier	3-29			
Bandits of Dark Canyon	Lane Waller		12-15	752	
Bill and Coo (Tr.) (61)	Burton's Birds		3-28	728	
Blue Lady, The	Carroll Mara	4-12			
Bold Frontiersman	Lane-Waller	12-22	4-15	754	
Details under title: Cimarron Trails					
California Firebrand	Hale-Booth	10-13	4-1	614	
Campus Honeymoon	Crane-Wilde	10-13	2-1	703	
Carson City Raiders	Lane-Waller	2-16	5-13	755	
Dangers of the Canadian Mounted (Serial)	Bannon-Belmont	10-27	4-24	792	
Daredevils of the Sky	Livingston-Clark	3-11			
Eyes of Texas, The (T)	Rogers-Roberts	4-12			
G-Men Never Forget (Serial)	Moore-Ames	8-4	1-31	791	
Gallant Legion, The	Elliott-Booth	1-5			
Heart of Virginia	Martin-Lowery	12-22	4-25	707	
I, Jane Doe	Hussey-Carroll	11-24			
Inside Story, The (87)	Hunt-Lundigan	9-15	3-14	705	3-23
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature		12-20	761	
King of the Gamblers	Wright-Martin		5-10	703	
Lightnin' in the Forest	Roberts-Douglas	12-8	3-25	706	
Macbeth	Welles-Nolan	7-7			
Madonna of The Desert	Castle-Roberts	11-10	2-23	704	
Main Street Kid, The	Pearce-Martin	9-29	1-1	701	
Moonrise	Clark-Russell	1-5			
Oklahoma Badlands	Lane-Coles	11-24	2-22	753	
Old Los Angeles	Elliott-McLeod	10-13	4-25	708	
Red Pony, The (T)	Loy-Mitchum	6-9			
Secret Service Investigator	Bridges-Roberts	2-16			
Slippy McGee	Barry-Evans	9-1	1-15	702	
Thrill Man, The	Hayden-Roberts	3-15			
Train to Alcatraz	Barry-Martin	3-1			
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.)	Rogers-Frazee	11-24	5-1		
Wild Frontier, The	Lane-Holt	5-12	10-1	751	10-13

RKO RADIO

1948 Features **Completed (27)** **In Production (1)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Blood On The Moon	Mitchum-Bel Geddes	3-1			

COMPLETED —— 1947-48 ——

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd-Karloff	4-14		809	11-24
Night Song (102)	Andrews-Oberon	4-14		806	11-24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Holt-Leslie	8-4		808	11-24

BLOCK NO. THREE

If You Knew Susie (90)	Dunne-Homolka	6-9			3-15
Western Heritage (60)	Holt-Leslie				2-16

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt-Leslie	11-10			4-12
Tarzan and the Mermaids (68)	Weissmuller-Joyce	8-4			4-12

BLOCK NO. FIVE

Berlin Express	Oberon-Ryan	9-1			
Fighting Father Dunne	O'Brien-Dell	3-31			
Guns of Hate	Holt-Leslie	12-22			
Your Red Wagon	O'Donnell-Granger	7-7			

NOT DESIGNATED

Boy With Green Hair (T)	O'Brien-Ryan				
Good Sam	Cooper-Sheridan	8-18			
Indian Summer	Knox-Sothern				
Joan of Arc	Bergman-Ferrer	10-13			
Le Silence Est D'or	Chevalier-Derrier	Foreign			
Long Denial, The	O'Hara-Douglas	3-1			
Miracle of The Bells, The (118)	MacMurray-Valli	8-4			3-15
Mr. Joseph Young of Africa	Johnson-Armstrong	1-5			
Mystery In Mexico	Lundigan-White	10-13			
Pearl, The (77)	Marques-Armendariz	Foreign			3-15
Race Street	Raft-Maxwell	9-1			
Rachel and the Stranger	Young-Holden	9-1			
Details under title: Rachel					
Return of the Badman	Scott-White				
Roughshod	Sterling-Grahame	7-7			
Station West	Powell-Greer				
Tycoon (T)	Wayne-Day	2-3			9-8
Under Arizona Skies	Holt-Leslie	9-1			
Velvet Touch, The	Russell-Genn	10-13			
Window, The	Hale-Kennedy	11-24			

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25		862	6-9
Mourning Becomes Electra (172)	Russell-Redgrave	4-14			11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Maye	4-29		851	7-21
Song is Born, A (T)	Kaye-Maye	8-4			
Details under title: That's Life					

REISSUES

Bambi (70)	Disney Cartoon Feature	2-1			
Gun Law (60)	O'Brien-Dehman	10-3			
Border G-Man (60)	O'Brien-Johnston	11-14			
Lawless Valley (60)	O'Brien-Sutton	1-30			
Painted Desert (60)	O'Brien-Johnston	12-19			
Trouble In Sundown (60)	O'Brien-Whitley	3-2			

SCREEN GUILD

1947-48 Features **Completed (9)** **In Production (0)**

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle in Harlem (71)	Stepin Fetchit	2-28	X-3		
Road to the Big House (72)	Ethelon-Doran		12-27	4706	
Prairie, The (80)	Aubert-Baxter		3-13	4705	
Trail of the Mounties (42)	Hayden-Holt	9-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt		12-13	4707	

SELZNICK—S.R.O.

Features **Completed (5)** **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel In the Sun (T) (138)	Jones-Cotten	3-19	4-9		4-14
Intermezzo (70)	Bergman-Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant-Loy	10-13	7-1		3-29
Paradine Case, The (132)	Todd-Peck	12-23			1-19
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1948 Features **Completed (27)** **In Production (5)**

NEW PRODUCTIONS

BIG DAN

Comedy-Drama—Started April 12

Cast: Charles Russell, Virginia Christine, Gary Gray, John Ridgeley, James Burke, Konstantin Shayne, William Stelling, "Flame" (a dog).

Director: James Tinling Producer: Sol M. Wurtzel

Story: A retired Paratroop dog discovers German spies in locale of Army research plant.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Burlesque (T)	Grable-Dailey	4-12			
Road House	Lupino-Wilde	4-12			
That Wonderful Urge	Power-Tierney	4-12			
Unfaithfully Yours	Harrison-Darnell	3-1			

—— 1947-48 ——

Anna Karenina	Leigh-Richardson	Foreign	May		
Apartment for Peggy	Crain-Holden	1-19			
Call Northside 777 (111)	Stewart-Walker	10-13	Feb	805	2-2
Captain From Castile (T) (140)	Powers-Peters	12-9	Jan	801	12-8
Challenge, The (68)	Conway-Vincent	11-24	Mar	807	2-16
Counterfeiters, The	Sutton-Merrick		May		
Creeper, The		3-29			
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec	731	12-8
Deep Waters	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct	729	9-29
Fury at Furnace Creek (88)	Mature-Gray	9-15	May		4-26
Details under title: Ballad of Furnace Creek					
Gay Intruder, The	Emery-Gwa	3-15			
Gentleman's Agreement (118)	Peck-McGuire	6-9	Mar	806	11-24
Give My Regards to Broadway (T)	Guild-Dailey	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Ideal Husband, An (T) (96)	Goddard-Wilding		Mar	809	3-29
Iron Curtain, The	Andrews-Tierney	12-8	May		
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Let's Live Again (67)	Emery-Brooks	11-24	Apr	813	
Martin Rome	Mature-Conti	1-5			
Details under title: The Chair for Martin Rome					
Meet Me at Dawn (89)	Eythe-Court		Apr	812	3-29
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730	10-13
Scudda Hoo! Scudda Hay! (T) (95)	Haver-McCallister	3-17	Apr	811	3-15
Shamrock Touch	Power-Baxter	2-16			
Details under title: For Fear of Little Men					
Sitting Pretty (84)	Young-O'Hara	11-10	Apr	810	3-29
Snake Pit, The	deHavilland-Genn	8-4			
Street With No Name, The	Stevens-Lawrence	1-5			
Tender Years, The (81)	Brown-Hutchinson	9-1	Jan	803	12-8
That Lady In Ermine (T)	Grable-Fairbanks	11-10			
Details under title: This Is the Moment					
Thirteen Lead Soldiers (66)	Conway-Wescott	12-22	Apr	814	
Thunder in the Valley (T) (103)	Garner-McCallister	7-22	Nov		
Rev. under title: Bob, Son of Battle					
Walls of Jericho	Wilde-Darnell	11-10			
You Were Meant for Me (91)	Crain-Dailey	9-15	Feb	802	2-2

REISSUES

Drums Along the Mohawk (103)	Colbert-Fonda		Oct	741	
Grapes of Wrath (128)	Fonda-Darnell		Dec	745	
How Green Was My Valley (118)	Pidgeon-O'Hara		Sept	727	
Mark of Zorro (93)	Power-Darnell		Oct	740	
Swamp Water (90)	Brennan-Huston		Sept	728	
Tobacco Road (84)	Tierney-Andrews		Dec	744	

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier-Cowan	12-22	May			4-12
Crimson Key (76)	Taylor-Dowling	3-31	July	722		7-7
Dangerous Years, The (62)	Halop-Todd		Feb	804		12-22
Fighting Back	Langton-Rogers	3-29				
Half-Past Midnight (69)	Taylor-Knudsen	11-24	Mar	808		2-16
Invisible Wall, The (73)	Castle-Christine	6-9	Oct	732		10-13
Roses Are Red (67)	Castle-Knudsen	6-23	Dec	734		11-10
Second Chance (62)	Taylor-Currie		Sept	726		7-21

UNITED ARTISTS

1947-48 Features — **Completed (29)** — **In Production (4)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

NO MINOR VOICES

Romantic Comedy—Started April 4

Cast: Dana Andrews, Lilli Palmer, Norman Lloyd.

Director: Lewis Milestone — Producer: Lewis Milestone

Story: A married couple, pediatricians, run into a zany artist who stirs up their placid lives.

RELEASE CHART

—— 1947-48 ——

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
An Innocent Affair	Carroll-MacMurray	3-29	Nas		
Outpost in Morocco	Raft-Tamiroff		Eis		
All's Well That Ends Well	Montgomery-Lamour		Bog		

COMPLETED

Angry God	Parla-Ortega					
Arch of Triumph (120)	Bergman-Boyer	7-22	3-48	Ent		
Body and Soul (104)	Garfield-Palmer	1-20	1147	Ent		8-18
Christmas Eve (90)	Raft-Blondell	12-9	9-47	Hs		11-10
Dead Don't Dream	Boyd-Brooks	8-4		BB		
False Paradise	Boyd-Brooks	9-1		BB		
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD		4-29
Heppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB		5-12
Intrigue (90)	Raft-Havoc	5-12	12-47	Hs		1-5
Kings of the Olympics	Documentary		5-48			
Laff Time (C)	Olsen-Jannsen	9-30		Re		
Details under Misc. Independents Chart						
Mad Wednesday (80)	Lloyd-Walburn	10-1		Stg		3-3
Rev. under title: Sin of Harold Diddlebock						
Man of Evil (90)	Mason-Calvert	For		D		4-12
Montana Mike (97)	Cummings-Donlevy	12-23	9-47	Neb		8-4
Details under title: Heaven Only Knows						
On Our Merry Way	All-Star	8-5	11-47	Bog-Mor		
Details under title: A Miracle Can Happen						
Personal Column	Sanders-Ball	11-11	7-25	Smg		7-21
Details under title: Personal Column						
Pitfall, The	Powell-Scott	2-2				
Red River	Wayne-Clift	9-30		Hks		
Roosevelt Story (80)	Documentary	11-47		U-L		7-7
Silent Conflict	Boyd-Brooks	7-21		BB		
Siren of Atlantis	Montez-Aumont	3-3	3-48	Neb		
Details under title: Atlantis						
Sleep My Love (97)	Colbert-Cummings	6-9		Ri		1-19
So This Is New York	Morgan-Vallee	10-13		Ent		
Strange Gamble	Boyd-Clyde	9-1		BB		
Texas, Brooklyn, and Heaven	Madison-Lynn	2-16				
Time of Your Life, The	Cagney-Bendix	5-26		Cgy		
Vendetta	DeGeorge-Brooks	8-19		Hgs		
Vicious Circle	Conrad Nagle	5-48				
Wanted!	McCrea-Dee	5-48				

UNIVERSAL-INTERNATIONAL

1947-48 Features — **Completed (36)** — **In Production (5)**

NEW PRODUCTIONS

LARCENY

Drama—Started April 12

Cast: John Payne, Joan Caulfield, Dan Duryea, Shelley Winters, Richard Rober.

Director: George Sherman — Producer: Leonard Goldstone

Story: A confidence man in a small town racket ring gets involved with two women.

COUNTESS OF MONTE CRISTO

Romantic Comedy—Started April 13

Cast: Sonja Henie, Michael Kirby, Olga San Juan, Peter Von Zerneck, Freddie Trenkler.

Director: Andrew Stone — Producer: John Beck

Story: The usual Henie romance on ice.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Kiss The Blood Off My Hands	Lancaster-Fontaine	3-29			
Rogues Regiment	Powell-Toren	4-12			
Washington Girl	Durbin-O'Brien	4-12			

—— 1947-48 ——

Abbott & Costello Meet Frankenstein	Abbott-Costello	2-16				
All My Sons (94)	Robinson-Christians	10-13				4-12
Another Part of The Forest	March-Blyth	11-10	June			
Are You With It (90)	O'Connor-San Juan	11-24	May			
Beware of Pity (102)	Palmer-Lieven	For				11-10
Black Bart (T) (80)	DeCarlo-Duryea	6-23	Apr			3-15
Details under title: Adventures of Black Bart						
Bush Christmas (70)	Rafferty-Fernside	For				12-8
Casbah (94)	DeCarlo-Martin	10-27	Apr			
Captain Boycott (92)	Donat-Granger	For	Jan	652		12-8
Dear Murderer (90)	Portman Gynt	For	May			
Double Life, A (105)	Colman-Hasso	6-23	Mar			1-19
Details under title: Imagination						
Exile, The (95)	Fairbanks-Montez	5-12	Nov	630		10 27
Foudin' Fussin' and Fightin'	O'Connor-Main	3-1				
Details under title: The Wonderful Race at Rimrock						
Holiday Camp (97)	Robson-Price	For				2-16
Hungry Hill (92)	Lockwood-Price	For				10-27
Jassy (96)	Lakewood-Price	For	Mar			
Judge's Wife, The	March-Eldredge	2-2				
Letter From An Unknown Woman	Fontaine-Jourdan	5-15	June			
Lost Moment, The (89)	Cummings-Hayward	3-31	Dec	626		10-27
Details under title: The Lost Love						
Man-Eaters of Kumaon	Saba-Page	12-22				
Mr. Peabody and the Mermaid	Powell-Blyth	1-19				
Naked City, The (96)	Fitzgerald-Duff	7-7	Mar			2-2
Nicholas Nickleby (94)	Hardwicke-Bond	For				11-24
One Touch of Venus	Walker-Gardner	2-16				
Pirates of Monterey (T) (77)	Montez-Cameron	5-13	Dec	632		11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct	625		1-15
River Lady (T)	Del Rio-Duryea	8-4	June			
Saxon Charm	Montgomery-Hayward	2-16				
Secret Beyond the Door (99)	Bennett-Redgrave		Feb			1-19
Senator Was Indiscreet, The (81)	Powell-Raines	7-7	Jan			12-22
Sinbad (79)	MacMurray-Gardner	3-17	Sept	622		8-18
Tap Roots (T)	Heflin-Hayward	6-23				
Tawny Pipit (81)	Miles-John	For		gn		9-15
Up In Central Park	Durbin-Haymes	10-13				
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct			10-13
Woman's Vengeance, A (96)	Boyer-Blyth	8-4	Feb			1-5
Details under title: The Mortal Coil						

WARNER BROTHERS

1947-48 Features — **Completed (34)** — **In Production (4)**

NEW PRODUCTIONS

SMART MONEY

Melodrama—Started April 15

Cast: Virginia Mayo, Zachary Scott, Bruce Bennett, Tom D'Andrea, Elisha Cook Jr.

Director: Richard Baer — Producer: Saul Elkins

Story: A lawyer who gets involved with a gang of criminals pays his debt to society.

SILVER LINING (T)

Musical—Started April 1

Cast: June Haver, Ray Bolger, Gordon MacRae, Charlie Ruggles, Rosemary DeCamp, Lee and Lyn Wilde.

Director: David Butler — Producer: William Jacobs

Story: The life of famed dancer, Marilyn Miller, from 1914 to 1929.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Kiss in the Dark, A	Wyman-Niven	3-29			
My Dream Is Yours (T)	Carson-Day	4-12			

COMPLETED —— 1947-48 ——

Adventures of Don Juan (T)	Flynn-Lindfors	10-27				
Always Together (78)	Reynolds-Hutton	6-23	1-10	713		12-22
Details under title: Love at First Sight						
April Showers (94)	Carson-Sothern	9-15	3-27	719		3-15
Big Punch, The	Morris-Maxwell	2-2				
Details under title: The Fighting Terror						
Christopher Bike	Smith-Douglas	9-15				
Dames Don't Talk	Mayo-Bennett	3-1				
Dark Passage (106)	Bogart-Bacall	11-25	9-27	703		9-15
Deep Valley (104)	Clark-Lupino	10-14	9-1	701		8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708		11-10
I Became A Criminal (78)	Howard-Gray	For	eign	3-6	717	2-16
John Loves Mary	Reagan-Neal	2-2				
Johnny Belinda	Wyman-Ayres	9-15				
Key Largo	Bogart-Bacall	1-5				
Life With Father (T) (118)	Dunne-Powell	4-15		702		9-1
My Girl Tisa (95)	Palmer-Wanamaker	6-9	2-7	715		2-2
Details under title: Ever The Beginning						
My Wild Irish Rose (T) (101)	Morgan-King	10-14	12-27	711		12-22
Night Unto Night	Lindfors-Reagan	9-30				
One Last Fling	Smith-Scott	2-16				
One Sunday Afternoon (T)	Morgan-Paige	2-16				
Romance in High C (T)	Carson-Paige	6-23				
Rope (T)	Stewart-Chandler	2-2				
Silver River (110)	Flynn-Sheridan	5-12	5-29	725		
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707		10-2
Details under title: Mary Hagen						
This Side of the Law	Clark-Brooks	3-15				
Details under title: Sunburst						
To The Victor	Morgan-Lindfors	8-18	4-10	720		
Treasure of Sierra Madre (126)	Bogart-Huston	3-31	1-24	714		1-19
Two Guys From Texas (T)	Morgan-Carson	3-17				
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706		9-29
Voice of The Turtle (103)	Parker-Reagan	3-3	2-21	716		1-5
Winter Meeting (104)	Davis-Davis	10-13	4-24	721		4-12
Woman in White, The (109)	Parker-Young	10-14	5-15	724		4-26
Wallflower	Reynolds-Hutton	3-3				
Whiplash	Clark-Smith	3-31				

REISSUES

Adventures of Robin Hood (102)	Flynn-deHavilland	Reissue	3-13	718		
Anthony Adverse (116)	March-DeHavilland	Reissue	12-13	709		
Bad Men of Missouri (71)	Morgan-Wyman	Reissue	10-4	704		
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4	705		
Fighting 69th (79)	Cagney-O'Brien	Reissue	5-8	723		
Jezebel (93)	Davis-Fonda	Reissue	12-13	710		
Slight Case of Murder, A (85)	Robinson	Reissue	12-13	712		
Valley of the Giants (78)	Morris-Trevor	Reissue	5-8	722		
Woman in White (109)	Parker-Smith	Reissue	5-15	724		

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MAY 10, 1948

SUPREME COURT TALKS TOUGH!

The Supreme Court Speaks Page 7

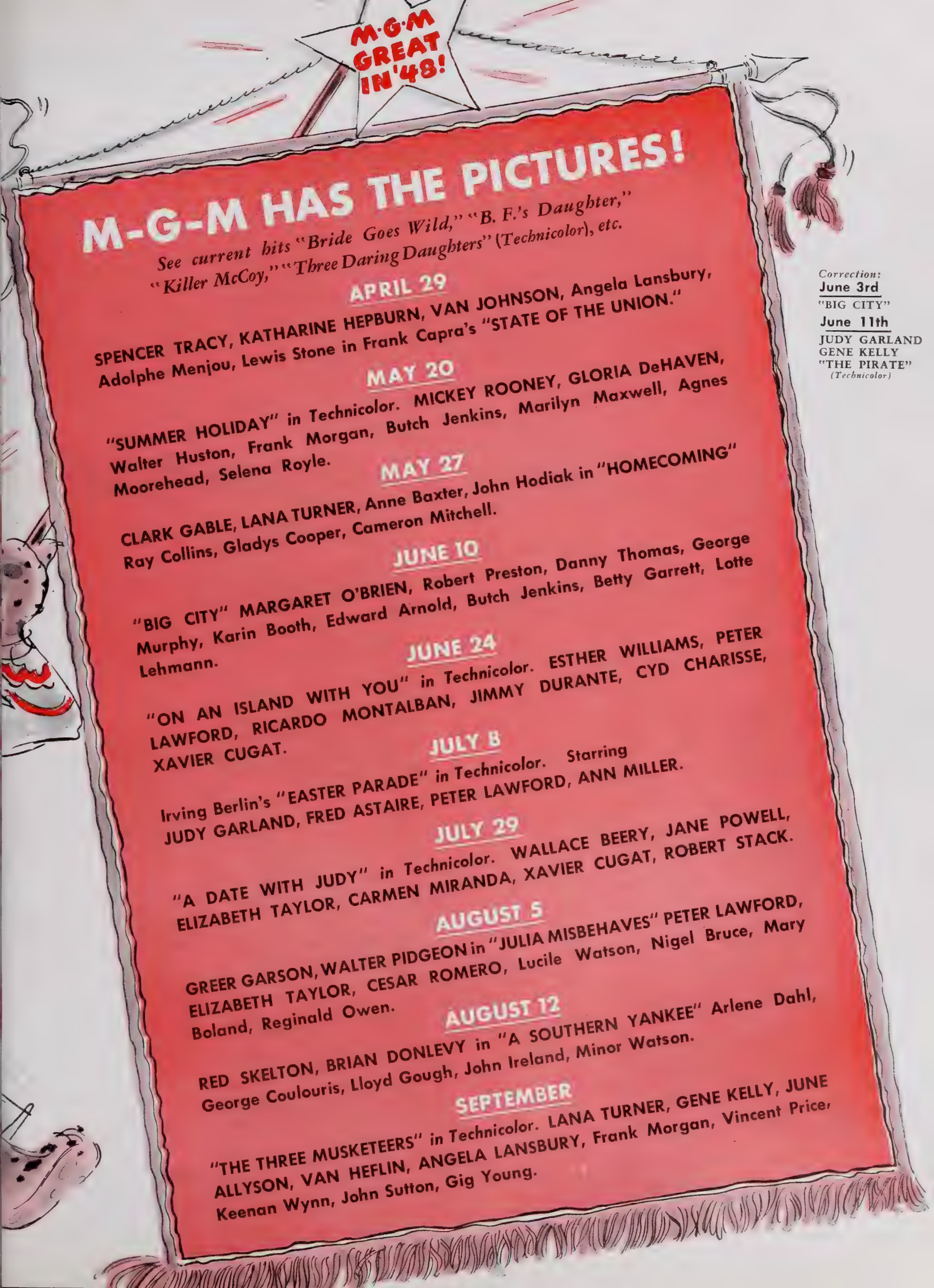
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COLUMBIA WON'T SPOIL YOU HOLLYWOOD ON WARNER'S BLAST

Read *Studio Size-ups* Page 13



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APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in Frank Capra's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" in Technicolor. MICKEY ROONEY, GLORIA DeHAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 10

"BIG CITY" MARGARET O'BRIEN, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 24

"ON AN ISLAND WITH YOU" in Technicolor. ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8

Irving Berlin's "EASTER PARADE" in Technicolor. Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" in Technicolor. WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" in Technicolor. LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

Correction:
June 3rd
"BIG CITY"
June 11th
JUDY GARLAND
GENE KELLY
"THE PIRATE"
(Technicolor)

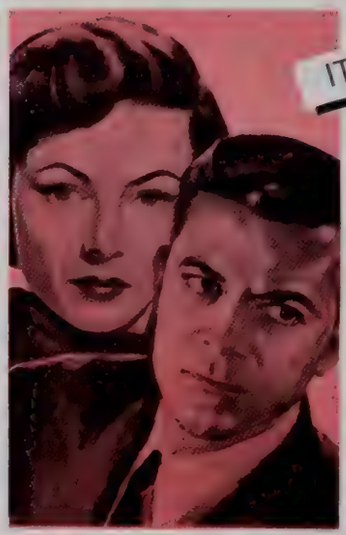
LET'S TAKE A "new look" AT THE FACTS



IT'S A FACT!

Gentleman's Agreement

The most acclaimed motion picture in history! The most long runs! The most holdovers! The most moveovers! The most new box-office records of any film today!



IT'S A FACT!

The Iron Curta

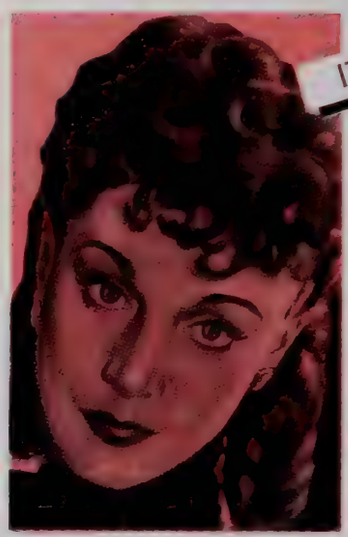
The most sensational and tim subject ever brought to screen! World Premieres in theatres from coast-to-coast week of May 10th!



IT'S A FACT!

Call Northside 777

. . . is the biggest box-office hit of all 20th's true-to-life dramas, topping such great grossers as "BOOMERANG!" and "13 RUE MADELEINE"!



IT'S A FACT!

Anna Karenina

. . . is now premiering at the Roxy Theatre, New York. "That the picture will play to big grosses is certain," says Variety!



IT'S A FACT!

Sitting Pretty

. . . 20th's all-time record laugh-hit, is piling up bigger-grosses than "MARGIE" or "MOTHER WORE TIGHTS" all over the country!



IT'S A FACT!

Green Gra Of Wyomi

Compared by preview au ences to "SMOK "THUNDERHEAD," a other great 20th Technico triumphs! 8-state Premie Decoration Day Week!

IT'S A FACT!

The entire trade, from Variety Business Reports to Boxoffice Barometer to "What The Picture Did For Me," reports that the biggest grosses in every size theatre in every size town are being made today by

20th CENTURY-FOX

Film BULLETIN

Volume 16. Number 10
May 10, 1948

News and Opinion



THE SUPREME COURT
They Left No Doubt

Supreme Court Opinion Means Drastic Divestiture

The lawyers for the Big Five have been hopefully searching the Supreme Court's opinion in the Monopoly Case for crumbs of comfort to feed their clients. But the pickin's appear to be mighty, mighty small.

There was no doubt about it. The nation's highest court of law had ordered the New York District Court to find for divestiture — the only question was one of degree — and any possibility that it would be only a minor degree did not seem to be borne out by the tough temper of the decision, nor by the legal spanking it administered to the lower court for its "deficient" decree. The ultimate decision appears destined to be drastic divestiture.

No one in the ranks of the five theatre-owning majors is really sanguine about the decision. It seems inescapable that they will be able to retain, at best, only a small segment of their theatre chains. Every executive who doesn't make it a practice always to keep a lawyer on his lap is reconciled to large-scale divestiture. They hope only to salvage what they can.

Read A. F. Myers' keen analysis of the high court's decisions in THE SUPREME COURT SPEAKS starting on Page 7

NO LOOPHOLE

Nor was there a loophole left for the Big Five to transfer their theatres to members of the executive family, for, at the same time, the Supreme Court sounded the death knell of *independent* theatre monopolies.

On the same day (May 3) that the ruling in the major Monopoly Case was handed down, two of the largest non-affiliated theatre chains in the country suffered what may be fatal consequences of the anti-trust laws. The Supreme Court held the Schine and Griffith circuits guilty of conspiracy to monopolize and restrain trade, and remanded both cases to their respective District Courts for further findings, with firm instructions to write decrees that will effectively break their monopolistic powers.

'UNDO WRONGS'

In the Griffith opinion, the Supreme Court reversed the Oklahoma District Court and urged a decree "which will undo as near as may be the wrongs that were done and prevent their recurrence in the future." The Buffalo District Court's decision ordering partial divestiture in the Schine case was found to be inadequate and more drastic remedy suggested.

By the temper of its opinions in these three vital cases, as well as in the Goldman case, the Supreme Court of the United States made it crystal clear that the motion picture industry would be required by the law of the land radically to revise certain of its old methods of operation.



WINNER GOLDMAN
Pay Him! The Court Said

Legal Path Cleared For Goldman's $8,000,000 Suit

The defendants cried that unless the Philadelphia courts were reversed in their decision granting William Goldman $125,000 treble damages (total $375,000, plus a $60,000 fee for counsel William A. Gray), the whole film industry faced "ruin." The Supreme Court was unimpressed. Pay him, it said, and the floodgates of what may be an overwhelming tide of anti-trust suits were opened against the majors.

Goldman, himself, has a whopping $8,400,000 suit pending, based directly on the case he just won. His initial award against the 8 majors and the Warner Theatres circuit was the penalty for their refusal to allow him any first-run product for his Erlanger Theatre in downtown Philly from 1940 to 1942. Now, he seeks compensation for the years '42 to '46.

It is understood that the defendants had a chance to settle Goldman's suit some years ago for a fraction of what it will cost them, but, they say, Harry M. Warner made it a personal crusade to lick the man who was once in charge of WB's Philadelphia chain. However, it seems that dynamic Bill Goldman takes a lot of licking. He has a crusade of his own: to lick the "film industry monopoly."

More News and Opinion, Page 9

COAST TO COAST

Co-LOSSAL!!

DENVER POST
A delightful piece. Will capture your affection completely.

GREAT FALLS TRIBUNE
New and Different Movie.
A "smash hit."
Art and culture combined with entertainment to come up with "box office."

INDIANAPOLIS STAR
A refreshing novelty. Grown-ups will find it entertaining, too.
It has suspense.

KANSAS CITY STAR
A movie to which mother and dad need not hesitate to take the children. Grandmother and grandfather will like it, too. And uncles and aunts.

NEW YORK TIMES
A wonderfully different time.
There's no reason why one and all shouldn't find this a very pleasant and unusual divertissement.
A full round of applause for an extraordinary entertainment.

NEW YORK SUN
Youngsters could probably watch forever. The birds are remarkable.

N. Y. DAILY NEWS
Enchantment awaits at the Gotham Theatre.
Exciting. Delightful. Circus and the love birds amazing, daring.
New unusual and artistic.
Well worth seeing.

N. Y. DAILY MIRROR
Most unusual, a push-over for the kids and charming for adults.
A gem, unique and amusing.

N. Y. HERALD TRIBUNE
Fantasy, farce, whimsy uniquely entertaining film.
A delightful modern fairy tale.

N. Y. WORLD TELEGRAM
Something more than just a bright trick to amuse the kiddies. A pleasant little gem of light hearted gayety.

N. Y. JOURNAL-AMERICAN
Astonishing charm. Deserves the special Oscar it recently got.

OREGON JOURNAL
Novel bit of film entertainment.

THE OREGONIAN
Fabulous Flicker. Dangblastedest movie since old T. Edison brainstormed with his magic lantern. Hard-hearted critics, predict "Bill and Coo" will be the most talked-about film in years. Slightly more than terrific.

SAN FRANCISCO NEWS
Amazing production. Intriguing and unique film. An enchanting, almost unbelievable picture.

SAN FRANCISCO CHRONICLE
Something to chirp about. Fresh, cute, clever.
Will astonish as well as tickle you. The whole thing should prove mighty amusing to anyone.

SAN FRANCISCO EXAMINER
Bill, you were magnificent—a lovebird actor with all the qualities of a sophisticated Gable, rugged Wayne and handsome Peck.
As much fun for grownups as youngsters.
Engaging from start to finish with romance and suspense.

SAN FRANCISCO CALL BULLETIN
Novelty, the like of which you've never seen before.
Different. Charming.
A diverting novelty for anyone's money.

SEATTLE TIMES
An hour of sheer delight. Almost incredible. Exceptional entertainment for all the family.

WASHINGTON EVENING STAR
It ought to give the young and the young in heart a pleasant hour.
Told with a great deal of charm.

WASHINGTON TIMES HERALD
A definite avian triumph.
A new chapter in flicker history has been made.



featuring BURTON'S LOVE BIRDS and Curley Twiford's JIMMY THE CROW

Directed by Dean Riesner • Screen Play by Royal Foster and Dean Riesner • Based on an idea from Ken Murray's Blackouts

A REPUBLIC PRODUCTION

THE SUPREME COURT SPEAKS

By ABRAM F. MYERS

General Counsel, Allied States Association

Monday, May 3, 1948, was a fateful day in the long and somewhat checkered career of the motion picture industry. For on that day the United States Supreme Court rendered decisions in four cases which are of vital importance to the industry and all who are engaged in it.

These long-awaited decisions unfortunately do not spell the end of the industry's legal difficulties because they merely set a course for the lower courts to follow in subsequent proceedings looking to the framing and entry of appropriate final decrees.

It was hoped that with the complete records before it, the Supreme Court would prescribe in detail the form of final decrees to be entered in the Paramount, Schine and Griffith Cases. But such decrees must be based upon proper findings and it is customary for the trial courts, not the Supreme Court, to make such findings.

And since the Supreme Court determined that the findings in the Paramount and Schine Cases were in certain particulars erroneous, incomplete and vague, it followed the traditional procedure of returning the cases to the lower courts for the making of proper findings and the formulation and entry of effective decrees based thereon.

GRIFFITH CASE REMANDED

In the Griffith case the District Court had dismissed the Government's complaint and its findings were appropriate to such a judgment. But the Supreme Court held that those findings were clearly erroneous and remanded the case for the making of new and correct findings and "the fashioning of a decree which will undo as near as may be the wrongs that were done and prevent their recurrence in the future."

The opinions plainly indicate that the Supreme Court felt that the Paramount, Schine and Griffith cases revealed flagrant violations of the Sherman Anti-Trust Act and that its main concern was that legally proper findings be made by the lower courts upon which to enter drastic decrees of divestiture.

The Supreme Court upheld virtually all of the lower court's findings of unlawful conduct in the Paramount and Schine cases and in the Griffith case it reversed District Judge Vaught on virtually every point.

GOLDMAN WINS

In the Goldman case the court simply denied the major companies' petition for a review of the money judgment and the injunctions which had been entered against them. There was no opinion but by its action it made final one of the most drastic judgments ever entered in a private action under the anti-trust laws and cleared the way for all independent exhibitors who have suffered from the depredations of the motion picture trust to prove and collect treble damages.

THE PROBLEM OF DIVESTITURE

The Government contended and many of us hoped the Court would rule that the vertical integration of the production, distribution and exhibition of motion pictures is in itself illegal. Such a ruling would have made unnecessary the further proceedings and would have cleared the way for the prompt entry of a decree of total divestiture. But the majority of the Court was unwilling to make that ruling. Consequently, it was necessary to correct the findings and theories of the lower courts in order to lay a proper foundation for effective relief.

The District Court in the Paramount case, it will be recalled, assumed that a finding of monopoly was essential to total divestiture, and



it made no such finding. It ordered the joint ownership of theatres by the defendants be terminated and that their theatre pools be dissolved. These provisions amounted merely to the unscrambling of combinations among the defendants and did not constitute divestiture, and they were expressly affirmed.

As regards the joint ownership of theatres by a major company and independent exhibitors, the District Court held that these joint holdings suppressed competition between the joint owners and ordered that such joint relationships be terminated wherever the major company's interest was more than 5% and less than 95%. This was without regard to whether the interests were unlawfully acquired, whether the independents involved were theatre operators able and willing to operate the theatres, or whether the theatres in question had been used in furtherance of the unlawful conspiracy.

This admittedly was a doubtful provision and it was made worse by the fact that the lower court further provided that, upon a proper showing and with its approval, such relationships might be terminated by the purchase by the major company of the interest of its independent partner.

FIRST-RUN MONOPOLY

The Supreme Court found fault with the entire theory upon which the District Court had proceeded. It criticized the lower court's finding that there was no monopoly because the defendants individually and collectively controlled only a small fraction of the total number of theatres. It particularly criticized the failure of that court to find the presence or absence of a monopoly of the first-runs in the entire country or of the first-runs in the 92 largest cities, pointing out that the first-run field "constitutes the cream of the exhibition business (and) is the core of the present cases."

It very pointedly reminded the lower court that Section 2 of the Sherman Act condemns monopoly of "any part" of trade or commerce, and that those words have been construed to mean "an appreciable part of trade or commerce." The figures cited in the opinion as to the number of first-runs controlled by the defendants and the percentage of film rentals derived by all distributors from those runs, plus the above-quoted observation as to the importance of such runs together constitute a virtual direction to the lower court to find such a monopoly and to dissolve it.

EFFECT OF CONSPIRACY

Even more important is the Supreme Court's ruling that where, as in these cases, the starting point is a conspiracy to effect a monopoly — and the court refers to this conspiracy throughout its opinions — "it is relevant to determine what the results of the conspiracy were even if they fell short of monopoly." In other words, assuming there was no monopoly in the strict sense of the word, the ownership of even a single theatre might be legally vulnerable "if the property was acquired, or its strategic position was maintained, as a result of practices which constitute unreasonable restraints of trade." "Hence," says the Court, "the problem of the District Court does not end with enjoining the continuance of the unlawful restraints nor with dissolving the combination which launched the conspiracy. Its function includes undoing what the conspiracy achieved."

I will not dwell upon other important but technical points raised by the Supreme Court in its criticism of the lower court's findings, as, for example, that size and accumulated power are the earmarks of monopoly; that such power, if created for the purpose of crushing or preventing competition may be unlawful even though not exerted; and that in decreeing divestiture and dissolution there must be parity of treatment as between the affiliated and the independent circuits — and, as we all know, rough treatment was dealt the Crescent, Schine and Griffith chains.

This all points to divestiture in a big way, since many of the great first-run theatres are wholly owned by the defendants. Thus the virtual mandate to the District Court is to break up the first-run monopoly, and in this there is no distinction between wholly-owned and partly-owned theatres.

THE INDEPENDENT PARTNERS

In decreasing the termination of the joint relationships between the major companies and the independents the lower court lumped all these together and made no special findings as to individual cases. Since vertical integrations are not unlawful *per se*, this was regarded as error. Each relationship must stand or fall according to its individual facts. We may eliminate from our present consideration such of these jointly-owned theatres as may be involved in first-run or territorial monopolies, since they are clearly subject to divestiture. The problem boils down to those joint relationships which are not subject to dissolution because not included in any monopoly.

"We have gone into the record far enough," said the Court, "to be confident that at least some of these acquisitions by the (defendants) were the products of the unlawful practices which the defendants have inflicted on the industry. To the extent that these acquisitions were the fruits of monopolistic practices or restraints of trade, they should be divested." "Moreover," the court proceeded, "even if lawfully acquired, they may have been utilized as part of the conspiracy to eliminate or suppress competition in furtherance of the ends of the conspiracy. In that event, divestiture likewise would be justified."

CAN'T BUY OUT PARTNERS

In all such cases the Court says flatly that "no permission to buy out the other owner should be given a defendant" — thus eliminating one of the weakest features of the lower court's decree.

But the strongest provision of the Supreme Court's ruling is to the effect that "if the joint

(*Continued on Next Page*)

THE SUPREME COURT SPEAKS

(Continued from Preceding Page)

ownership is an alliance with one who is or would be a (theatre) operator but for the joint ownership, divorce should be decreed even though the affiliation was innocently acquired." "For," said the Court, "that joint ownership would afford opportunity to perpetuate the effects of the restraints of trade which the exhibitor-defendants have inflicted on the industry."

Now this can only mean that in all cases of joint ownership where the independent partner is a theatre operator, or but for the affiliation would be a theatre operator, there must be divorcement regardless of any other factors.

I need not stress the effect of this on the great Paramount Circuit where many of the theatres — perhaps most — are actually operated by the independent partners. As I read this part of the opinion, I can only conclude that Paramount's theatre empire is doomed — and the same goes for a large part of the Fox theatre holdings. And in these cases, most of them at least, the defendants supplied the basis for the necessary findings to insure divorcement by the testimony of their own circuit heads. By emphasizing the decentralization of control, defendants put their heads in a noose.

MAY KEEP SOME HOUSES

What, then, are the theatres which the defendants conceivably may retain? They are described by the Court in a single sentence: "Some apparently involve no more than innocent investments by those who are not actual or potential operators." "If in such cases," the Court concluded, "the acquisition was not improperly used in furtherance of the conspiracy, its retention by the defendants would be justified in the absence of a finding that no monopoly resulted." And in such instances the Court held that permission might be given the defendants to acquire the independent's interest "on a showing by them and a finding by the Court that no monopoly resulted."

Because of the failure of the District Court to discriminate among the affiliated theatres in its findings — to screen the innocent investments out of the unlawful acquisitions and other unlawful holdings — the Supreme Court found it necessary to eliminate the decree provision barring the five major companies from further theatre expansion. That was done merely because that provision was closely related to the monopoly question which the lower court had so badly bungled and it was felt that that court "should be allowed to make an entirely fresh start." To make this plain the Supreme Court added: "We in no way intimate, however, that the District Court erred in prohibiting further expansion by the five majors."

It will be recalled that in the lower court and again in the Supreme Court the Department of Justice contended that, if total divestiture was denied, the licensing of films among and between the five theatre-owning defendants should be barred. The Supreme Court felt that, as a permanent requirement, it was but another way of forcing divestiture. But it left to the discretion of the District Court the question whether, in the absence of competitive bidding, a ban or cross-licensing "would serve as a short-range remedy in certain situations to dissipate the effects of the conspiracy."

HOW LONG WILL IT TAKE?

The decisions insure ultimate victory in the long struggle for free and open competition and fair trade practices in the motion picture industry — but enjoyment of the fruits of victory is again postponed.

The Supreme Court has decreed that the backbone of the motion picture trust shall be broken and it has given general directions to the District Court as to how that shall be accomplished.

It only remains for the Attorney General vigorously to follow through on the advantage he has gained in order to secure the entry of final decrees in all three cases which not only will enjoin the defendants from unlawful conduct in the future but will wrest from them the properties, influence and power which they have unlawfully acquired.

We can only hope that the action of the Supreme Court in remanding these cases to the District Courts with directions to explore new fields, to correct and enlarge their findings and to formulate and enter effective decrees will not result in undue loss of time. The defendants, according to trade paper intimations, already are planning to resume their pettifogging and dilatory tactics. One unnamed spokesman is reported as saying that the case is right back where it was 10 years ago; that it must now be tried all over again; that the facts must now be canvassed theatre-by-theatre, that much testimony will be taken and much time consumed.

MAY TAKE 6 MONTHS

This would be a most disappointing outcome and not only would it postpone effective relief for several more years but it would make a travesty of the law. That considerable delay is entailed by the procedure is manifest. At most it should not take more than six months—although insistence by the judges on their long summer vacations may upset this calculation. The handwriting is now on the wall and its message is inescapable. The major companies now know that the jig is up; that sooner or later they must submit to the mandates of the law. They can no longer pursue their merry monopolistic way.

The sooner they become reconciled to this, the better. If they persist in their stalling tactics, they will soon find that they have exhausted the patience of the courts. They should not overlook the fact that in the Paramount Case the Court twice referred to their "marked proclivity for unlawful conduct." They will do well to recall that their unlawful practices have been before the Supreme Court in many cases and that they have not been successful in a single one of them. With the facts of the Interstate, Crescent, Jackson Park, Schine, Griffith, Goldman and Paramount cases fresh in mind, the Court will be in no mood for trifling.

The major companies would be well advised now to turn their thoughts to plans for complying with the law instead of devising means for further evading it. Their present predicament calls for wise counsel and industrial statesmanship not for the dubious expedients of political fixers and loophole artists.

FINDINGS ON MONOPOLISTIC PRACTICES UPHELD

With the foregoing specially noted exceptions, a minor provision with respect to franchises and the provision in reference to competitive bidding, the findings and decree of the lower court in the Paramount Case were affirmed.

I will not repeat those provisions in each instance, for to do so would unduly extend this paper. All of the provisions thus upheld were clearly proper and, for the most part, had been expressly approved by Allied States Association.

(a) *Price-fixing.* The findings and decree of the District Court in reference to the fixing of minimum admission prices in film license agreements were fully sustained. There can be no further fixing of minimum admissions. There is no exception as to road shows or other special forms of release.

(b) *Clearances and runs.* Here again the Supreme Court sustained, in their entirety, the findings and decree provisions of the lower court. The defendants made a strong attack on the provision which casts on them the burden of showing that a challenged clearance is reasonable. But their pleas were rejected, the Court saying that "Those who have shown such a marked proclivity for unlawful conduct are in no position to complain that they carry the burden of showing that their future clearances come within the law."

(c) *Formula deals, master agreements and franchises.* The findings concerning and injunctions against formula deals and master contracts were also upheld in the following sentence: "The findings of the District Court in these respects are supported by facts, its conclusion that (such deals and contracts) constitute restraint of trade are valid, and the relief is proper."

(d) *Franchises.* Franchises were banned by the lower court simply because they covered more than a single season's product and hence did not conform to the competitive bidding system. With that system eliminated there was no real objection to them "when extended to any theatre or circuit, no matter how small." Therefore, the ban on franchises was removed, although the Court expressed doubt as to their propriety "if used between the exhibitor defendants."

(e) *Block-booking and blind-selling.* Much of what the District Court had to say about block-booking was tied in with its views on competitive bidding. The Supreme Court having eliminated that provision, and having retained the District Court's separate provisions against block-booking and blind-selling, a highly satisfactory result has been achieved. There is no limitation on the number of films that an exhibitor may license at one time. But the right to license one feature may not be conditioned upon the licensee's taking one or more other features. And to the extent that licensed films have not been trade-shown, and the exhibitor buys them in a group, he is entitled to reject 20%, this right to be exercised in the order of release and within 10 days after opportunity has been afforded to inspect the feature.

(f) *Discrimination.* The District Court cited a number of instances in which the defendants had discriminated against small independent exhibitors and in favor of large affiliated circuits through various kinds of contract provisions. But that court assumed that these would all be cured by the competitive bidding system and it provided no injunction against such discrimination. With competitive bidding out, these findings were left dangling in air, and the Supreme Court directed that an injunction issue against such discriminatory practices.

As this came from the Bench some of us thought the way was opened for a general anti-discrimination order. But upon studying the opinion I have concluded that the provision will be confined to the enumerated instances of discrimination, which do not include discrimination as to prices.

COMPETITIVE BIDDING

The competitive bidding system was the most controversial feature of the District Court's decree. Regardless of its merit, or lack of merit, I was convinced that it was a legal monstrosity and could not pass muster in the Supreme Court.

The organized exhibitors were united in their opposition and by their combined arguments they tore the whole fantastic scheme into tatters. Most of those arguments appear in paraphrase in the Court's opinion. They occupy a considerable part of the opinion, they make good reading but they transcend the space limitations of this paper.

Those exhibitor organizations which sought to intervene as parties to the case sought to

(Continued on Page 17)

Despite Decision, Schenck Denies Intention To Resign

A gossip columnist had started the rumor: Joseph M. Schenck, executive production head of 20th Century-Fox, would resign to become exclusively an exhibitor, if divorcement came.

FILM BULLETIN put the question directly: "In the event the Supreme Court orders divorcement, would you remain in the production branch or in the exhibition branch of the industry."

Schenck's reply, *after* the Court's decision: "I do not contemplate resigning."

Others May Still Be In Running For RKO Control

After being down and apparently out, the deal for the sale of Floyd B. Odlum's controlling stock interest in RKO to airplane manufacturer-oilman-movie producer Howard Hughes suddenly bounced up again last week from the grave. But it was still too early to know if it would have to be reinterred.

A "tentative agreement" providing for Hughes to acquire Atlas Corp. RKO holdings had been reached, said Odlum. But such details as the date, the amount and other conditions were shrouded in mystery. Insiders claimed to know that the Hughes offer was $8,400,000 for the 928,000 shares of RKO common held by Atlas. Odlum was supposed to decide within 30 days.

NEW OFFER

Meanwhile, at the weekend, a rumor popped up to the effect that a bank-supported clique of moviemen was holding out a $10,000,000 bid to Odlum.

Was it possible that RKO president N. Peter Rathvon would still wind up with RKO control, as *FILM BULLETIN* has predicted right along?

Exhibitors Differ On Value Of Kid Moviegoers

The big question was about little movie patrons: Should juvenile attendance be solicited or discouraged?

Several weeks ago, Ted Gamble, president of Theatre Owners of America, cited the drop in child patronage and urged the country's exhibitors to devise means of attracting them. He attributed at least part of the drop in kid attendance to the release of fewer pictures appealing to the youngsters.

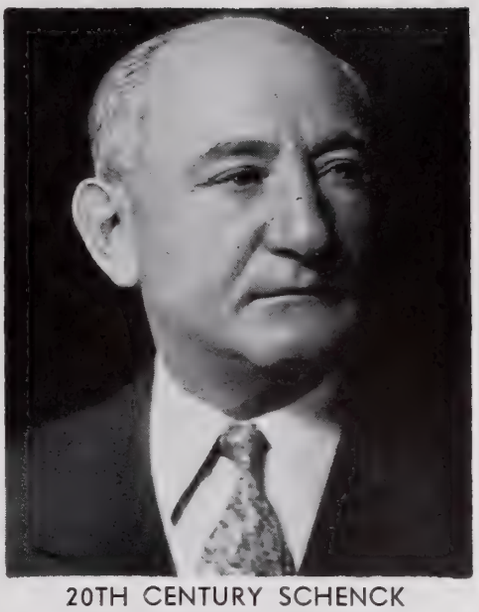
An opposite view — and one held by a surprising number of exhibitors — emanated from an independent exhibitors group. Associated Theatre Owners of Indiana, an Allied unit, in a recent bulletin, argued that Hollywood's emphasis on product "designed for young minds, plus the mere fact of the number of children in a theatre audience has discouraged movie attendance by a great many adults."

GALLUP POLL PROOF

That statement appears to be borne out to some extent by the results of a Gallup poll revealed last week showing that the nation's movie houses had an average weekly attendance of 70,000,000 during March, of which *only 35% were over 30 years old.*

The ATOI bulletin put forth this iconoclastic thesis: "Perhaps the time has come for this business to stop so eagerly inviting the kids." Rather, it termed the industry's "objective No. 1" the finding of means to attract that huge segment of the adult public (estimated at 50,000,000 or more) who never or seldom go to the movies.

And there the author of the bulletin has got something!



20TH CENTURY SCHENCK
He Contemplates No Change

Brandt Chided For Off-Color Advertising

With the motion picture industry struggling to win a more favorable public attitude, the question certainly seemed appropriate.

In an open letter to Harry Brandt, the *Motion Picture Herald* asked the New York circuit operator how he reconciles his claims to widespread charitable, civic and religious devotions with the type of off-color advertising (*see cut*) Brandt's Apol'o Theatre had been employing to sell "Passionelle."



OFF-COLOR ADVERTISING
A Puzzling Expression

"The illustration embodied in the advertisement in posture and gesture," said *The Herald,* "has a suggestive quality which is a puzzling expression from one so devoted to 'religious drives of all sorts', to 'settlement work', to providing 'recreation for service men and women', and from a member of the board of 'a school for boys' . . ."

The *inside* quotes are Mr. Brandt's, plucked from an affidavit in his defense to Paramount's pending $563,265 percentage suit against him.

Paramount, Fox Profits Below '46, But Still Robust

1947 was still a fairly good year for the film companies, if one may judge by the Paramount and 20th Century-Fox profit reports.

While profits were down from the record wartime take, Paramount still netted a walloping $31,668,709 (compared with $44 million in '46), while 20th-Fox hit $14,003,640, a dip of $8½ million from the preceding year.

An oddity apparent in the comparison of the two financial reports was the fact that although 20th grossed over 186 million and Paramount 194 million, the Fox net was less than half of Paramount's. The principal factor was the amortization of film costs in each company. Paramount's, $37,000,000; Fox's, a hefty $53,600,000.

Gross for the year of consolidated companies was 6½ million below 1946. Federal taxes took $16,321,454, compared to approximately $24 million the year before.

20th's gross showed a decrease of $10½ million from the 1946 total take. Federal taxes took a $9 million chunk, $5½ million below the '46 provision.

Included with the Paramount report was a brochure heralding the company's progress in the television field.

After Some Questions, Sullivan's Appointment OK

After a period during which the organization's right hand did not seem to be quite sure of what the left was doing, Gael Sullivan was confirmed as new executive Director of the Theatre Owners of America.

The confusion started when the first official announcement of Sullivan's appointment came from the Democratic National Committee, of which he was vice-chairman. The press reported his resignation as being due to dissatisfaction with President Truman's policies and a desire to be fair to his family. And his idea of being fair was to take the TOA job at $50,000 per year.

Who appointed him and who said $50,000? Some of the TOA members wanted to know. They were hastily advised that the Executive remuneration would be half of the published figure

The bright young (43) Chicagoan, who will replace out-going e.d. Robert W. Coyne on June 1, figures to be a worthy stablemate of bright, young (42) Ted Gamble, TOA prexy.

Majors Turn Tables In One Anti-Trust Case

The film companies have apparently found one way to lick an anti-trust suit.

In Buffalo, N. Y., six of the majors (Universal and Columbia had been dismissed) and Buffalo Theatres, Inc. (Shea) were acquitted in U. S. District Court at the conclusion of a five-weeks trial of an anti-trust treble damages suit brought by the Rivoli Theatre. Latter had claimed that it was the victim of an illegal system of runs, clearances and price fixing.

The charges of conspiracy and discrimination boomeranged when the defendants introduced testimony to show that the plaintiff Rivoli had tampered with its boxoffice reports. The jury took only 55 minutes to hand down its verdict for the defendants.

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'SILVER RIVER' FLYNN-SHERIDAN IN HOKEY WESTERN

Rates ● ● ● in action spots and naborhoods on star value

Warner Bros.
108 Minutes
Errol Flynn, Ann Sheridan, Thomas Mitchell, Bruce Bennett, Tom D'Andrea, Barton MacLane, Monte Blue, Jonathan Hale, Alan Bridge, Arthur Space, Art Baker, Joe Crehan.
Directed by Raoul Walsh.

"Silver River" is a big, hokey western brimming over with those ingredients that have endeared this type of film to avid action fans. Placing no less strain on credulity than its Saturday matinee country cousins, this Warner epic stands out only because it enlarges the usual horse-opera hokum. It has two big stars in Errol Flynn and Ann Sheridan; it has a grade-A supporting cast headed by Thomas Mitchell in another of his rum-soaked philosophical characterizations; when the pursued hero burns a payroll to keep it out of enemy hands, it's not a measly $50,000 — it's a cool million; when the silver miners are asked to speed up production, no less august a personage makes the request than President U. S. Grant, himself, in person; and so on throughout. But it remains just a western! Several standard equipment plots are combined to make up the 108-minute running time. Director Raoul Walsh has managed to keep things moving at a rapid, often headlong, pace. He has also injected some sly digs at the Western opus. One of the biggest laughs in the film comes when the rough and tough Flynn, after knocking a man cold in a saloon, steps up to the bar and in a cold, grim voice orders milk. Despite the Flynn-Sheridan names, sex is strictly rationed and their romance is confined to verbal tussles and a few passionless busses in the closing reels. Tom D'Andrea delivers some incisive comedy.

Made to order for action fans, "Silver River" should enjoy huge popularity in houses patronized by these audiences. The Flynn-Sheridan names should make it a satisfying grosser elsewhere.

EXPLOITATION: Feature Flynn, Sheridan, Mitchell. Sell this as a big, actionful out. door epic.

Captain Errol Flynn, embittered by an unjustified dishonorable discharge from the Union Army, goes west with equipment he has taken over from a crooked gambling tent. Employing his own rules of fair play, he incurs the enmity of Ann Sheridan, who with her husband, Bruce Bennett, runs a silver mine, and of Barton MacLane, who tries to muscle in on Flynn's game. Ruthlessly, he builds a silver empire, cornering the cash in Silver City via his gambling establishment, until the mine owners are forced to give him an interest in exchange for his guarantee to open a bank and meet payrolls in cash. Urged on by his desire for Sheridan, he sends Bennett on a prospecting trip into hostile Indian territory and the latter is killed. Renounced by his friends, Flynn continues to amass wealth and later marries Sheridan. Forming a competitive combine, the mine owners break Flynn's power and force the mines to close down. Sheridan leaves him because of his lust for power, but they are reconciled when his old friend, Thomas Mitchell, running for Senator, is killed by MacLane and his hoodlums, and Flynn takes over Mitchell's crusade against the silver hoarders. He rounds up the murderers, prevents a lynching and directs his leadership to helping the miners rebuild the Silver Empire. *Barn.*

'RIVER LADY' SLAM-BANG LUMBERJACK YARN IN TECHNICOLOR

Rates ● ● ● — in action houses; good dualler elsewhere

Universal-International
78 Minutes.
Yvonne DeCarlo, Dan Duryea, Rod Cameron, Helena Carter, Lloyd Gough, Florence Bates, John McIntire, Jack Lambert, Esther Somers, Anita Turner, Edmund Cobb, Dewey Robinson, Eddy C. Waller, Milton Kibbee, Billy Wayne, Jimmy Ames, Edward Earle.
Directed by George Sherman.

Action fans can be told to expect a lot of brawling excitement and gusty romance in "River Lady" and this Technicolor yarn has plenty. The cast and the color lift it out of the routine classification, making it a strong attraction for action houses, where it can be served without a chaser, and a topflight dualler for all save class houses. A story of logging camps and river boats, it is pictorially impressive. The crashing timber, bloody fist fights and rugged background register effectively in the gaudy colors. A climactic high spot is the dynamite blast that blows up a log jam and also the villain, Dan Duryea. The plot follows an obvious pattern that will not tax anyone's mentality. Adapted from the Houston Branch novel, it contains dialogue and situations that are trite enough to draw some unintentional laughs from discriminating audiences. Nor is the acting especially brilliant. Yvonne DeCarlo hasn't improved very much as an actress, although she certainly is a sultry looking dish. As the ruthless proprietress of "River Lady," a floating gambling hall, she struts around in some flamboyant costumes, and loves and loses with one facial expression. Rod Cameron plays the virile love of her life with an easy-going naturalness. Dan Duryea doesn't have much to do except sneer and puff at his cigar, and newcomer Helena Carter is the very pretty and charming lass who finally gets Cameron. It is all served up with considerable vigor, but director George Sherman hasn't expended much originality on this routine fabrication.

EXPLOITATION: Sell the names and the Technicolor, and dress it up with phrases such as: "The River Lady, Caught in A Raging Torrent of Elemental Conflict!" . . . "Explosive Action Amid Crashing Timber!"

When the rowdy lumberjalks come into town, Yvonne DeCarlo is waiting on her river boat for her sweetheart, Rod Cameron. She wants to marry him, but only if he will leave the woods and become a big operator. She secretly runs a syndicate with Dan Duryea that is squeezing out the independent lumber operators. She forces one of them, John McIntire to hire Cameron to run his business. The boss' daughter, Helena Carter, has her eyes on him, but he brushes her off until he learns how his job was obtained. In a rage, he leaves DeCarlo and marries Carter, although he doesn't love her. He organizes the independent loggers to fight the syndicate. Rough tactics are used, culminating when Duryea jams their logs. After a brutal slug-fest, Cameron dynamites the logs which kills Duryea. DeCarlo walks out of the picture when she discovers that Cameron is in love with his wife. *Abrams.*

'ANNA KARENINA' STOLID BRITISH VERSION OF LOVE CLASSIC

Rates ● ● + generally

20th Century-Fox (Alexander Korda)
110 Minutes.
Vivien Leigh, Ralph Richardson, Kieron Moore, Hugh Dempster, Mary Kerridge, Marie Lohr, Frank Tickle, Sally Ann Howes, Niall Macginnis, Michael Gough, Martita Hunt, Heather Thatcher, Helen Haye, Mary Martlew, Ruby Miller, Austin Trevor, Guy Verney, John Longden, Leslie Bradley, Beckett Bould, Jeremy Spencer.
Directed by Julien Duvivier.

This perennial Tolstoi classic appears again in an opulent production by Alexander Korda, but it arrives with two strikes against it — first, it has already been filmed four times; and, secondly, its British origin will prove detrimental to popular acceptance over here. Nevertheless, it is a fine production of a universal love story and should get above-average grosses in most situations. It will also do much to enhance the prestige value of British motion pictures. Unlike the previous versions, and in typically English fashion, it plays down the steamy aspects of the love affair and draws a broader picture of its emotional cross-currents. Much of its dramatic strength is derived from the sensitive performance of lovely Vivien Leigh. She completely dominates the picture as the woman who blindly forsakes her family for love and is finally crushed by the conventions of society. Unfortunately, the drastic cutting which shortens the picture's length leaves abrupt gaps in her emotional development and confuses the transition of events. Of the many brilliant performers that throng this costumed pageant of old Russia, Ralph Richardson gives a penetrating characterization of Anna's pedantic husband, although Kieron Moore as the dashing Count Vronsky is hardly suited. At times the performances are overshadowed by the overstuffed munificence of the settings and the elegant ritual of the aristocratic society. This is the fault of director Julien Duvivier.

EXPLOITATION: This can take strong billing as, "Revealing the Innermost Secrets of A Woman's Heart!" Acclaim Vivien Leigh in "her greatest role." Promote displays in book shops of pocket book editions of the novel.

Vivien Leigh, as Anna, is happy and contented as the wife of Ralph Richardson, a prominent statesman, until on a visit to St. Petersburg she meets the brash, young officer, Kieron Moore. He follows her to Moscow where their illicit infatuation causes quite a stir in society. Her husband is absorbed in his politics and resents the scandal. He agrees on a divorce only if she will give up her eight-year old son. She bears a child still-born and is herself near death. This causes a temporary reconciliation with her husband, and her lover attempts suicide. They both recover and go off to Venice. Returning to Moscow, she is gradually overwhelmed by unhappiness, the social ostracism, her lover's restlessness and the longing for her son. She has become obsessed with the thought of destruction as symbolized by the train and throws herself under its wheels. *Abrams.*

'THE EMPEROR WALTZ' WONDERFULLY ENTERTAINING ROMANTIC-COMEDY

Rates ● ● ● + generally

Paramount
106 Minutes
Bing Crosby, Joan Fontaine, Roland Culver, Lucile Watson, Richard Haydn, Harold Vermilyea, Sig Ruman, Julia Dean, Bert Prival, Alma Macrorie, Roberta Jonay, John Goldsworthy.
Directed by Billy Wilder.

A grand film. Charles Brackett and Billy Wilder, tremendously successful writer-producer-director team, once again have taken pen in hand, thrust tongue-in-cheek, and have come up with a scintillating comedy-with-music that will be sure-fire boxoffice in practically every conceivable location; the only possible exception being the action house. In "The Emperor Waltz", Paramount apparently gave free rein to the collaborators. Purse-strings were snipped, loosing magnificent sets, gorgeous Technicolor, a fourteen-carat cast and the top technicolor talent on the lot, including tunesmith Johnny Burke. Into this wealth of production, the Messrs. Brackett and Wilder have injected farce so obviously and wildly impossible in theme that laughs burst forth from the very absurdity of the situations. They have elected to play it straight, not as fantasy or operetta, and the result is wonderfully entertaining. Bing Crosby as a persistent American phonograph salesman at the court of Emperor Franz Joseph of Austria, and Joan Fontaine as a haughty Countess heart-struck by the crooner, comprise a starring duo to make the marquee glitter and they play their roles with relish. The imaginative Brackett and Wilder have constructed a love affair for them that is paralleled with hilarious effect in the romance of their dogs, one a dumpy little fox terrier from Illinois, with multiple antecedent, the other a French poodle of illustrious pedigree. An excellent supporting cast headed by Richard Haydn, as a superb Franz Joseph, and Roland Culver, as a knavish Baron, maintain the production's class

Oddly enough, the music, while effective, is always incidental. One of the most delightful numbers is "Friendly Mountains," which Crosby croons, yodels and harmonizes with his own echo, as well as the voices of friendly Tyrolean natives. Another excellent tune is "The Kiss in Your Eyes," undoubtedly a Hit Parade candidate.

EXPLOITATION: Feature the two stars and the Brackett-Wilder team. Recall their past successes, including "Lost Weekend", "Ninotchka", etc. Sell the comedy, the romance and the music. Catchline; "Puppy-Love brought them together!"

Bing Crosby comes to Vienna with his dog, Buttons, in 1901 to sell the newly invented phonograph to Emperor Franz Joseph (Richard Haydn). Mistaken for an assassin with an infernal machine, Crosby is tossed out of the palace and to add humiliation, his dog is bitten by Countess Joan Fontaine's pedigreed French poodle, Scheherezade, who has been selected by the Emperor to be mated with his own royal poodle. Following the Emperor to the Tyrol, where the dogs will be bred, Crosby and his pooch have another run-in with Fontaine and Scheherezade which makes the high-strung poodle ill. Diagnosed as a mental block by the royal veterinarian, Sig Ruman, Fontaine pleads with Crosby to bring the dogs together for a cure. During the process, Crosby and Fontaine fall in love. He asks the emperor for his approval to their marriage, but Haydn convinces Crosby that he and Fontaine are of a different class and she will not be happy. Crosby pretends that he has used her merely to sell the Emperor the phonograph, then prepares to return to America. When Scherezade gives birth, during a great ball, the pups are obviously sired by Buttons. Hiding the "scandal" from the Emperor, Fontaine's father, Roland Culver, orders the pups killed, but Crosby, who has crashed the ball to beg Fontaine to let his lovesick dog see Scheherezade, saves them and shows them to the Emperor, who is captivated by the pups. Fontaine realizes the truth and the Emperor, feeling that he has misjudged their chance at a happy troth, gives his blessing.

Barn.

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'CASBAH' OK FOR THE YOUNG ROMANTIC SET

Rates ● ● + generally; less for class spots

Universal - International
94 Minutes
Tony Martin, Marta Toren, Yvonne DeCarlo, Peter Lorre, Hugo Haas, Thomas Gomez, Douglas Dick, Katherine Dunham, Herbert Rudley, Gene Walker, Curt Conway, Andre Pola, Barry Bernard, Virginia Gregg, Will Lee, Harris Brown, Houseley Stevenson, Robert Kendall.
Directed by John Berry.

Now we have handsome Tony Martin as Pepe Le Moko, and the younger femmes should like it. Casting the crooner as the romantic thief of the Casbah makes the picture somewhat of an oddity, because except for the musical interludes the story is played straight, even maintaining the tragic ending. Its romantic appeal should ring up above-average grosses, despite the fact that it is a strange and superficial concoction of hokum, music and melodrama. It will be weakest in class houses. The production by Nat Goldstone is a full-bodied one with elaborate settings, and makes good use of the exotic atmosphere that pervades the teeming, lawless quarter of Algiers. Without any attempt at realism, director John Berry has extracted a good deal of suspenseful drama from the romantic complications that destroy the elusive Pepe. And although miscast, Tony Martin does surprisingly well as the French apache. He is no Boyer when it comes to acting, but performs smoothly enough and his warm, romantic baritone will especially please the younger set. At least one of the four Robin and Arlen ballads that he warbles is Hit Parade material, the one called, "For Every Man There's a Woman." Gaby, the beautiful tramp who leads Pepe astray, is Marta Toren, another Swedish import. She is quite a looker and reveals abilities that are more than adequate for the routine role. Yvonne DeCarlo is Inez, the passionately jealous native girl, and Peter Lorre steals the limelight as Slimane, the foxy detective with undertones of malicious humor. In a rather unsuccessful attempt to spice up the picture's exotic flavor, Katherine Dunham and her troupe are seen briefly in some frenzied dancing.

EXPLOITATION: Build up the torrid romance, the music and the exotic, mysterious background. Have a lobby attendant dressed in arabic costume. Tie-in with disc jockey plugs of the Tony Martin records.

Tony Martin is the king of the thieves in the notoribus Casbah. The police fail to arrest him, because as long as he stays there, his friends always rescue him. But the crafty inspector, Peter Lorre, is determined to nab him by more subtle means. When Marta Toren, vacationing on her fiance's yacht, visits the Casbah, he arranges their meeting. The high temperature romance that develops causes Martin to become disgusted with the filthy Casbah and with his native girl, Yvonne DeCarlo. A treacherous stool-pigeon keeps Lorre informed of the movements of his prey and he prevents Toren from keeping a rendezvous with her lover. Martin learns that she is leaving for Paris by plane and tries to meet her there. But DeCarlo tips off Lorre, and Martin is shot as the plane flys away.

DAV.

'THE BOLD FRONTIERSMAN' STAPLE WESTERN CRAMMED WITH ACTION

Rates ● ● + for western spots

Republic
60 Minutes.
Allan "Rocky" Lane, Black Jack, Eddy Waller, Roy Barcroft, John Alvin, Francis McDonald, Fred Graham, Edward Cassidy, Edmund Cobb, Harold Goodwin, Jack Kirk, Ken Terrell, Marshall Reed, Al Murphy.
Directed by Philip Ford.

This "Rocky" Lane thriller will supply western fans with sixty minutes of almost continuous action and slam-bang excitement. The routine plot by Bob Williams hardly ever clutters up the sock-and-bust-'em dramatics and there isn't any romance to distract "Rocky" Lane from his dare-devil pursuits. In fact there are no women at all among these sage-brush hombres. "Rocky", the stalwart hero on his stallion, Black Jack, can out-ride and out-wit any collection of villains, and shooting from the hip, can plug a silver dollar from the hand of Roy Barcroft, the menacing gambler. And there is a timorous sheriff amusingly played by Eddy Waller. The swift action footage has been assembled by director Phil Ford with an eye for pace and timing and the production qualities are fair enough.

The story hinges around the funds the ranchers have raised to build an irrigation project. When "Rocky" Lane rides into town, he finds that Roy Barcroft, the crooked owner of a gambling joint is plotting to get this money. Young John Alvin, a weakling with a passion for cards, is in the gambler's debt and gets framed for murder and theft of the funds. As he awaits the gallows, "Rocky" comes to his rescue, with the frightened sheriff, Eddy Waller, trailing along. In search of evidence, they are overpowered by the gambler and his men, and things look tough until "Rocky" busts loose in a flurry of jaw-cracking fists, and dramatically averts the hanging.

York.

Short Subjects

By BARN

AND WE WANT THE JOB! The eminent Dr. James Barbee, of Atlanta, who, without reluctance, bows to the title of "prominent counselor on marital relations", tells a breathless world that what the Hollywood studios need are "Technical Advisors on the psychology and art of love-making." To the undoubted dismay of Miss Lana (Topping) Turner and her luscious screen sisters, the good doctor declaimed this earth-shaking condemnation: "American love, as exhibited on our motion picture screens, is puerile and retarded!" Oddly enough, Dr. Barbee finds that Ingrid Bergman and Charles Boyer "do an intelligent bit of love making in a picture called 'Arch of Triumph'." Now isn't that strange.

MOVIE ADVERTISING seems to be acquiring a touch of class, what with its "philosophy" and "significance" being brought to light. Charles Schlaifer discussed the relationship of the advertising, publicity and exploitation departments to the philosophy of public relations before students of the New School For Social Research last Friday (7th) in his course on "The New Significances of Motion Picture Public Relations." The 20th-Fox advertising-publicity chief, despite being as busy as the proverbial one-armed paperhanger, what with his extra-curricular duties as chairman of the Advertising and Publicity Directors' Committee and of the Advertising Advisory Council, manages to run one of the most progressive and aggressive film advertising and publicity departments in the industry.

INSPIRED BY AN ELECTION YEAR and the current craze for giveaways, Universal-International has launched a 26-weeks Presidential Sales Drive with bonuses in the form of merchandise (500 gallons of gasoline, a set of tires, washing machine, etc.) going to salespeople at each quarter of the campaign. Vice-president William A. Scully, sales head, unveiling the drive, will run it like a political election campaign, with bookings as ballots. Details of the campaign were set at a series of meetings at the U-I home office. Attending in addition to Scully were: John Joseph, nat'l ad-publicity director; E. T. Gomersall, ass't to Scully; A. J. O'Keefe, ass't general sales manager, and division managers C. J. Feldman, F. J. A. McCarthy and Fred Meyers.

ADD FANTASTIC TITLE CHANGES: "Embraceable You" (from the Gershwin tune), is the new title of the Warner Bros. production previously known as "This Side of the Law." No kidding, either!

ATTEMPTS TO ENTICE MOVIE attendance by gimmicks instead of good pictures brings this protest from a disturbed parent in a letter to the New York Times: "You noted last Sunday that certain Broadway theatres were attempting to stimulate attendance by reducing prices for children in the expectation that more adults could be coaxed inside by their offspring...As a parent I resent this devious attempt to hornswoggle me, when, in fact, the only inducement I'm really looking for is good entertainment."

ATTEMPTS BY PRESSURE GROUPS to have 20th-Fox' shelve "The Iron Curtain" go on and on — and still to no avail. Originally launched by the Council for American-Soviet Friendship, the campaign, has been joined by church groups, peace committees and now by the N. Y. Committee Against War Propaganda. Allegedly representing trade union, civic and religious units aggregating 250,000 members in NYC, George Kusic of the fur union, and Rev. John Darr of the United Christian Council for Democracy petitioned A. J. Balaban, managing director of the Roxy, where the film is scheduled to open shortly, to withdraw it. When he refused, the Committee members, "their friends and families" pledged to boycott the Roxy for one year if the film hits the screen.

OVER TEN MILLION WOMEN will learn the story of the film industry this month as the MPAA's public relations program picks up steam. Sparked by Eric Johnston and Arthur De Bra, director of the Ass'n's Community Relations, in speaking roles, national conventions to be covered include the Family Life Conference, in Washington; Missouri Federation of Women's Clubs in Springfield; N. Y. State Federation of Music Clubs in New York City; General Federation of Women's Clubs in Portland, Oregon, and the National Congress of Parents and Teachers convening in Cleveland.

THE LATE TOM BRENEMAN'S ONLY PICTURE. "Breakfast in Hollywood" will be reissued by United Artists this month. Anticipating a heavy demand on the part of his huge radio following for a last look at the popular entertainer's unique penchant for making elderly ladies happy, UA is rushing prints to all branch exchanges. Breneman, whose sudden death came as a shock to the entertainment world, as well as his fans, made the film in 1946, and it was originally released two years ago.

NEITHER FIRE NOR FLOOD, Etc. Floodwater which crashed into Pathe's 10-story building on Madison Avenue in New York last Sunday (2nd) disrupting the edifice's electrical and telephone lifelines could not halt the regular Monday issue of Warner Pathe News. With the aid of Mayor O'Dwyer, the fire and police departments, temporary headquarters were set up in the Madison Hotel across the street and the deadline was met. The commotion was caused by a broken water main, which crippled the entire district in and around the Pathe Building.

OF MEN AND THINGS: June at 20th Century-Fox this year will be Andy Smith Anniversary Month, a bow to the general sales manager's first year as distribution chief, and a signal for a sales drive that will attempt a record number of bookings for the company's product...New Jersey Allied's annual confab, its 29th, has been set for June 28-30 at the Hollywood Hotel in West End. President Ed Lachman has named Wilbur Snaper to chairman the convention...Paramount sales topper Charles M. Reagan will wield the gavel at five division meetings, beginning this Thursday (13th) in New York, then Philadelphia, Chicago, Kansas City and San Francisco, ending June 9... Maurice A. Bergman, U-I Eastern ad-publicity director, returned to his desk last Monday (3rd) following his recent illness. National ad-pub chief John Joseph is back in Universal City after three weeks of huddles with home office execs...J. F. Woodward replaces William Feld as Eagle Lion St. Louis branch manager. He comes over from 20th-Fox's Milwaukee branch. Norman J. Colquhoun goes into E-L's Atlanta branch managership, replacing Nelson Towler...Leonard R. Case is the new Treasurer of Selznick Releasing Organization, Neil F. Agnew, SRO prexy discloses, and SRO finances will be handled independently of Vanguard Films, Selznick production company...John F. Reeder, v.p. and general manager of Disney Productions waved adieu to Mickey Mouse on May 1 to re-enter the ad agency bi-

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Cohn Careful Not To Spoil Columbia Customers

Apparently Bossman Harry Cohn felt it would be just too much for Columbia's customers to receive two such valuable properties in one season.

For months now, trade and other press correspondents have been bombarded with "news" stories on "Anna Lucasta" and "Born Yesterday," two of Columbia's top story properties. Every other day there was a new casting announced and production plans were always in the "immediate" stage.

Now, it seems there has been another shift in plans (or maybe this was the way it was planned from the beginning)," Anna Lucasta" will not be made until next year, while "Born Yesterday" will brighten up this year's schedule.

SYLVAN SIMON BUSY

It looks from here as if Sylvan Simon, who left a director's berth at Metro about a year ago, is due to become the white-haired boy at Columbia. Simon has been handed three important properties for his schedule as producer-director, all of which are being given high priority in the studio's schedule of pictures.

First on the list is a novel called "Lona Hanson" and the big news on this, so studio spokesmen insist, is that it probably will be a Rita Hayworth starrer. Number two vehicle for Simon is "The Facts of Love," an original comedy which the studio just nabbed for $75,000. This one is being dangled in front of Rosalind Russell. It is a comedy and studio execs are hoping Miss Russell will approve it for her one-picture commitment with them. Third on the Simon list is "The Lovers" which will co-star Cornel Wilde and his wife, Patricia Knight. The studio is counting on the on-again-off-again publicity this pair has had re their marriage for a box-office hypo.

Sam Katzman has set a schedule of six pictures for the next three month period of work. Two will be serials ("Congo Bill" is now in production). Also on the schedule is a horse racing picture, a John Weissmuller starrer tagged "'Jungle Jim," "The Mutineers" —an action melodrama, and "Bruce Gentry"—a serial. The Katzman product is done on low budgets and short schedules and casting is always held until the last possible minute before shooting starts.

Janet Blair will team with Louis Hayward and Dennis O'Keefe in Edward Small's "FBI meets Scotland Yard" when it gets under way this week (May 10).

EAGLE - LION

Goldwyn Reported Talking Deal With E-L

It seemed too fantastic to be true. But there was enough smoke rising from the reported negotiations to make it seem that a lively blaze was burning beneath.

A break here last week to the effect that Samuel Goldwyn and Robert R. Young were "talking merger." Why Sam Goldwyn would be interested in switching his distribution arrangement with RKO to another company, nobody could explain. But the story ran.

The reasons for the merger talk were carefully listed in detail:

—Goldwyn's pact with RKO is up in July; he always shops around when renewal time comes up.

—Two years ago Goldwyn talked with Alex Korda re a foreign distribution set-up.

—Young needs more space for his production and the two studios are practically next door to each other.

—Young is driving for top producers, acquiring the Goldwyn product would be a step in that direction. Etc.

There is no doubt that Young's arrival here this week (May 8) will mark the beginning of conversations out of which will probably grow some concrete deals, but, until it is denied all around, the Goldwyn story will overshadow all else. What a scoop that would be for this up-and-at-'em Eagle-Lion outfit!

REVOLVING FUND

A more credible possibility which may emerge from the Young visit is the establishment of a "revolving fund" which would be available to finance independent product for E-L release. The details of this plan, too, are still sketchy, but it may work out.

Meanwhile, until the Young plans are definitely set and announced, this company is pacing itself slowly with only one film, "Twenty Nine Clues" (Richard Basehart - Scott Brady), a documentary.

METRO-GOLDWYN-MAYER

Metro Dickering To Handle Enterprise Unit

The pending deal between Enterprise and MGM is still not a set thing, although it is close at this writing. However, it could be ice-cold by the time this is read."

With the problems between Enterprise and UA still unsettled it seems logical that Metro might get the nod for local distribution, too, especially since M-G-M has handled the foreign distribution on Enterprise films since that company was formed and since one of the new policies of this studio calls for a step-up independent production.

If the deal goes through, Metro will start to distribute Enterprise product after "No Minor Vices" (now in work). The next feature scheduled for early production is John Garfield's "Tucker's People."

THE ENGLISH PROGRAM

Studio executives and actors are busy with the pro and con of making pictures in England to absorb some of the funds frozen there. So far only one Metro film is definitely set for making over there. "Edward, My Son" is set for a June 1 starting, with Spencer Tracy and Deborah Kerr starring and George Cukor directing for Producer Edward Knopf.

The problems seems to be that few of the stars and directors are eager to go to work in England where living conditions are bad. Any additional bonus they might receive for their chores means little to them since taxes absorb most of it. So, they say, why leave home for five or six months, live uncomfortably and end up no better off than before?

It's a good question from a practical point of view, but, also from a practical point of view, Metro has to get some of its foreign revenue out of Britain if it is to continue paying those same stars and directors those same juicy salaries.

Arthur Ripley, who recently signed a new production and direction pact here, has been handed his first assignment. "Few are Chosen." This is from a novel about missionaries and the producer will work with the author, a retired missionary, on the script and the production. This one probably won't go until late Fall.

MONOGRAM

Steady Pace, No Fancy Promises, Keynotes Here

Monogram seems to have missed entirely the upheaval, the problems and the confusion that have been epidemic in Hollywood for the past six or eight months. This fact continues to be true. While other production companies cry loud and long about the state of business and predict dire or bright futures (depending on their product's grosses at the moment, this company has gone along steadily, quietly and seemingly untouched by the storm surrounding it.

Such peace in the midst of chaos is the result of many things, not the least of which is the judgment and intelligence of head man Steve Broidy. Monogram's top executive and his associates have kept cool heads and steady hands through all this and the result shows in the status of the company at this time. Not to be overlooked as a factor is Monogram's tenacity

(Continued on Pagie 16)



WELCOME TO THE BAMBINO

Filmdom's Ruth — Roy Del — and baseball's Ruth — the Babe, himself — greet each other on the set of Allied Artists' "The Babe Ruth Story," where the Bambino came to watch the filming of his life story. Beaming welcome are, from left, Joe Kaufman, Associate Producer; Steve Broidy, president of Allied Artists, and Bill Bendix, star of the picture.

EXPLOITATION PICTURE

CHARACTERS HIGHLIGHT 'RUTHLESS'

Base Campaign on Six Exciting People

Six exciting characterizations that run the gamut from virtuous innocence to unmitigated evil form the showman's bulwark for a sock exploitation campaign on Eagle-Lion's "Ruthless," a melodrama of an unscrupulous quest for power. These three men and three women, whose lives are intertwined dramatically and romantically, certainly make a marqueeful:

—ZACHARY SCOTT. He used everyone and everything as rungs to climb the ladder that brought him to the pinnacle of wealth and power.

—LOUIS HAYWARD. The boyhood friend whose attempts to dissuade the tycoon from his unprincipled schemes threatened his own chance at happiness.

—DIANA LYNN. Sophisticated concert pianist who waged a frantic fight to resist temptation.

—SYDNEY GREENSTREET. Empire-builder, crushed by Scott, drags him to his doom in final desperation.

—LUCILLE BREMER. She gave up position and husband for a man who didn't love her.

—MARTHA VICKERS. Beautiful, ambitious, but no match for Scott's ruthlessness when her usefulness to him had ended.

Another, and highly potent, angle is the Power and Money theme. Your patrons will be interested in questions like this one: "What do you want most in life — Power...Money...or Love?"

Don't overlook the opportunity to direct your campaign at the feminine trade by depicting Scott as a ruthless lover who destroyed women as well as men in his quest for power.

There is also an excellent four column mat featuring Greenstreet and Miss Bremer in several provocatively romantic scenes titled, "Move Over, Youngsters . . . Make Way for the New Romantic Mr. Greenstreet" which would be a sock plant for an amusement page feature.

Eagle Lion's boxofficers, under Max Youngstein's direction, have concocted a truly versatile press book, brimming over with exploitation-publicity action.



STRIKING POSTERS

Particularly effective among the advertising art are the posters, all in full, vivid color, featuring the "Money and Power" angle, the stars, and the characterizations. Above is the one sheet.

Also available are 3, 6, and 24-sheets.



CONTESTS

Some attention-pulling contests can be arranged. National Screen has mats for both a one-shot competition and a four-day contest.

The one-day matching contest (illustrated above), suitable for newspapers, heralds, shopping guides, etc., links the six stars with former co-stars. If used in a shopping guide, merchandise prizes can be awarded instead of guest tickets.

The four-day affair, designed for newspapers and heralds, requires identification of Scott's "ruthless" romances in four former big pictures.

A running story with appropriate daily changes will serve to plug the picture further.



TEASERS

Four teasers concentrate on "Power" of the film — in its stars," "in its Story," "in the ruthless impact of drama" and, finally, in all three.

'RUTHLESS SIX'

The six stars are characterized as "The Ruthless Six," a catchy phrase that can be used to advantage in a variety of ways.

An intriguing, easily-constructed lobby display uses two compo-board sheets. Cutout front sheet has copy: "Turn Handle! Meet the 'Ruthless' Six!", display of stills and playdate. Rear board has heads of six stars so that when handle protruding in front is turned star heads become visible in the cutout.

NEWSPAPER ADS

Great variety of newspaper ads, of which three are shown below, give the showman a wide choice of angles.



EXPLOITATION PICTURE of the issue





Ruthless

When a conscienceless, wolfish tycoon sets about applying the tactics which endowed him with wealth and power to his quest for romance, it's the closest thing to a cyclotron this side of drama. And that's what happens in "Ruthless," Eagle-Lion's six-starred drama.

Zachary Scott plays the man whose gods were money and power and those he tramples in his ruthless quest are Louis Hayward, Diana Lynn, Sydney Greenstreet, Lucille Bremer and Martha Vickers.

Covering a period from 1914 to the present, the film also makes a pitch to nostalgia as it reconstructs the idyllic pre-World War I days, the Roaring Twenties, and the Great Depression.



STUDIO SIZE-UPS

(Continued from Page 13)

in staying with the successful formula on which it was established. There has been progress and growth here (Allied Artists is building in the same slow but sure pace that is typical of the Monogram operation), but there has been a complete lack of those familiar, blatant stories about the zillion dollar epics that are henceforth to roll from the sound stages. This is definitely a "feet-on-the-ground" outfit and it figures to weather storms that might sink some of the top-heavy movie ships.

'BABE RUTH' BUILD-UP

Meanwhile, "The Babe Ruth Story" is getting one of the greatest advance press build-ups of any picture in Hollywood history. The press associations and sports writers from Coast to coast are giving it a steady play. Credit Lou Lifton and his publicity staff with an outstanding job.

A Jimmy Wakely western, "Saddle Serenade" and Allied Artist's "The Babe Ruth Story" are the only two in work this week.

PARAMOUNT

'47-48 Program Wound Up; Half Of Next Season's, Too

Putting aside the Supreme Court's dose of medicine, Paramount is in good health, thank you.

As of this week, this company has shipped the last of its 1947-48 schedule into its exchanges. Twelve pictures comprise the group still remaining to be released and the schedule of releases is set through September.

"The Emperor's Waltz" (Crosby - Joan Fontaine) will lead off on July 2 after a splashy world premiere in Hollywood. "Dream Girl" (Betty Hutton-Macdonald Carey) opens July 23 and a Pine Thomas film, "Big Town Scandal" (Phillip Reed - Hilary Brooks) goes into release July 30. Hal Wallis' "So Evil My Love" (Ray Milland - Ann Todd), "A Foreign Affair" (Jean Arthur - John Lund) and "Beyond Glory" (Alan Ladd - Donna Reed) are all set for August startings.

In addition to this sextet to wind up the 1947-48 schedule, Paramount has nine pictures practically completed, and five in production for the 1948-49 list. This is more than half of the lineup promised for next year.

With such a running jump on the future product, the studio will hardly need to heighten its production pace which reached a peak here last week when five films were in production at the same time.

ONE NEW STARTER

Only new starter was "The Dark Circle" (Ray Milland - Audrey Totter). Continuing in production are: "The Great Gatsby" (Alan Ladd-Betty Field), "The Tatlock Millions" (Wanda Hendrix - John Lund) "Sorrowful Jones" (Bob Hope - Lucille Ball) and Hal Wallis' "The Accused" (Loretta Young - Robert Cummings).

William Wyler starts his first film under his Paramount deal on June 1. It is "The Heiress," film version of a current Broadway success, and it is to be strictly top drawer stuff, with Olivia de Havilland in the femme lead and Cary Grant tempted into the leading male role. Miriam Hopkins, long off film, carries the second female role in the film.

PINE-THOMAS PLANS

Interesting is the news that when Bill Pine and Bill Thomas win their eight year pact with Paramount next November, they will leave the low-budget action field and try their hand at plushier productions.

This team of ex-publicity men have turned in 52 pictures to Paramount since the inception of their pact and this product has been an important portion of this company's program for a large segment of theaters. Paramount may find it hard to fill the gap created by the absence of the P. & T. programmers.

Their new plans call for only three or four pictures a year, leaving more time for the exploitation junkets which they (and here their publicity background shows) feel is an essential part of successful picture-making. Proof of their theory came in "Albuquerque," which they made for $728,000 and on which they anticipate a gross of $2,500,000. They point to the rising costs of making so-called B pictures and the dearth of sensational story material needed to make the kind of product they have done thus far.

REPUBLIC

Full-Scale Production Schedule Under Way Here

With three pictures in work and four more to come within the next two weeks, this lot is busier than it has been for some months.

Now going are: "Drums Along The Amazon" (George Brent - Vera Ralston - Brian Aherne - Constance Bennett), "Marshall of Amarillo" (Allan "Rocky" Lane - Mildred Coles), and "Nightime In Nevada" (Roy Rogers - Marie Harmon).

Scheduled for starting: "Sons of God's Country," "The Far Outpost", "Daughter of the Jungle" and an untagged mystery.

In addition to this sturdy spurt in production, Republic has eighteen completed films resting on its shelves, a record backlog for this company. Included in the completed group are such films as Orson Welles' "Macbeth," "The Red Pony" (Myrna Loy - Robert Mitchum), "Moonrise" (Dane Clark - Ethel Barrymore - Gail Russell) and "I, Jane Doe" (Vera Ralston - John Carroll - Ruth Hussey).

RKO

Hughes Deal May Mean Exit Of Schary

The Odlum-Hughes deal, should it be finally consummated, as now seems most likely, may bring about some far-reaching changes in the RKO production setup. President N. Peter Rathvon and studio chief Dore Schary in the Hughes regime, are reported to be assured of holding their positions if they desire to do so. Insiders feel certain that Rathvon will quit. It is questionable, also that Schary will stay on, since he is known to have provided in his contract that he can step out if a change in managment takes place. His loss would be a severe one,, for this enterprising young production executive is without doubt one of Hollywood's "white hopes". He would be welcome at any one of several big studios.

CUT COSTS

Schary has done a fine job of cutting production costs with a minimum of sacrifice in quality. Recently he instituted a so-called "script-control" system, the idea being to cut down on excess dialogue, speed up action and insure a tighter control of sets, very often the pivot of higher costs for the final budget. Under this scheme, Schary has shaved scripts an average of 20 pages below comparative screenplays a year ago.

The on again-off again plans by Frank Ross for the production of Lloyd Douglas' novel, "The Robe", is on again, it seems. It is slated to go in November, with Greg Peck in the lead. It will be made in Technicolor, Victor Fleming directing.

PRODUCTION SPURT

With two new starters and nine more scheduled to go between now and the first of July, this studio is heading into more activity than it has had for more than a year. The new pix going now are: "Weep No More" (Joseph Cotten - Valli) and "Bodyguard" (Lawrence Tierney - Priscilla Lane). Others to follow included three Tim Holt westerns, Don Hartman's comedy, "Every Girl Should Be Married," "Baltimore Escapade" and "Bed of Roses." Castings on all of these are still incomplete, although starting dates are set.

20th CENTURY-FOX

Heavy Summer Schedule To Keep 20th Out In Front

This studio has been one of the industry's real bulwarks during the past six months. With a dearth of first-rate product issuing from most of the other majors, 20th-Fox has been delivering the goods, and exhibitors have reason to be thankful for this organization.

However, Darryl Zanuck does not intend to rest on his laurels. Obviously, the 20th Century production chief intends to do his part in stemming the seeming indifference of the movie-going public. Eight features are slated to start rolling here between now and July, and with three already in production, this studio should have a program reminiscent of the "good old days". As soon as he gets his heavy summer schedule under way, Zanuck heads for London to organize 20th's program in the British studio. This company will probably top the list of American producers in England, if plans made by the studio head and president Spyros Skouras are finally put into action.

UNITED ARTISTS

Quantity, Rather Than Quality, UA's Aim Today

United Artists has gone a long way (downhill) since the days of Goldwyn and Selznick and the Chaplin of yore. Then, class was the aim of this organization. Today, bulk seems to be the aim. Grad Sears, who has taken much of the criticism for the state of the company during the past months, has been fighting a tough battle. The recent news of an increase in the UA distribution fee is certain to add more problems to the already complicated situation. There must be a reason, but this seems a bad time for lifting prices.

The 1948-49 schedule, it is said, will consist of no less than 56 pictures, costing $45,000,000. This apparently was intended to offset the constant rumor that UA indies (as well as others) are having a tough time getting financing from banks.

Of the 56 pictures, 14 will be westerns, eight of them in the Cisco Kid series from Producer Philip Krasne; six will be in the Hopalong series, with Bill Boyd, Lew Rachmil producing. Among the other producers set with more expensive product are: Sam Coslow (2), Boris Morros and William LeBaron (2), Eddie Sutherland (1), Edward Small (3), Hunt Stromberg (1), Sam Bischoff (2), Benedict Bogeaus (2), Sol Lesser (5), Seymour Nebenzal (3), Mary Pickford (3), and Harry Popkin (4).

HOPE TO HOLD ENTERPRISE

UA is still trying to hold the Enterprise product, though at the moment this seems doubtful.

"On Our Merry Way," which is the new tag for Ben Bogeaus' "A Miracle Can Happen," will be exploited to the tune of $300,000. In addition to trade and regular press, Bogeaus is ringing in sky writing and television spots wherever feasible. This one will need a strong campaign to pull it out of the category set up by unreceptive critics.

STUDIO SIZE-UPS

UNIVERSAL-INTERNAT'L

Is It Too Much Class, Not Enough Boxoffice?

As the backlog here continues to grow in quantity and quality, U-I studio people are more and more giving the satisfied grin to the self-appointed critics who were sure this outfit was on the rocks. No one here is smug enough to insist that there are not still some clinkers to be ironed out of the set-up, but most executives here feel strongly that a good portion of the product now awaiting release and in production is either solid commercial fare or unusual prestige material and a few, they believe fall into both classes at one time, which is, of course, the ideal.

The big, problem here, as your reporter sees it, is the tendency to over-emphasize the "class" picture, to the detriment of the boxoffice. This type of picture will make sales chief Bill Scully's job tougher.

The big one out of here for a late summer or early fall release looks to be "One Touch of Venus." Months ago when we got a glimpse of some daily rushes on this, it was obvious that Lester Cowan had gotten what he'd been after with this long delayed production. Now, grapevine-wise, we hear the film will really go and Ava Gardner will emerge as a strong boxoffice personality. Walter Wanger's "Tan Roots" will ring a loud bell and "Mr. Peabody and the Mermaid" (William Powell - Ann Blyth) is one of the strong young hopefuls here, but a fantasy. "The Charming Matt Saxon" (Robert Montgomery - Susan Hayward) is also being counted on for general good reception. "Another Part of the Forest" (Frederic March - Ann Blyth) is another one that will get the "prestige" buisiness.

"Pp In Central Park" (Deanna Durbin - Vincent Price - Dick Haymes) is a question mark but "River Lady" (Yvonne DeCarlo - Dan Duryea) and "Abbott and Costello Meet Frankenstein" are a pair which add variety to the program and should find a receptive boxoffice.

WARNER BROS.

Warner Blast On Stars Fails To Impress Hollywood

The recent statment by Jack Warner is viewed out here in Hollywood with a jaundiced eye by most observers. Coming from the head of a studio which was a leader in curtailing production to take advantage of an artificial film shortage during the past five or six years, a studio which has dealt rather severely with labor and talent alike, a studio that was among the first to go in for "economy" layoffs the moment the lush war profits started to skid off a bit - Mr. Warner's harangue about increasing production to protect film workers failed to make much of an impression on anyone.

Coming as it did, when this studio was engaged in another fuss with one of their players Lauren Bacall, the cry against stars who refuse to take roles sounded like Warner was asking the rest of the industry and the public to help him wash his personal linen.

POOR QUALITY

And, last, coming from a studio which has been sadly deficient in quality product for the past year, where even one good sock attraction would be a bonanza, the Warner blast did not have anything resembling a true ring.

Now, because the Warner studio, skeptical of the future, is going in for mass quickie production, why should the rest of the majors rush to adopt the same policy?

To some observers it is apparent that the whole Warner organization has a bad case of jitters. Bad product and the general drop in business has this outfit nervous as a cat. A strong stabilizing personality is badly needed, it seems, rather than unsolicited advice on how to cure a situation that can be cured only by GOOD product.

This plant announced a total of eleven films scheduled to start shooting during the next two months. Among them is the next Bette Davis effort, "June Bride". How sadly that gal needs a decent vehicle! She will be co-starred with Robert Montgomery and it is a comedy, which Davis fans do not usually relish.

Also among the May-June list is "The Girl From Jones Beach', which Lauren Bacall walked out on because, she said, it doesn't shape up like a worthwhile film. Virginia Mayo was handed her role.

INDEPENDENTS

FILM CLASSICS

There's "expansion" talk here. With "Sofia" (Gene Raymond - Patricia Morison) and "Miraculous Journey" (Rory Calhoun - Audrey Long) both in Cinecolor, wound up, plans are being completed for additional production in color. This pair will be released during the summer and the company plans to be working on more of the fourteen pictures planned for this year by that time. Sixty per cent of the product still to be shot for this year will be in color, since this outfit is affiliated with Cinecolor.

The "expansion" program is also running over into the distribution setup with talk of the 26 wholly-owned exchanges being increased to 31.

SCREEN GUILD

Robert L. Lippert, vice-president of this company, welcomed the press here recently and had some interesting comment to make to them. His first move was to denounce as completely false the rumor that John J. Jones, the president, had been asked to resign. "How can you fire a man who gets no salary?"

Lippert's interpretation of the rumor was that things had gotten tough and, as always, people have to have someone to play for the "goat." To imply that it would be Jones was completely wrong, said Mr .Lippert.

Lippert announced the 1948-49 schedule to come from S-G: "The Mozart Story," a picture made in Vienna which will have an American sound track added; "The Prairie" (Lenore Aubert - Alan Baxter), four Edward Small re-issues, 12 Hopalong Cassidy reissues, mark the highlights of the schedule. Incidentally, Lippert stated that the Hopalong reissues are making more money than the new ones (their initial cost was so much less) and he has 35 left to release.

At the moment, there is one Lash LaRue feature in production for S-G, "Dead Man's Gold." Five more of these are scheduled and they will be turned out in assembly-line fashion within the next few weeks.

THE SUPREME COURT SPEAKS

(Continued from Page 8)

use competitive bidding as their springboard, but with the elimination of that feature their last feeble argument collapsed and their petitions were denied.

ARBITRATION

The Supreme Court upheld the District Court's ruling that it had no power to continue the arbitration system since the Government no longer consented to the arrangement. "We agree . . . that the District Court has no power to force or require parties to submit to arbitration in lieu of the remedies afforded by Congress for enforcing the anti-trust laws."

"But," the Court held, "the District Court has the power to authorize the maintenance of such a system by those parties who consent and to provide the rules and procedure under which it is to operate." And the Court added that, of course, "the use of the system would not . . . be mandatory," that "it would be merely an auxiliary enforcement procedure, barring no one from the use of other remedies the law affords for violations either of the Sherman Act or of the decree of the Court."

We suspect that such a voluntary system would not have great appeal to the defendants, since the old consent decree system which they so dearly loved did not provide an additional or auxiliary remedy for independent exhibitors but was an escape from the penalties for contempt and a highly desirable refuge from private actions under the Sherman Act.

SUMMARY

The destruction of monopoly power in the motion picture industry has been the goal of Allied States Association ever since it became convinced that fair trade practices and equal opportunity for the independent exhibitors could not be secured by the orderly processes of negotiation and agreement.

That that goal has been attained — or at least is in sight — cannot be doubted by any open-minded reader of the opinions handed down by the Supreme Court on Monday.

In the annual reports for the last few years I have emphasized the thought that tomorrow belongs to the independent exhibitors. I was never more certain of that than I am today.

When the proceedings ordered by the Supreme Court have been carried out the percentage of affiliated theatres will be reduced to insignificance and any that remain will have to operate on their own merits and without the preferences and discriminations they have enjoyed in the past.

FOSTER PRODUCTION

The way will be open for new producers and new distributors to enter the business with assurance of fair access to all the screens, including the first-runs.

When the decrees are worked out and become effective artificial product shortages will end, competition will force fair dealing by all distributors, and film rentals will reflect the real value of the product and not the rapacity of those accustomed to dealing in a controlled market.

The task of the independent exhibitors and of the public groups interested in the proper conduct of the industry will be to see that the gains made are not frittered away; that the opinions are carried into full force and effect; and that the industry does not again backslide into monopoly.

"QUOTES"

What the Newspaper Critics Say About New Films

N. Y. Critics Tear Down "Arch"

Enterprise's "Arch of Triumph," sporting a New York premiere that matched in splendor and decor any of the ante bellum extravaganzas, opened at the Globe to a breathlessly expectant audience. At least a portion of the audience was disappointed—the New York newspaper critics.

Characterized as "Two hours of shadows protesting that they are lost souls and that they love each other," the film meets a sad verdict from the Herald Tribune's Otis Guernsey, who finds it a "Most transparent and pretentious bore."

Bemoaning its failure to catch the mood of the novel, the Times' Bosley Crowther calls it an "over-drawn, hermetically sealed love story" which does nothing but concentrate on Charles Boyer and Ingrid Bergman in a doomed romance. Which isn't bad, he adds but "too much of a good thing—even of Bergman and Boyer—is too much."

"Drab and dour", vouchsafes Alton Cook in the World-Telegram, a "dreary love affair . . . turned into one long recital of their repetitious quarrels." Bergman gives "her first thoroughly unsatisfactory movie performance," he says, and calls it "astonishing that a picture with such promising ingredients achieved so little in the blend of them."

Archer Winsten, in the Post, finds it a case of "a big picture with big stars" bumping up against a lack of "good and significant story," resulting in a stalemate that makes Arch "futile in everything that counts, except its 'A' for effort."

"The Production Code lies heavy on its heart," sighs PM's Cecelia Ager. Only suggestions of the tumultuous love story and the drama-laden background come through, while Miss Bergman's unsatisfactory performance and appearance make her "look like a dairy maid come upon a trunk-full of Theda Bara's clothes.'

Just a case of "love and love and love" says the Sun's Eileen Creelman in an "overlong picture" with a "thinned out" story. Boyer is O.K., but Bergman is miscast and Laughton is just a caricature of himself.

A strong cast and "plush" production "spells box-office," but the film misses the book's "impact," says Rose Pelswick in the Journal-American. Boyer's performance is "outstanding" but, again, the verdict on Bergman and Laughton is "miscast" and the drama is "skimmed over lightly" in favor of the romance.

"ANNA KARENINA"

20TH CENTURY-FOX

"ORNATE PERIOD DETAIL, superb camera work and artful direction . . . Just possible that all this opulence and directorial cleverness eventually defeat 'Anna Karenina.' For it is handsome and brainy but cold."—PECK, PM.

"SO MUCH production values that the picture resolves itself into a succession of spectacular sets . . . Players are reduced to handsome walk-ons whose problems and emotions never quite succeed in arousing audience sympathy."—PELSWICK, N. Y. JOURNAL AMERICAN.

"STATELY AND STILTED . . . Rather tedious succession of tableaus . . . Miss Leigh is at her best."—BARNES, N. Y. HERALD TRIBUNE.

"PRETTY SAD chunk of motion-picture . . . Sub-arctic rendering of Tolstoy's titanic tale."—CROWTHER, N.Y. TIMES.

"THE NEW VERSION is much more restrained, settling down to a conventional tear jerker gait, always syrupy, occasionally maudlin and consistently well played."—COOK, N. Y. WORLD TELEGRAM.

"GOOD . . . Mildly sporific, worthily sincere, and elegantly produced . . . Pageant of British performers in a famous Russian masterpiece move through their Duvivier-directed paces with the utmost grace, confidence and skill. Nothing happens."—WINSTEN, N. Y. POST.

"STATE OF THE UNION"

MGM

"FRESH, ELOQUENT AND ENCHANTING . . . Gay and unforced satire on political Chicanery . . . Is edifying as well as being enormously entertaining . . . You will be doing yourself a disfavor if you miss it."—BARNES, N. Y. HERALD TRIBUNE.

"STACKED WITH a cast like that, timely as to release and highly amusing as to dialogue and romantic complications, the piece adds up to top-flight entertainment."—PELSWICK, N. Y. JOURNAL-AMERICAN.

"GOOD PLUS . . . No more timely or significant topic . . . A few spots of forced humor . . . But since the meat of the play is still on the platter, attendance should be compulsory for all people of voting age."—WINSTEN, N. Y. POST.

"REGARDLESS OF partisan reactions—and there are bound to be plently of those, in view of the frank and intensely topical nature of the yarn—it . . . is a slick piece of screen satire . . . Capra has given his most sarcastic treatment to the backroom politicians."—CROWTHER, N. Y. TIMES.

"ROSTER OF FILM credits promises a work of substance, skill, humor, popular entertainment, and of course, solid box office draw . . . Loses momentum in direct ratio to its striving to put on extra steam, but it's got such a walloping lot of momentum to begin with, it can almost withstand the drain."—AGER, PM.

"COMEDY, FAST, WITTY, imaginative, a picture right up at the top until a maudlin ending . . . One of Capra's best."—CREELMAN, N. Y. SUN.

"THE BIG CLOCK"

PARAMOUNT

"UNUSUALLY GOOD PICTURE all the way, —for people who like entertainment spiced with murder, one of the big treats of the season."—COOK, N. Y. WORLD TELEGRAM.

"DEVOTEES OF DETECTIVE films . . . to see it without possible fail . . . Dandy clue-chaser of the modern chromium-plated type."—CROWTHER, N. Y. TIMES.

"VISUALLY AS EXCITING as it is titillatingly preposterous . . . Suspense-riddled tumult . . . High-Styled, lively entertainment."—AGER, PM.

"GOOD ENTERTAINMENT . . . Mounting tension . . . All the excitement of a singular man-hunt . . . For murder mystery fans, but it is one of the superior items in the category."—BARNES, N. Y. HERALD TRIBUNE.

"GOOD-PLUS . . .Smooth, slick, entertaining . . . Steady unrelenting, and with constantly mounting suspense."—WINSTEN, N. Y. POST.

"ONE OF THE most sure-fire suspense stories to arrive here in a long, long time . . . Telling is sure, dramatic, amusing, building up always to that last breathtaking reel of suspense."—CREELMAN, N. Y. SUN.

"ONE OF THE Slickest suspense films seen hereabouts . . . Exciting entertainment with a new twist, plus just the right cast to put it over, plus direction and scripting that keep it moving at a tingling pace. All this, and laughs, too."—PELSWICK, N. Y. JOURNAL AMERICAN.

"ARE YOU WITH IT"

UNIVERSAL-INTERNATIONAL

"HUMDRUM, GRADE B, stuck-in-the-mud job . . . Weary, imitative, production-number type familiar to countless second-rate musicals."—PECK, PM.

"COLLECTION OF SPECIALTY numbers, loosely strung together by a frivolous plot . . . Thin inducement to laughter . . . No more than tolerable."—PRYOR, N. Y. TIMES.

"BRISK AND CHEERFUL musical . . . Taking even more than the usual liberties with the idea that musical comedy stories can be silly and juvenile. But . . . it is crammed with lots of good song and dance numbers and with a racy, spirited lingo."—COOK, N. Y. WORLD TELEGRAM.

"FAIR-PLUS . . . Donald O'Connor is the whole show. Peppy as he is, he's not quite enough."—N. Y. POST.

"UP TO Donald O'Connor to carry practically the entire show himself . . . But even likeable and talented performers need good material to work with . . . Slowly paced and heavy-handed."—PELSWICK, N. Y. JOURNAL AMERICAN.

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Opinions Culled from Organization Bulletins

VIDEO REPORT

Report of the SOUTHERN CALIFORNIA THEATRE OWNERS ASSOCIATION'S TELEVISION COMMITTEE, as a result of intensive study by the Committee and actual experiments with theatre television.

The matter of Television as applied to the motion picture theatre has two distinct and separate fields of exploration. FIRST: How will it affect BOX-OFFICE attendance as it is being developed at present along the lines of Radio Broadcasting? SECOND: Has this medium an application to our Industry? Can we too benefit from the scientific marvel of Television?

In answer to Question number one, the committee recommends:

1. That television cannot and should not be retarded in any way by this industry.

2. That the matter of feature films being used by television be considered in the same light as the indiscriminate use of 16 mm.

3. That we stand alert now to see that films for television shall be made for them exclusively and films for theatres likewise; that we help guide television entertainment and assist and engage in supplying them special films. That a very strong, working "PAID COMMITTEE" be employed to see that this guidance is given to preserve motion picture entertainment as sold through the box-office.

6. That the Publicity Departments of the studios and theatre interests concern themselves with Television Advertising and make full use of its facilities to the extent that every feature film will eventually be sold in every living room.

The committee recommends in answer to question number two:

1. That the first consideration given to the installation of theatre television equipment in the preliminary stages, be first determined by the quality possible. Demonstrations will be held of all equipment offered theatre owners and you are urged to attend so that you may see results for yourselves under actual theatre conditions.

2. That experimental planning be started and that each theatre owner have a television set convenient to himself so he may be able to study its development as an entertainment medium.

3. That any contemplation of theatre installations be discussed with the Committee so that certain facts which are added to our files day-to-day may be made available to you.

4. The development of theatre television depends not so much upon its technical improvements as it does upon the use you are able to make of it. It will require ingenuity and showmanship and your thinking along this line at present is of utmost importance.

5. Any experimental work done by our members should be carefully catalogued and the Committee will appreciate the results of such experiments for dissemination to other members.

6. SHARE-OUR-KNOWLEDGE PLAN in this will save our members and theatre men throughout the industry, many thousands of dollars and may lead to a definite practical application of theatre television sooner than we think.

6. Any moves made by theatre owners towards experimental television should be on the basis of careful forethought. Carlessness and unsound planning can be harmful to both you and the industry. Remember experimental work public television is necessary, but it is "borrowed" entertainment from the theatre's standpoint, and should be treated as an added attraction and a public service. It does have box-office possibilities if correctly used. It IS step number one in the development of theatre television. Let's make this step in the right direction.

It is the final conclusion of this committee that television has possible dangers—However, it could be a tremendous boon to our industry, but we must work to make it so!

DISNEY & RKO

Allied Rocky Mt. Independent Theatres

For a long time RKO has used an old sales talk on Disney cartoons. They've said that the Disney Office had approval privileges on their cartoons and that "Mr. Disney just won't go for the deal."

Get this straight—

Mr. Disney may or may not have an interest in his feature releases, but DISNEY CARTOONS ARE OWNED BY RKO and Mr. Disney has absolutely nothing to say about approving contracts for your theatre.

BIG DOUBLES

North Central Allied

Here are some double features that recently were shown on big and important screens around the country:

Capitol Theatre, Newark: THE SWORDSMEN and CASS TIMBERLANE

Fabian Theatre, Hoboken: TYCOON and GOOD NEWS.

Regent Theatre, Patterson: TYCOON and DAISY KENYON.

Missouri Theatre, St. Louis: CARRIE and THE BISHOP'S WIFE and SCUDDA-HO SCUDDA-HAY.

Picadilly Theatre, Chicago: VOICE OF THE TURTLE and CALL NORTH SIDE 777.

Why not ask your salesman if you can buy any of these pictures at prices which will permit you to double them? Occasionally some exhibitor tells us that he wonders whether or not he does not try to drive too hard a bargain with the film companies. Our answer to that one is, Don't Worry! With double billings like this— the regular rule all over the country, independents can rest assured that where they leave off, there are other film buyers who are just beginning.

BLOOD!

ITO of Ohio

Universal-International now has in production "Kiss the Blood Off My Hand" starring Joan Fontaine and Burt Lancaster. This is an amusing story of a girl suffering from leprosy who, in order to escape being ravaged by the Japanese army that over-ran the Philippines, swims the Pacific from one of the islands to Japan, arriving at Hiroshima on the day it was struck by the Atom Bomb. Although the bomb lands on her noodle, it cures her of leprosy, but when she picks herself up, she is minus not only her legs and arms, but her head as well. This smart little story should prove very popular with the parents of the children who attend the Saturday after noon shows.

This type of story is just what the public has been waiting for. Following the lead of U-I, we understand that some of the other studios are readying intriguing screen-fare such as: 'Cancerous Bodies," "Spurting Arteries," "Kick His Teeth Down His Throat" and "Vomit."

WARNING ON 'DUEL'

Associated Theatre Owner of Indiana

DUEL IN THE SUN is now being offered to exhibitors for showing at regular admission prices. If you will remember this is one of the advanced admission price babies that Selznick attempted to force down the exhibitors' throats with little success. It is the concensus among most of our members that Mr. Selznick can keep his picture on this second go-around. As one exhibitor said, "I'm not going to buy the picture under any circumstances because I want to protest Mr. Selznick's high handed method of selling and particularly the forcing of any high admission picture." Caravan Bulletin No. 1301 for May 27, 1947, says: "The shock comes in the picture's frank and unashamed attempts to cash in on sex, not for the sake of drama but for sensationalism; its attempts to cater to and stimulate low tastes. Its object is to give fans something over which to smack their lips. It succeeds instead, in giving some fans—including this one—something over which to close the eyes in weary sleep and boredom. The ending is not only gory but embarrassing and revolting. Jennifer and Peck shoot each other and die in each other's arms."

From the Association standpoint this is the type of picture that is thrown in your legislative committee's face by parent teacher associations and others. For the good of the business it would have been much better if DUEL IN THE SUN was never produced.

PETTY LARCENY

We have an exhibitor way out yonder in South Dakota who reports on a new gimmick developed by the film companies to get more money out of him. Since Railway Express is too high, this exhibitor uses parcel post. Now the film companies are taking the few pennies he saves in this manner away from him by charging him for delivery to the post-office.

We ask all exhibitors who run into this petty larceny to write us at once.

—North Central Allied

DISTRIBUTORS UNEASY

Allied Ito of Kansas — Missouri

Our attention has been called to the fact that salesmen are now trying to discredit the Caravan by telling the exhibitors they call on that every other exhibitor is refusing to use the Caravan Book except themselves. This is eye-wash and just the same conversation that was peddled out by the salesmen regarding local checkers. Don't fall for it. Use the Caravan Book for all it is worth. It can be most helpful to you. Any company that is 'giving you the business,' leave it out until they come to terms that you can live with.

Use your market reports you receive weekly from Allied so that you will not be gypped or taken unfair advantage of and if your deal has not yet been approved, WITHDRAW THE APPLICATION FOR CONTRACT. The lush days are over, boys and girls. Business is off in 90% of the towns and film buying is becoming increasingly more important than ever before. If you can't make a deal wherein you can see a fair margin of profit, don't make the deal. QUIT KIDDING YOURSELVES.

WARNER'S ADVICE

Associated Theatre Owners of Ind.

All ill winds are supposed to blow some good and this may also be true of the ill wind of declining box office returns because it may carry with it a little more plentiful supply of pictures. During the lush years of greatly extended runs and move-overs the theatre owning film companies produced only enough product to satisfy the requirements of the big keys and as a consequence the sub-runs and small towns faced a product shortage that created and supported the conditions of monopoly. As these big keys absorb more product the wickets will be opened to increase the supply for all.

In an interview reported by the trade press Jack L. Warner pointed to another benefit to stepped up production — the reemployment of thousands of technicians and craftsmen who were idle because of the low level of production. Mr. Warner says that although the industry is dependent on the skills of these people it is in danger of losing them permanently if they seek jobs elsewhere. Citing figures to illustrate the reason for unemployment in this industry the V-P of Warners said that on April 12, 1946, 44 pictures were in work at the major studios, but on the same date in 1947, 33 pictures were in production and on April 12 of this year only 23 features were in production at these same major studios.

PRODUCTION & RELEASE RECORD

MAY 10, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (45)	In Production (3)
Serials	Completed (3)	In Production (1)
Westerns	Completed (17)	In Production (1)

NEW PRODUCTIONS

BLACK EAGLE
Melodrama—Started April 19
Cast: William Bishop, Virginia Patton, James Bell, Trevor Bardette, Gordon Jones, Richard Talmadge, Will Wright.
Director: Robert Gordon Producer: Robert Cohn
Story: A migratory worker helps settle ranchers problems and then moves on.

CONGO BILL
Serial (15)—Started April 28
Cast: Don McGuire, Cleo Moore.
Directors: Spencer Bennett, Thomas Carr
Producer: Samuel Katzman
Story: Jungle adventure.

GENTLEMAN FROM NOWHERE
Melodrama—Started May 3
Cast: Warner Baxter, Fay Baker.
Director: William Castle Producer: Rudolph Flothow
Story: A man, missing for seven years, returns and poses as himself to find the criminal whose crime had been blamed on him.

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures in Silverado (75)	Bishop-Henry	11-10	3-25		
Big Sombrero, The	Autry-Verdugo	8-18			
Details under title: A Little Spanish Town					
Best Man Wins	Buchanan-Lee	12-22	5-6		
Black Arrow, The	Hayward-Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie In the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Reward	Singleton-Lake	9-29			
Details under title: Blondie's Night Out					
Brick Bradford	Richmond-Johnson	10-27	12-18		
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble (66)	Baxter-Cheirel	8-4	11-27		3-15
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Eternal Melody, The	Kiepura-Eggerth	11-10			
Fuller Brush Man, The	Skelton-Blair	10-27			
Gallant Blade (C)	Parks-Chapman	12-8			
Glamour Girl (68)	Krupa-Reed	9-1	1-16		
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble (94)	Tone-Blair	5-26	1-48		2-2
Details under title: Double Take					
I Surrender Dear	Jean-Street	3-1			
It Had To Be You (98)	Rogers-Wilde	5-26	12-47		1-5
Lady from Shanghai, The (87)	Hayworth Welles	10-14	5-48		
Last Days of Boot Hill, The (56)	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Let's Fall In Love	Lamour-Ameche	1-19			
Lone Wolf In London, The (68)	Mohr-Saunders	5-26	11-13		
Loves of Carmen, The	Hayworth-Ford	11-24			
Lulu Belle	Lamour-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou (66)	Lowery-Barton	9-15	1-23		
Mating of Millie, The (87)	Ford-Keyes	7-7	4-28		3-29
Phantom Valley (53)	Starrett-Burnette	8-4	2-19		
Port Said (69)	Bishop-Henry	12-22	4-15		
Prince of Thieves (72)	Hall-Morison	5-12	1-48		2-16
Relentless (93)	Young-Chapman	12-9	2-48		
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of The Whistler, The (63)	Duane-Aubert	10-27	3-18		
Rose of Santa Rosa (65)	Hot Shots	9-1	12-25		
Rusty Leads the Way	Donaldson-Moffett	3-1			
Details under title: Rusty Takes a Walk					
Sign of the Ram, The (84)	Peters-Knox	8-4	3-48		3-15
Singin' Spurs	Hoosier Hot Shots				
Six Gun Law (54)	Starrett-Saunders	7-7	1-9		
Son Hound, The (Serial)	Crabbe-Blake	5-26	9-4		
Strawberry Roan, The	Autry-Henry	7-7			
Superman (Serial)	Alyn-Nell	2-16			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Sweetheart of the Blues	Jean-Ford	3-15			
Swordsmen, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Granger (Serial)	Stevens-Stewart	8-4	4-1		
Texas Sandman	Vincent-Hot Shots	3-29			
Thunderhoof	Foster-Bishop	2-16			
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell-Hasso	12-9	2-48		3-15
Trapped by Boston Blackie (67)	Morris-Lane	12-22	5-13		
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora (55)	Starrett-Burnette	9-29	3-25		
Whirlwind Raiders (54)	Starrett-Saunders	9-15	5-13		
Winner Take Nothing	Mitchell-Nagh	3-15			
Woman from Tangier, The (66)	Jergens-Donne	9-29	2-12		
Wrangler, The (C)	Tufts-Britton	4-12			

EAGLE-LION

1947-48 Features	Completed (36)	In Production (1)
Westerns	Completed (7)	In Production (0)

NEW PRODUCTIONS

TWENTY-NINE OLUES
Documentary—Started April 28
Cast: Richard Basehart, Scott Brady, Roy Roberts, James Cardwell.
Director: Alfred Werker Producer: Robert Kane
Story: Based on the factual story of a man who murdered one policeman and wounded two others and escaped capture for six months by getting a job in the police department..

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Casanova (83)	deCordova-Nash	5-12	2-7	812	2-2
Assigned to Danger	Raymond-Nash		5-19		
Black Hills (58)	Dean-Ates	5-12	10-27		
Blonde Savage (61)	Sherwood-Ericson	7-7	11-22	807	10-13
Born To Fight	Brady-Shaw	3-15			
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20	803	9-29
Canon City	Brady-Meade	3-29	6-30		
Check Your Guns (55)	Dean-Gates	7-7	1-24	853	12-8
Close-up	Baxter-Gilmore	12-22	6-9		
Cobra Strikes, The (62)	Ryan-Fraser	1-5	4-24	820	
Enchanted Valley (C) (77)	Curtis-Gwynne	9-1	3-27	817	3-29
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven (71)	Erwin-Farrell	8-4	1-17	810	1-5
It's Murder	Switzer-Whalen	5-12			
Hollow Triumph	Henreid-Bennett	2-16			
Lady At Midnight	Denning-Lee	3-15			
Let's Live A Little	Lamarr-Cummings	3-1			
Linda Be Good (67)	Hubbard-Knox	7-21	1-3	808	10-27
Love From A Stranger (81)	Sidney-Hodiak	3-17	11-15	806	12-8
Man from Texas (71)	Craig Bari	5-26	10-18	815	4-12
Details under title: A Texas Story					
Mickey (C)	Butler-Goodwin	11-10	6-23		
Noose Hangs High, The (77)	Abbott-Costello	11-24	4-27	819	4-12
Northwest Stampede	Leslie-Craig	7-21	7-28		
Details under title: Wild Conquest					
October Man, The (91)	Mills-Greenwood	Foreign	3-20	816	3-29
Oliver Twist	Davies	Foreign	7-14		
Open Secret (70)	Ireland-Randolph	9-1	5-5	813	2-16
Out of The Blue (91)	Brent-Maye	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10	5-12		
Rampage	Mitchell-Long	12-22			
Raw Deal	O'Keefe-Trevor	11-24	5-26		
Details under title: Corkscrew Alley					
Return of Rin-Tin-Tin, The (V) (65)	Rin Tin Tin-Woods	9-16	11-1	804	12-8
Ruthless (104)	Scott-Lynn	9-1	4-3	818	3-29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich-Wayne	Reissue	3-27	848	
Shadow Valley (58)	Dean-Ates		11-29	852	12-22
Shed No Tears	Ford-Vincent	3-1	7-21		
Smugglers, The (85)	Redgrave-Kent	Foreign	1-31	811	2-2
Spiritualist, The	Bey-Bari		1-19	7-7	
Sutter's Gold (93)	Arnold	Reissue	3-27	849	
Sword of the Avenger	Delgado-Gurie		6-2		
Tioga Kid	Dean-Ates		6-16		
T-Men (91)	O'Keefe	7-21	1-10	809	12-22
Take My Life (85)	Gynt-Williams	Foreign	2-28	814	
Tomorrow You Die	Ireland-Ryan		5-12		
Tornado Range (56)	Dean-Holt	9-1	2-21	854	
Whispering City (92)	Lukas-Dantine	11-15		805	11-24

FILM CLASSICS

1947-48 Features	Completed (5)	In Production (1)

RELEASE CHART

IN PRODUCTION

Miraculous Journey (C)	Calhoun-Long	4-12			
Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Argyle Secrets	Gargan-Lord	5-7			
Blonde Ice	Paige-Brooks	3-1	5-20		
Devil's Cargo	Calvert-Hudson		4-1		
Money Madness	Rafferty-Beaumont	4-15			
Sofia (C)	Raymond-Gurie	3-29			

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (35)	In Production (4)

NEW PRODUCTIONS

SUN IN THE MORNING (T)

Drama with Music—Started April 20

Cast: Jeanette MacDonald, Lloyd Nolan, Claude Jarman Jr., Lassie.

Director: Richard Thorpe — Producer: Robert Sisk

Story: An opera star retires to mountains disillusioned. There she meets a boy and his dog and through their love, she finds herself and returns to her career.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Command Decision	Gable-Pidgeon (all star)	4-26			
Three Musketeers (T)	Turner-Kelly	2-16			
Words and Music (T)	Garland-Rooney (all star)	4-26			

—— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias The Gentleman (74)	Beery-Patrick	5-13	Mar.	818	2-16
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept.	803	2-17
B. F's Daughter	Stanwyck-Heflin	8-6	Apr.	820	
Big City, The (103)	O'Brien-Murphy	10-27	June		3-29
Bride Goes Wild, The (98)	Johnson-Allyson	7-7	Mar.	819	3-15
Details under title: Virtuous					
Cass Timberlane (119)	Tracy-Turner	5-12	Jan.	813	11-10
Date With Judy, A	Beery-Powell	1-5	July		
Desire Me (91)	Garson-Hart	4-1	Oct.	807	9-29
Details under title: A Woman of My Own					
Easter Parade	Astaire-Garland	12-8	July		
Gone With the Wind (T)	Gable-Leigh	Reissue	Feb.	3000	
Good News (T) (95)		3-31	Dec.	810	12-22
Green Dolphin Street	Turner-Heflin	9-30	Nov.	811	
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7	Feb.	815	
Homecoming (113)	Gable-Turner	9-15	May	826	
If Winter Comes (97)	Pidgeon-Kerr	6-9	Jan.	814	1-5
Julia Misbehaves	Garson-Pidgeon	1-19	Aug.		
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec.	809	10-27
Luxury Liner (T)	Brent-Gifford	9-1			
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Master of Lassie	Gwenn-Leigh	9-29			
Details under title: Hills of Home					
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct.	805	7-21
On An Island With You	Williams-Lawford	6-23	June		
Pirate, The (T) (102)	Garland-Kelly	3-3			4-12
Search, The (105)	Clift-MacMahon				4-12
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct.	804	8-4
Song of The Thin Man (86)	Powell-Loy	2-3	Sept.	801	8-4
Summer Holiday	Rooney-DeHaven	7-8	Apr.	821	
Southern Yankee	Skelton-Dahl	2-2	Aug.		
State Of The Union (120)	Tracy-Hepburn	10-13	Apr.	824	3-29
Tenth Avenue Angel (76)	O'Brien-Murphy	4-1	Feb.	816	1-19
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov.	808	10-13
Three Daring Daughters (T) (115)	MacDonald-Iturbi	11-25	Mar.	817	2-16
Details under title: The Birds and the Bees					
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept.	802	8-4
Details under title: Ballerina					

MONOGRAM

1947-48 Features	Completed (21)	In Production (1)
Westerns	Completed (8)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Babe Ruth Story, The	Bendix-Trevor	3-29			
Saddle Serenade	Wakely-Taylor				

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angels' Alley	Gorcey-Gray	11-24	3-21		
Released originally under title: When Strangers Marry					
Arizona Sunset	Wakely-Holt		5-9		
Betrayed (66)	Mitchum-Hunter	Reissue	12-27	4706	
Campus Sleuth	Stewart-Preisser	12-8	4-18		
Crossed Trails	Brown-Hatton		4-11	4755	
Docks of New Orleans (70)	Winters-Young	11-24	4-4		
Fighting Mad (75)	Errol-Kirkwood	9-15	2-7	4702	
Details under title: A Palooka Named Joe					
French Leave	Cooper-Coogan	2-2	4-25		
Details under title: Kilroy On Deck					
Frontier Agent	Brown-Hatton		5-16		
High Tide (72)	Castle-Knox	2-16	10-11		
I Wouldn't Be In Your Shoes	Castle-Knox	2-16	5-23		
Jiggs and Maggie In Society (66)	Yule-Riano	9-29	1-10	4704	
Jinx Money	Gorcey-Caldwell		1-19		
Louisiana (82)	Davis-Lindsay	3-3	11-1	4703	9-15
Michael O'Halloran	Roberts-Beckett	4-12			
Mystery of The Golden Eye	Winters-Young	4-26			
Oklahoma Blues	Wakeley-Belmont	1-19	3-28		
Overland Trails (58)	Brown-Belmont	11-24	1-31	4751	
Perilous Waters (66)	Castle-Long	9-1	2-14	4707	
Rocky (76)	McDowall-Barrier	8-18	3-7	4705	
Rose of the Rio Grande (60)	Carroll-Movita	Reissue	3-14	4710	
Shanghai Chest, The	Winters-Best	2-16			
Details under title: Murder by Alphabet					
Sign of the Wolf	Whalen-Bradley	Reissue	5-2	4711	
Smart Politics (68)	Preisser-Stewart	9-15	1-3	627	1-5
Song of The Drifter (53)	Wakely-Coles	11-10	1-17	686	
Stage Struck	Long-Richmond	3-15			
Thunder On the Range	Brown-Hatton	2 2	3-28		
Triggerman	Brown-Hatton				

ALLIED ARTISTS

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Black Gold (C) (92)	Quinn-McMillo	12-23	9-16	2	7-21
Dude Goes West, The	Albert-Storm	12-8	5-30	8	
Details under title: The Tenderfoot					
Gangster, The (86)	Sullivan-Belita	2-17	11-22	3	11-10
Haunted, The (85)	Belita-Foster	4-14	4-7	6	
It Happened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Panhandle (84)	Cameron-Downs	9-29	2-22	5	
Smart Woman (90)	Bennett-Ahearne	10-27	4-30	7	
Song of My Heart (89)	Sundstrom-Long	2-3	1-31	4	11-24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features	Completed (34)	In Production (5)

NEW PRODUCTIONS

DARK CIRCLE

Mystery Drama—Started April 19

Cast: Ray Milland, Audrey Totter, Thomas Mitchell.

Director: John Farrell — Producer: Andre Bohem

Story: A man bewitched by the devil uses and destroys the district attorney and the girl he loves but is ultimately destroyed himself.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Great Gatsby, The	[illegible]	3-29			
Sorrowful Jones	Hope-Ball	4-26			
Tallack Millions	Hendrix Lund	4-12			
The Accused	Loy-Cummings	4-26			

—— 1947-48 ——

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Abigail, Dear Heart	Rains-Hendrix	2-2			
Adventure Island (C) (67)	Tallmadge-Fleming	9-30	10-10	4702	8-18
Albuquerque (C) (90)	Scott-Britton	3-3	2-20	4709	2-2
Beyond Glory (82)	Ladd-Reed	9-29	9-3	4726	
Details under title: The Long, Grey Line					
Big Clock, The (95)	Milland-O'Sullivan	3-17	4-9	4 13	2-2
Big Town After Dark (70)	Reed-Brooks	6-26	12-12	4 06	11-24
Big Town Scandal (62)	Reed-Brooks	6-23	7-30	4722	
Caged Fury (61)	Denning-Ryan	9-29	3 5	4711	3-1
Connecticut Yankee A (T)	Crosby-Fleming	6-24	7-2	4720	
Disaster	Denning-Marshall	2-16			
Dream Girl (86)	Hutton-Carey	5 12	7-23	4721	
Emperor Waltz, The (T) (106)	Crosby-Fontaine	6-24	7-2	4720	
Foreign Affair, A	Arthur-Lund-Dietrich	12-22	8 20	4724	
Golden Earrings (95)	Milland-Dietrich	8-19	10 31	1 03	
Hatter's Castle (105)	Mason-Kerr	Foreign	6-18	4718	4-26
Hazard (95)	Goddard-Carey	11-10	5-28	4716	3-29
I Walk Alone (99)	Lancaster-Scott	12-23	1-16	4708	12-22
Details under title: Deadlock					
Isn't It Romantic	Lak-DeWolfe	3-1			
Mr. Reckless (66)	Eythe-Britton	11-10	3-26	4712	3-1
Details under title: Hard To Kill					
My Own True Love	Douglas-Calvert	7-7			
Night Has A Thousand Eyes	Robinson-Russell	7-7			
Paleface, The (T)	Hope-Russell	8-18			
Road To Rio (100)	Crosby-Hope	1-6	12-25	4707	11-24
Shaggy (C) (72)	Joyce-Shayne		6-11	4717	4 26
Saigon (94)	Ladd-Lake	12-9	3-12	4710	2-16
'Sainted' Sisters, The (89)	Lake-Caulfield	10-27	4-30	4715	3-15
So Evil My Love (100)	Milland-Todd	5-26	8-6	4723	
Sorry, Wrong Number	Stanwyck-Lancaster	2-2			
Speed To Spare (57)	Arlen-Rogers	10-27	5-14	4715	3-1
Unconquered (T) (146)	Cooper-Goddard	8-19	4-2	4705	9-29
Waterfront At Midnight (64)	Gargan-Hughes	12-8	6-25	4719	
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-18

REALART

RELEASE CHART

— 1947-48 —

REISSUE

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland-Eilers			736	
Argentine Nights (73)	Ritz Bros.-Andrews Sis.		Mar.	5013	
Black Cat, The (72)	Ladd-Rathbone		Oct.	1129	
Black Friday (71)	Karloff-Lugosi		Oct.	1046	
Butch Minds the Baby (77)	Bruce-Crawford		Nov.	1217	
Captive Wild Woman (60)	Carradine-Ankers		Apr.	1290	
Drums of the Congo (61)	Erwin-Munson		Apr.	1210	
Ex-Champ (72)	McLaglen-Brown			926	
Ghost of Frankenstein (67)	Chaney-Ankers		Jan.	1212	
Give Us Wings (62)	L.T. Guys-D.E. Kids			1095	
Green Hell (87)	Fairbanks-Bennett		Dec.	1017	
Hellzapoppin (87)	Olsen-Johnson		Mar.	6046	
Invisible Man, The (71)	Rains-Stuart		Dec.	623	
Invisible Man Returns (81)	Price-Hardwicke		Dec.	1029	
Lady From Cheyenne (89)	Young-Preston		Sept.	1121	
Lady In a Jam (85)	Dunne-Knowles		Sept.	1208	
Little Tough Guy (83)	L.T. Guys-D.E. Kids		Mar.	917	
Little Tough Guys In Society (73)	Little Tough Guys		Mar.	929	
Magnificent Brute (78)	McLaglen-Barnes		Apr.	796	
Model Wife (78)	Blondell-Powell			1124	
Mummy's Ghost (65)	Chaney-Carradine		Feb.	1344	
Mummy's Tomb (61)	Foran-Chaney		Feb.	1246	
Pittsburgh (91)	Wayne-Dietrich-Scott		Dec.	1270	
Sea Spoilers (63)	Wayne-Grey		Apr.	361	
Sin Town (74)	Bennett-Crawford		Jan.	1256	
Son of Dracula (80)	Chaney-Allbritton		Jan.	1295	
Storm, The (78)	Bickford-Foster		Feb.	924	
Tight Shoes (69)	Crawford-Gwynne		Nov.	1139	
When Tomorrow Comes (92)	Dunne-Boyer			548	
You're Not So Tough (71)	L.T.Guys-D.E.Kids			1063	

REPUBLIC

1947-48 Features	Completed (21)	In Production (2)
Westerns	Completed (9)	In Production (0)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

DRUMS ALONG THE AMAZON
Melodrama—Started April 27
Cast: George Brent, Vera Ralston, Brian Aherne, Constance Bennett, Fortunio Bonanova, Walter Reed, Ross Elliott, Gus Schilling, Alfonso Bedoya.
Assistant Director: Lee Lukather Producer-Director: John Auer
Story: Four fliers lost in a jungle, meet a girl in a hunting party. One man falls in love with her but the story reveals that she is an old woman who looks young by way of a miracle but her age is revealed in the climax.

NIGHTTIME IN NEVADA (T)
Musical Western—Started April 27
Cast: Roy Rogers, Andy Devine, Bob Nolan, Sons of the Pioneers, Marie Harmon, Grant Withers.
Director: William Witney Producer: Edward J. White
Story: Not available. See next issue.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev
Adventures of Frank & Jessie James	Moore-Neill	4-26			
Bandits of Dark Canyon	Jones-Walker		12-15	712	
Bill and Coo (Tr.) (61)	Guterres Birds		3-28	728	
Blue Lady, The	Carroll Mora	4-12			
Bold Frontiersman	Lane-Walker	12-22	4-15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale-Booth	10 13	4-1	6 4	4-26
Campus Honeymoon	Crane-Wilde	10 13	2-1	703	
Carson City Raiders	Jones-Walker	2-16	5-13	755	
Danners of the Canadian Mounted (Serial)	Bannon-Belmont	10-27	4-24	792	
Daredevils of the Sky	Livingston-Stark	3-11			
Eyes of Texas, The (T)	Rogers-Roberts	4-12			
G-Men Never Forget (Serial)	Moore-Ames	8-4	1-31	791	
Gallant Legion, The	Elliott-Booth	1-5			
Heart of Virginia	Martin-Lowery	12-22	4-25	707	
I, Jane Doe	Hussey-Carroll	11-24	5-25	710	
Inside Story, The (87)	Hunt-Lundigan	9-15	3-14	705	3-29
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Feature		12-20	761	
King of the Gamblers	Wright-Martin		5-10	703	
Lightnin' in the Forest (58)	Roberts-Douglas	12-8	3-25	706	4-26
Macbeth	Welles-Nolan	7-7			
Madonna of The Desert	Castle-Roberts	11-10	2-23	704	
Main Street Kid, The	Pearce-Martin	9-29	1-1	701	
Marshal of Amarillo	Lane-Waller				
Moonrise	Hank Russell	1-5			
Oklahoma Badlands	Canutt-Coles	11-24	2-22	753	
Old Los Angeles	Elliott-McLeod	10-13	4-25	708	
Out of the Storm	Lyden Collier	3-2			
Details under title: Backfire					
Red Pony The (T)	Ley Mitchum	6-9			
Secret Service Investigator	Bridges Roberts	2-16	5-31		
Slippy McGee	Barry Evans	9-1	1-15	702	
Sons of Adventure	Hayden-Roberts	3-15			
Train to Alcatraz	Barry-Martin	3-1			
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.)	Rogers-Frazee	11-25	5 1	731	
Wild Frontier, The	Lane-Holt	5-12	10-1	7 1	10-13

RKO RADIO

1948 Features Completed (28) In Production (2)

NEW PRODUCTIONS

WEEP NO MORE
Drama—Started April 19
Cast: Joseph Cotten, Valli, Spring Byington, Jack Paar, Jeff Donnell.
Director: Robert Stevenson Producer: Robert Sparks
Story: A big gambler hiding out in a small town falls in love with an invalid girl but when his old cohorts force him back into the racket, he leaves her.

BODYGUARD
Melodrama—Started April 24
Cast: Lawrence Tierney, Priscilla Lane, Steve Brodie, June Clayworth, Elizabeth Risdon, Steve Flagg.
Director: Richard Fleischer Producer: Sid Rogell
Story: A bodyguard to big-time meat packer is accused of murdering his boss' rival. He has to clear himself.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
BLOCK NO. TWO					
Dick Tracy Meets Gruesome (65)	Byrd-Karloff	4-14		809	11-24
Night Song (102)	Andrews-Oberon	4-14		806	11 24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Holt-Leslie	8-4		808	11-24
BLOCK NO. THREE					
If You Knew Susie (90)	Dunne-Homolka	6-9			3-15
Western Heritage (60)	Holt-Leslie				2-16
BLOCK NO. FOUR					
Arizona Ranger, The (63)	Holt-Leslie	11-10			4-12
Tarzan and the Mermaids (68)	Weissmuller-Joyce	8-4			4-12
BLOCK NO. FIVE					
Berlin Express	Oberon-Ryan	9-1			
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien-Dell	3-31			
Guns of Hate	Holt-Leslie	12-22			
Return of the Badmen	Scott-Jeffreys				
NOT DESIGNATED					
Blood On The Moon	Mitchum-Bel Geddes	3-1			
Boy With Green Hair (T)	O'Brien-Ryan				
Good Sam	Cooper-Sheridan	8-18			
Indian Summer	Ross-Thorp				
Joan of Arc	Bergman-Ferrer	10-13			
Le Silence Est D'or	Chevalier-Derrier	Foreign			
Long Denial, The	O'Hara-Douglas	3-1			
Miracle of The Bells, The (118)	MacMurray-Valli	8-4			3-15
Mr. Joseph Young of Africa	Johnson-Armstrong	1-5			
Mystery In Mexico	Lundigan-White	10-13			
Pearl, The (77)	Marques-Armendariz	Foreign			3-15
Race Street	Raft-Maxwell	9-1			
Rachel and the Stranger	Young-Holden	9-1			
Details under title: Rachel					
Reform of the Badman	Scott-White				
Roughshod	Sterling-Grahame	7-7			
Station West	Powell-Greer				
Tycoon (T)	Wayne-Day	2-3			2-8
Under Arizona Skies	Holt-Leslie	9-1			
Velvet Touch, The	Russell-Genn	10-13			
Window, The	Hale-Kennedy	11-24			
Your Red Wagon	O'Donnell-Granger	7-7			

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes	9 16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25		862	6-9
Melody Time (T)	Disney Musical				
Mourning Becomes Electra (172)	Russell-Redgrave	4-14			11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo	4-29		851	7-21
Song Is Born, A (T)	Kaye-Mayo	8-4			
Details under title: That's Life					

REISSUES

Bambi (70)	Disney Cartoon Feature	2-1			
Gun Law (60)	O'Brien-Dehman			10-3	
Border G-Man (60)	O'Brien-Johnston			11-14	
Lawless Valley (60)	O'Brien-Sutton			1-30	
Painted Desert (60)	O'Brien-Johnston			12-19	
Trouble In Sundown (60)	O'Brien-Whitley			3-2	

SCREEN GUILD

1947-48 Features Completed (11) In Production (0)

NEW PRODUCTIONS

DEAD MAN'S GOLD
Western—Started April 26
Cast: Lash LaRue, Al St. John, Peggy Stewart.
Director: Ray Taylor Producer: Ron Ormond
Story: Lash is victor over a gang of crooks who want valuable land.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev
Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Burning Cross, The (78)	Daniels-Patton	6 9	10-11	4704	
Dead Man's Gold	LaRue-St. John				
Dragnet (73)	Wilcoxon-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3 31	6 21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle in Harlem (71)	Stepin Fetchit		5-14	X-3	
Road to the Big House (72)	Hilton-Doran		12-27	4706	
Prairie, The (80)	Aubert-Baxter		4-30	4705	
Trail of the Mounties (42)	Hayden-Holt	3-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt		12-13	4707	

SELZNICK—S.R.O.

Features Completed (5) In Production (0)

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev
Duel in the Sun (T) (138	Jones-Cotten	3-19	4-9		4-14
Intermezzo (70)	Bergman-Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant-Loy	10-13	7-1		3-29
Paradine Case, The (132)	Todd-Peck	12-23			1-19
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1948 Features Completed (28) In Production (4)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev
Burlesque (T)	Grable-Dailey	4-12			
Road House	Lupino-Wilde	4-12			
That Wonderful Urge	Power-Tierney	4-12			
Unfaithfully Yours	Harrison-Darnell	3-1			

—— 1947-48 ——

Anna Karenina (110)	Leigh-Richardson	Foreign	May		5-10
Apartment for Peggy	Crain-Holden	1-19			
Call Northside 777 (111)	Stewart-Walker	10-13	Feb	805	2-2
Captain From Castile (T) (140)	Powers-Peters	12-9	Jan	801	12-8
Challenge, The (68)	Conway-Vincent	11-24	Mar	807	2-16
Counterfeiters, The	Sutton-Merrick		May		
Creeper, The		3-29			
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec	731	12-8
Deep Waters	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct	729	9-29

Fury at Furnace Creek (88)	Mature-Gray	9-15	May			4-26
Details under title: Ballad of Furnace Creek						
Gay Intruder, The	Emery-Geva	3-15				
Gentleman's Agreement (118)	Peck-McGuire	6-9	Mar	806		11-24
Give My Regards to Broadway (T)	Guild-Daley	5-12				
Green Grass of Wyoming (T) (89)	Cummings-Coburn	6-23				4-26
Ideal Husband, An (T) (96)	Goddard-Wilding		Mar	809		3-29
Iron Curtain, The	Andrews-Tierney	12-8	May			
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	23		6-25
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725		9-1
Let's Live Again (67)	Emery-Brooks	11-24	Apr	813		
Martin Rome	Mature-Conti	1-5				
Details under title: The Chair for Martin Rome						
Meet Me at Dawn (89)	Eythe-Court		Apr	812		3-29
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724		5-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730		10-13
Scudda Hoo! Scudda Hay! (T) (95)	Haver-McCallister	3-17	Apr	811		3-15
Shamrock Touch	Power-Baxter	2-16				
Details under title: For Fear of Little Men						
Sitting Pretty (84)	Young O'Hara	11-10	Apr	810		3-29
Snake Pit, The	deHavilland-Genn	8-4				
Street With No Name, The	Stevens-Lawrence	1-5				
Tender Years, The (81)	Brown-Hutchinson	9-1	Jan	803		12-8
That Lady in Ermine (T)	Grable-Fairbanks	11-10				
Details under title: This Is the Moment						
Thirteen Lead Soldiers (66)	Conway-Wescott	12-22	Apr	814		
Thunder in the Valley (T) (103)	Garner-McCallister	7-22	Nov			
Rev. under title: Bob, Son of Battle						
Walls of Jericho	Wilde-Darnell	11-10				
You Were Meant for Me (91)	Crain-Dailey	9-15	Feb	802		2-2

REISSUES

Drums Along the Mohawk (103)	Colbert-Fonda		Oct	741		
Grapes of Wrath (128)	Fonda-Darnell		Dec	745		
How Green Was My Valley (118)	Pidgeon-O'Hara		Sept	727		
Mark of Zorro (93)	Power-Darnell		Oct	740		
Swamp Water (90)	Brennan-Huston		Sept	728		
Tobacco Road (84)	Tierney-Andrews		Dec	744		

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier-Cowan	12-22	May			4-26
Big Dan	Russell-Christine	4-26				
Crimson Key (76)	Taylor-Dowling	3-31	July	722		7-7
Dangerous Years, The (62)	Halop-Todd		Feb	804		12-22
Fighting Back	Langton-Rogers	3-29				
Half-Past Midnight (69)	Taylor-Knudsen	11-24	Mar	808		2-16
Invisible Wall, The (73)	Castle-Christine	6-9	Oct	732		10-13
Roses Are Red (67)	Castle-Knudsen	6-23	Dec	734		11-10
Second Chance (62)	Taylor-Carrie		Sept	726		7-21

UNITED ARTISTS

1947-48 Features — **Completed (30)** — **In Production (3)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

— 1947-48 —

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
No Minor Vices	Andrews-Palmer	4-26	Misn		
Outpost in Morocco	Raft-Tamiroff		Bis		
All's Well That Ends Well	Montgomery-Lamour		Bog		

COMPLETED

An Innocent Affair	Carroll-MacMurray	3-29		Nas		
Angry God	Paria-Ortega					
Arch of Triumph (120)	Bergman-Boyer	7-22	3-48	Ent		4-26
Body and Soul (104)	Garfield-Palmer	1-20	1147	Ent		8-18
Christmas Eve (90)	Raft-Blondell	12-9	9-47	Gs		11-10
Dead Don't Dream	Boyd-Brooks	8-4		BB		
False Paradise	Boyd-Brooks	9-1		BB		
Four Faces West	McCrea-Dee		5-48	Ent		
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD		4-2
Hoopy's Holiday (60)	Boyd-Ware	9-30	7-18	BB		5-12
Intrigue (90)	Raft-Haver	5-12	12-47	Bis		1-5
Kings of the Olympics	Documentary		5-48			
Last Time Out	Olsen-Jannsen	9-30		Re		
Details under Misc. Independents Chart						
Mad Wednesday (80)	Lloyd Walburn	10-1		Stg		3-3
Rev. under title: Sin of Harold Diddlebock						
Man of Evil (90)	Mason-Calvert	For		D		4-12
Montana Mike (97)	Cummings-Donlevy	12-23	9-47	Neb		6-4
Details under title: Heaven Only Knows						
On Our Merry Way	All-Star	8-5	11-47	Bog-Mer		
Details under title: A Miracle Can Happen						
Personal Column	Sanders-Ball	11-11	7-25	Smg		7-21
Details under title: Personal Column						
Pitfall, The	Powell-Scott	2-2				
Red River	Wayne-Clift	9-30		Hks		
Roosevelt Story (80)	Documentary	11-47		U-L		7-7
Silent Conflict	Boyd-Brooks	7-21		BB		
Siren of Atlantis	Montez-Aumont	3-3	3-48	Neb		
Details under title: Atlantis						
Sleep My Love (97)	Colbert-Cummings	6-9		Ri		1-19
So This Is New York	Morgan-Vallee	10-13		Ent		
Strange Gamble	Boyd-Clyde	9-1		BB		
Texas, Brooklyn, and Heaven	Madison-Lynn	2-16				
Time of Your Life, The	Cagney-Bendix	5-26		Cgy		
Vendetta	DeGeorge-Brooks	8-19		Hgs		
Vicious Circle	Conrad Nagle		5-48			

UNIVERSAL-INTERNATIONAL

1947-48 Features — **Completed (37)** — **In Production (4)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Countess of Monte Cristo	Henie-Kirby	4-26			
Kiss The Blood Off My Hands	Lancaster-Fontaine	3-29			
Larceny	Payne-Caulfield	4-26			
Rogues Regiment	Powell-Terry	4-12			

— 1947-48 —

Abbott & Costello Meet Frankenstein	Abbott-Costello	2-16				
All My Sons (94)	Robinson-Christians	10-13	May			4-12
Another Part of The Forest (107)	March-Blyth	11-10	June			
Are You With It (90)	O'Connor-San Juan	11-24	May			
Beware of Pity (102)	Palmer-Lieven	Foreign				11-10
Black Bart (T) (80)	McCarlo-Duryea	6-23	Apr			3-15
Details under title: Adventures of Black Bart						
Bush Christmas (70)	Rafferty-Forsside	Foreign				12-8
Casbah (94)	McCarlo-Martin	10-27	Apr			
Captain Boycott (92)	Donat-Granger	Foreign	Jan	652		12-8
Dear Murderer (90)	Portman-Gynt	Foreign	May			
Double Life, A (105)	Colman-Hasso	6-23	Mar			1-19
Details under title: Imagination						
Exile, The (95)	Fairbanks-Montez	5-12	Nov	630		10-27
Fightin' Fu sin' and Fightin'	O'Connor-Main	3-1				
Details under title: The Wonderful Race of Rimrock						
Holiday Camp (97)	Robson-Price	Foreign				2-16
Hungry Hill (92)	Lockwood-Price	Foreign				10-27
Jassy (96)	Lakewood-Price	Foreign	Mar			
Judge's Wife, The	March-Eldredge	2-2				
Letter From An Unknown Woman (87)	Fontaine-Jourdan	9-15	June			
Lost Moment, The (89)	Cummings-Hayward	3-31	Dec	626		10-27
Details under title: The Lost Love						
Man-Eaters of Kumaon	Sabu-Page	12-22				
Mr. Peabody and the Mermaid	Powell-Blyth	1-19				
Naked City, The (96)	Fitzgerald-Duff	7-7	Mar			2-2
Nicholas Nickleby (94)	Hardwicke-Rond	Foreign				11-24
One Touch of Venus	Walker-Gardner	2-16				
Pirates of Monterey (T) (77)	Montez-Cameron	5-13	Dec	632		11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct	625		9-15
River Lady (T)	DeCarlo-Duryea	8-4	June			
Saxon Charm	Montgomery-Hayward	2-16				
Secret Beyond the Door (99)	Bennett-Redgrave		Feb			1-19
Senator Was Indiscreet, The (81)	Powell-Raines	7-7	Jan			12-22
Singapore (79)	MacMurray-Gardner	3-17	Sept	622		8-18
Tap Roots (T)	Hedin-Hayward	6-23				
Tawny Pipit (81)	Miles John	Foreign				9-15
Up In Central Park	Durbin-Haymes	10-13				
Washington Girl	Durbin-O'Brien	4-12				
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct			10-13
Woman's Vengeance, A (96)	Boyer-Blyth	8-4	Feb			1-5
Details under title: The Mortal Coil						

WARNER BROTHERS

1947-48 Features — **Completed (34)** — **In Production (4)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Kiss in the Dark, A	Wyman-Niven	3-29			
My Dream Is Yours (T)	Carson-Day	4-12			
Silver Lining (T)	Haver-Bolger	4-26			
Smart Money	Mayo-Scott	4-26			

COMPLETED — 1947-48

Adventures of Don Juan (T)	Flynn-Lindfors	10-27				
Always Together (78)	Reynolds-Hutton	6-23	1-10	713		12-22
Details under title: Love at First Sight						
April Showers (94)	Carson-Sothern	9-15	3-27	719		3-15
Big Punch, The	Morris-Maxwell	2-2				
Details under title: The Fighting Terror						
Christopher Blake	Smith-Douglas	9-15				
Dames Don't Talk	Mayo-Bennett	3-1				
Dark Passage (106)	Bogart-Bacall	11-25	9-27	703		9-15
Deep Valley (104)	Clark-Lupino	10-14	9-1	701		8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708		11-10
I Became A Criminal (78)	Howard-Gray	Foreign	3-6	717		2-16
John Loves Mary	Reagan-Neal	2-2				
Johnny Belinda	Wyman-Ayres	9-15				
Key Largo	Bogart-Bacall	1-5				
Life With Father (T) (118)	Dunne-Powell	4-15		702		9-1
My Girl Tisa (95)	Palmer-Wanamaker	6-9	2-7	715		2-2
Details under title: Ever The Beginning						
My Wild Irish Rose (T) (101)	Morgan-King	10-14	12-27	711		12-22
Night Unto Night	Lindfors-Reagan	9-30				
One Last Fling	Smith-Scott	2-16				
One Sunday Afternoon (T)	Morgan-Paige	2-16				
Romance in High C (T)	Carson-Paige	6-23				
Rope (T)	Stewart-Chandler	2-2				
Silver River (110)	Flynn-Sheridan	5-12	5-29	725		
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707		10-27
Details under title: Mary Hagen						
This Side of the Law	Clark-Brooks	3-15				
Details under title: Sunburst						
To the Victor (100)	Morgan-Lindfors	8-18	4-10	720		4-26
Treasure of Sierra Madre (126)	Bogart-Huston	3-31	1-24	714		1-19
Two Guys From Texas (T)	Morgan-Carson	3-17				
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706		9-29
Voice of The Turtle (103)	Parker-Reagan	3-3	2-21	716		1-5
Winter Meeting (104)	Davis-Davis	10-13	4-24	721		4-12
Woman in White, The (109)	Parker-Smith	10-14	5-15	724		4-26
Wallflower	Reynolds-Hutton	3-3				
Whiplash	Clark-Smith	3-31				

REISSUES

Adventures of Robin Hood (102)	Flynn-deHavilland	Reissue	3-13	718		
Anthony Adverse (116)	March-DeHavilland	Reissue	12-13	709		
Bad Men of Missouri (71)	Morgan-Wyman	Reissue	10-4	704		
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4	705		
Fighting 69th (79)	Cagney-O'Brien	Reissue	5-8	723		
Jezebel (93)	Davis-Fonda	Reissue	12-13	710		
Slight Case of Murder, A (85)	Robinson	Reissue	12-13	712		
Valley of the Giants (78)	Morris-Trevor	Reissue	5-8	722		

POWERFUL!

In Stars!...Story!...Box Office!

"A solid entry! Names that can be relied on for steady draw. Punchy story!" —Daily Variety

"Lushly produced photoplay . . . engrossing, vibrant and convincing. Stellar qualities of cast should materially enhance the film's commercial possibilities. Skillfully directed!" —Boxoffice

"Interesting melodrama . . . rare taste in backgrounds and settings, and casting to first rate down the line." —Hollywood Reporter

"Boxoffice in its cast names . . . exhibitor should be able to capitalize with ease in exploiting!" —Motion Picture Daily

"Fascinating drama . . . unusual story. Gallery of stars." —Motion Picture Herald

"Top drawer production . . . good collection of names to provide audience lure. Imaginative screenplay!" —Film Daily

"Different...should please drama-hungry audiences, especially the women!" —The Exhibitor

"Fine performances, strong cast . . . good entertainment!" —Showmen's Trade Review



ZACHARY SCOTT • LOUIS HAYWARD

DIANA LYNN • SYDNEY GREENSTREET

LUCILLE BREMER • MARTHA VICKERS

RUTHLESS

with Dennis Hoey · Edith Barrett · Raymond Burr

Produced by **ARTHUR S. LYONS**

Directed by Edgar G. Ulmer · Screenplay by S. K. Lauren, Gordon Kahn

Based on the Novel "Prelude to Night" by Dayton Stoddart

Presented by PRODUCING ARTISTS, Inc.

An EAGLE LION FILMS Release

$3 per Year

Film BULLETIN

25c per Copy

MAY 24, 1948

DECISION WILL PROVE A BOON!

Divestiture Will Up Film Take

EDITORIAL by MO WAX

Page Seven

Studio Size-ups Asks:

HOW DID PARAMOUNT MAKE 31 MILLIONS?

Turn To Page 22

The TRADE CRITICS say...

ANOTHER PART IS ANOTHER HIT

VARIETY:

"'Another Part of the Forest' is sparked with list of top names headed by Fredric March who make this a field day for superb characterization, and from a production standpoint film is outstanding on all counts. *It's a cinch to clean up,* the type of film audiences will leave theatre talking about it. Never a dull moment!"

FILM DAILY:

"Striking dramatic pattern of the Lillian Hellman play has been translated into a powerful film drama superbly performed. The picture should easily occupy *long-time space on hold-over lists."*

SHOWMEN'S TRADE REVIEW:

"On the strength of its dramatic entertainment values as well as its marquee names and the importance of the Lillian Hellman name, 'Another Part of the Forest' *should do excellent business."*

EXHIBITOR:

"The picturization of the play by Lillian Hellman should cash in on its popularity, backed by the star calibre of the cast. The appeal should manifest itself in *any situation."*

OF THE FOREST

from U-I



BOXOFFICE:

"The story has ***tremendous emotional impact,*** forcefully portrayed by an outstanding name cast. Fredric March is superb!"

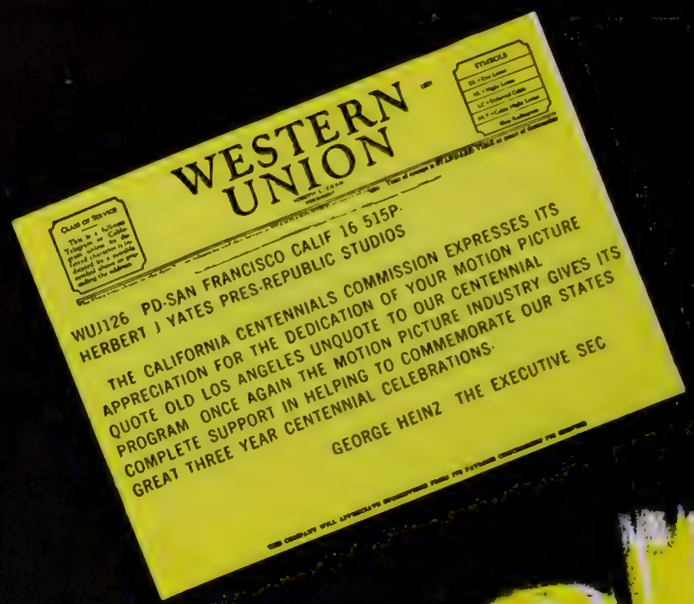
MOTION PICTURE DAILY:

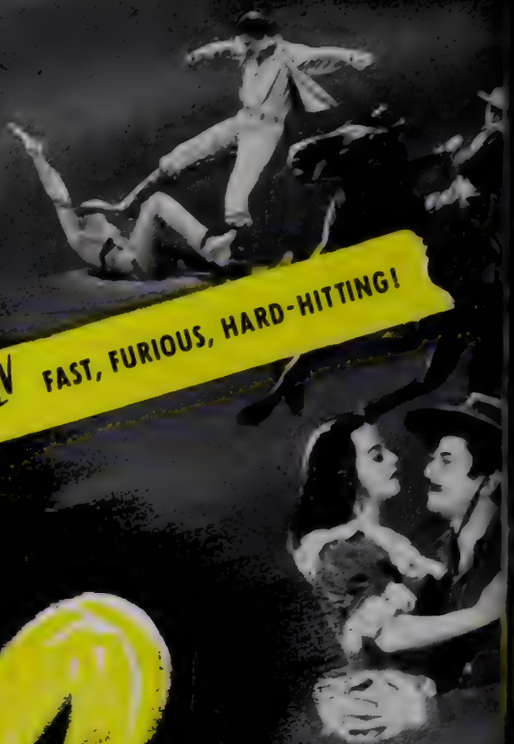
"Brilliant production and performances characterize this picturization of Lillian Hellman's stage success. ***A marquee magnetism cast*** presupposes strong opening business."

OLD LOS ANGELES

"We dedicate this motion picture to the majestic and colorful state of California and to the California Gold Centennial, which marks 100 years of unparalleled progress in a great land of freedom and opportunity."

REPUBLIC PICTURES





SELL IT BIG

"Pay dirt aplenty, in numerous situations of a more Deluxe type. Packed with hard riding, gunplay, romance, music. Fine performances by top talent."
DAILY VARIETY

"Handsome production, well acted. Full of action. Cinch to make a mint. Excitement generously and skillfully ladled out."
HOLLYWOOD REPORTER

"Lusty, colorful western."
MOTION PICTURE DAIL

IS

BIG



Romance PULSATING WITH WARM, YOUNG, VIBRANT LOVE!



SPECTACLE FABULOUS... COLORFUL... EXCITING!

OLD LOS ANGELES

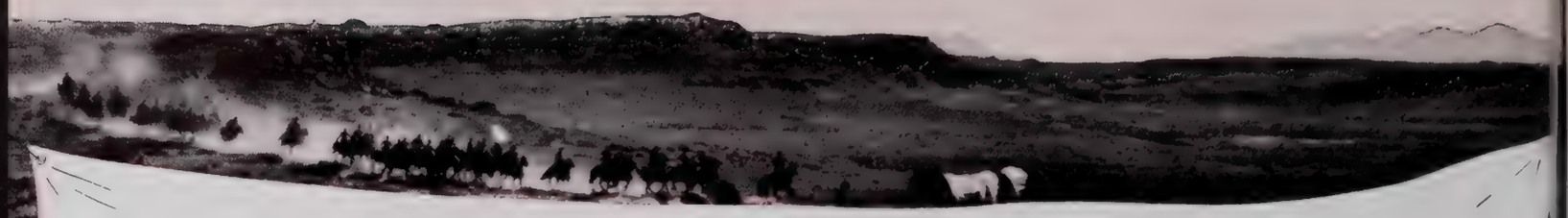
starring **WILLIAM ELLIOTT · JOHN CARROLL · CATHERINE McLEOD · JOSEPH SCHILDKRAUT**
with **ANDY DEVINE · ESTELITA RODRIGUEZ** and **VIRGINIA BRISSAC · GRANT WITHERS · TITO RENALDO**

Screen Play by Gerald Adams and Clements Ripley • Original Story by Clements Ripley • Associate Producer and Director **JOSEPH KANE**

A REPUBLIC PICTURE

Now

THE MAGIC OF WARNER SHOWMANSHIP!



ERROL FLYNN ANN SHERIDAN

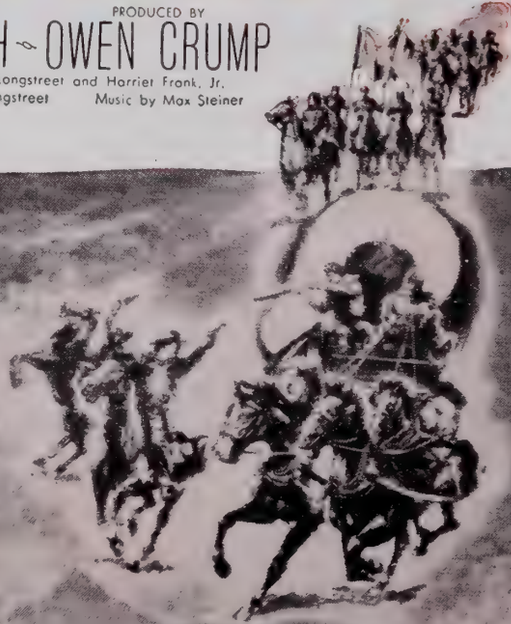


"SILVER RIVER"

DIRECTED BY
RAOUL WALSH ~ OWEN CRUMP
PRODUCED BY

Screen Play by Stephen Longstreet and Harriet Frank, Jr.
From a Novel by Stephen Longstreet
Music by Max Steiner

WITH
THOMAS MITCHELL ~ BRUCE BENNETT



IN THE WEST'S GREAT SILVER TERRITORY 150 THEATRES JOIN

IN THE JUBILEE CELEBRATION OF ITS WORLD PREMIERE!

EDITORIAL

Vol. 16. No. 11 May 24, 1948

☆

THINK IT OVER

Success

Success does not consist in never making mistakes, but in never making the same one a second time.

—H. M. Shaw

☆

Film BULLETIN

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THE DECISION TO PROVE A BOON!

The most interesting of several interesting observations put forward by Spyros Skouras in his address to the 20th Century-Fox stockholders last week was the one dealing with the possible effect of divestiture on film rentals. Replying to a stockholder's question as to the consequences to the company if and when it is required by law to dispose of its theatre holdings, Mr. Skouras answered, in part, that he believed "better film rentals" would result to help offset the loss of theatre revenues.

In that comment, Mr. Skouras gave evidence of his refreshing frankness, as well as proving again that he is one of our industry's most astute executives.

Among the rudimentary derivatives of large theatre circuit operations (affiliated and independent alike) is their power, fully exercised, to beat down film prices. This might seem to our exhibitor readers to be "good sport" in any season, but let's consider its ultimate effects on the industry at large.

The film rentals paid by many of the chain theatres are amazingly low. No independent, as a matter of fact, could possibly buy product for them at less than three or four times the prices distributors are forced to accept from the circuits. In some of these cases, the chains buy flat pictures for as little as five percent. or less, of the gross — and they buy *only* flat. Any wonder, then, that Paramount, operator of the largest of all chains, showed a profit in excess of 31 million dollars for the past year!

The pernicious effects of this cheap buying hits everyone in the industry, except, of course, the operators of those chains. Distributors, majors and independents alike, suffer the loss of an enormous portion of their revenue potential. Hollywood is deprived of income sufficient to make the domestic market self-sustaining-plus.

For their part, the independent exhibitors really get the old one-two. While the distributors extol the large circuits for paying the bulk of film rentals (never mentioning their control of the first-runs) and scold the independents for not paying their share, actually the latter have always been required to bear the burden of offsetting the low rentals paid by the chains.

When divestiture becomes a reality, we predict an era of prosperity for the *film* companies unsurpassed in the industry's history.

MO WAX


"ABBOTT AND COSTELLO HAVE 'EM ROLLING IN THE AISLES. A SLAPSTICK KNOCKOUT
–MOTION PICTURE HERAL
'LAUGHS ENOUGH TO KEEP THE CUSTOMER LINING UP AT THE BOX OFFICE!' –DAILY VARIET
'FOR TOP TAKES!' –BOXOFFICE . . . 'HILARIOUSL FUNNY!' –SHOWMEN'S TRADE REVIEW . . . 'A LAUG SPREE!' –FILM BULLETIN . . . 'POPULAR APPEAL!' –EXHIBITO
'COMEDIANS AT THEIR BEST!' –HOLLYWOOD REPORTE
'A FUNFEST FROM START TO FINISH!' –VARIET
BUD ABBOTT
LOU COSTELLO
EAGLE LION FILMS
PRESENTS
"THE NOOSE HANGS HIGH"
WITH
JOSEPH CALLEIA LEON ERROL CATHY DOWNS
PRODUCED AND DIRECTED BY CHARLES BARTON

Film BULLETIN

Volume 16, Number 11
May 24, 1948

News and Opinion

All's Confusion On Future Of Television

The two extreme schools of thought about television are: (1) it will prove to be chiefly a windfall for opticians and manufacturers of headache powders; (2) it will quickly put out of business all movie theatres, radio, sports and automobile love-making. The truth, happily, lies somewhere in between.

But, to watch the film people scrambling aboard, one would think that television is the last boat leaving Devil's Island. Three of the major companies (Paramount, 20th-Fox and WB) are engaged in a race to get a foothold in this bright new field, while other smaller fry are toeing the mark. No one really seems to have a concrete idea of where video is heading, but almost everybody is determined to go along, if even just for the ride.

Paramount, through its DuMont interests, naturally is in the lead. This company already has obtained or filed for six stations, one more than the FCC allows to one party. 20th Century-Fox has asked for four stations so far. Warners have bought into one and are seeking more. David O. Selznick organized Selznick Television Corp. Alexander Korda has sold the video rights to 24 of his old features to a group of 16 television stations throughout the country.

NEED 1,800 FEATURES!

Out in Hollywood last week, W. W. Watts, vice-president of Radio Corporation of America told the Society of Motion Picture Engineers convention that within five years television will have need for no less than 1,800 two-hour feature films per year. Against that, the current issue of TIME points out that the top price for a sponsored radio program is about $25,000 a week, which "would not pay for *two minutes* of a big Hollywood movie!"

Who, may we ask, is going to pay the freight for those 1,800 features per year that television will need?

MGM-Enterprise Pact Being Drawn; Near Completion

The anticipated deal whereby Enterprise Productions will move into the M-G-M fold is on the verge of consummation. Contracts were being drawn last week and it is expected that formalization of the pact will be announced within a matter of days.

Enterprise has had differences with United Artists, its current releasing outlet, in recent months and it was well known that a change would be made following delivery of the seven films pledged to UA, last of which will be completed by early fall. Metro has handled the unit's foreign distribution from its inception.

The acquisition of Enterprise is a logical step in Metro's development of independent production units to augment its own studio's output, as well as an inevitable result of the tightening of financial support for inde producers.

Metro already has made deals with John Ford and Merian C. Cooper (Argosy Productions), Louis de Rochemont and Hal Roach. A projected deal with John Huston and Sam Spiegel (Horizon Pictures) fell through.

Skouras Not Fearful Of Divestiture, Television

The thesis, long propounded by independent exhibitor (Allied) backers of divorcement, that the distributors' financial gain from increased film rentals would offset loss of their theatre revenues, was hinted at last week by Spyros P. Skouras, president of 20th Century-Fox.

Skouras told the annual stockholders meeting that divorcement or partial divestiture would not necessarily affect the profits. He pointed up the likelihood that film rental income would increase considerably, perhaps even sufficiently to counterbalance the company's theatre chain revenues lost by divestiture.



SPYROS P. SKOURAS
Deflates Divestiture Bogey

NO LOSS ON THEATRES

He also held the belief that 20th would take no loss if forced to sell its theatre holdings. Since the company has some extremely choice theatres, it should have no difficulty in disposing of them at a fair price.

Skouras dealt with another major problem anxiously eyed by the stockholders — how television would affect motion picture earnings. On this score, he was no less optimistic.

Television, said Skouras, should be viewed as the most important development for the industry since sound and the new medium would find its greatest potentialities through large screen theatre showings rather than home consumption. He backed this with the reasoning that quality shows could be piped directly to a large number of subscribing theatres who collectively could pay a much larger fee than an advertiser angling for home consumption could afford. Consequently, the cream of the video broadcasts would be available only in theatres, and would form an integral part of a theatre's program.

WORK WITH RCA

The company is taking a great interest in large-screen television, Skouras reported, pointing to the agreement made with RCA to cooperate in its development. In addition, 20th-Fox is applying for commercial television channels in Boston, San Francisco, Seattle and Kansas City.

Economy-wise, the company has met with noteworthy success. Production costs have been chopped down one-third. 1949 releases will carry an average price tag of approximately $1,600,000 each, compared with the $2,300,000 average in 1947 and $1,900,000 per picture this year. And this, Skouras noted, with no sacrifice in quality.

Other economies:

— Home office expenses down $2,500,000 in the first six months of the current fiscal year.

— Theatre operating expenses down $2,800,000 in first quarter of 1948.

Buys For Time Being Quietus On Chain

It's a safe bet that rumored deals for the sale and purchase of any large theatre chains, such as the United California-Golden State (M. A. Naify) group, will remain in the only conversation stage for the time being. In the face of the Supreme Court's sweeping indictment of large circuit operations, there is little likelihood that anyone will gamble on the purchase of a chain that might be "divested" before long.

The country's larger independent chains, as a matter of fact, had better gird themselves to face suits that might be brought against them by any of the small competitors they have been pinching. Many a legal consultation is being held these days by individual exhibitors to ascertain if they have "a case" against their chain competitors on grounds of excessive clearance, product shut-outs, etc.

$381,000 SUIT

One treble damage anti-trust suit was filed last week in Terre Haute, Ind., Federal Court. The plaintiffs: Fred and Eva Willey; defendants: Affiliated Theatres, Inc. (T. C. Baker), operating 57 houses, and 23 film companies and subsidiaries; complaint: the Willeys, as result of defendants' "monopolistic practices," were forced to close their Fox Theatre, Brazil, Ind., in 1946 and sell their equipment; balm: $381,000 treble damages.

Eugenic Selznick-Korda Mating Promises B. O. Films

It was a eugenic marriage, albeit a "shotgun" affair prompted by the Anglo-American film tax settlement. And the merger of the resources and fund of talent controlled by David O. Selznick and Sir Alexander Korda promises to produce some worthwhile movie offspring.

The global production-distribution pact announced last week by the American and British film titans provides for collaboration on a series of films to be produced in England. Selznick's valuable stable of stars (Gregory Peck, Jennifer Jones, Valli, Louis Jourdan, et al.) are to be made available to Korda's staff at the Shepperton and Isleworth studios. Production is scheduled to start in September on the first

(Continued on next page)



SELZNICK, KORDA and REED
Promises To Be a Eugenic Mating

(Continued from preceding page)

of four films (two in Technicolor). Selznick will have distribution rights in the Western Hemisphere, Korda in the Eastern.

NEED STARS

This mating of British artistic know-how and American boxoffice power may be the happy solution to the problem of how to give British films mass appeal in the U. S. Exhibitors in this country, with few exceptions, are quite certain by now that they cannot sell English pictures without American players to their patronage. Yet the American film companies face the problem of how to liquidate their revenue frozen in Britain by the terms of the tax deal.

Selznick expounded his views on the subject, saying that the issue can be met in two ways. "The first is the invasion of the British Isles by Hollywood picture-makers, in effect producing Hollywood films in England with whatever talent Hollywood can spare. And we must bear in mind that Hollywood does not have nearly enough first-rate talent for its own purposes.

APPEAL FOR U. S. FANS

"The second (his) method is the fostering of the great producing talents of England in a cooperative effort, helping to shape their films as to give them great appeal for American audiences." He has chosen the latter course, he declared, in the belief that top box-office attractions can be made " without sacrificing any of the artistry which has distinguished the efforts of these outstanding British film-makers."

It is reported that the first Selznick-Korda production will be "The Third Man," in which Cary Grant may star. Carol Reed (*see cut*) is slated to produce and direct it.

Hughes Expected oT Play Personal Role In RKO Studio

Now that the 929,020 shares of RKO common stock have passed from the Atlas Corp. to their new owner, it is open season for speculation on what changes Howard Hughes will make in the company's setup.

President N. Peter Rathvon sought to allay the fears of jittery RKO employees with a statement that Hughes has "no hungry army of relatives looking for your jobs, nor substitutes waiting to step into the RKO management," but nobody was really reassured.

Observers of the dynamic Hughes' career point out that he usually plunges into his enterprises with both feet. Since he has given ample evidence of his desire to produce films, they see him taking a very active personal role in RKO's affairs. That means some changes definitely will be made. The likelihood is that they will come in the Hollywood, not the New York end of the company.

Meanwhile, a nice point is posed by RKO's membership in the MPAA. Hughes engaged in a long and bitter fight with Eric Johnston over the association's refusal to grant a seal of approval to "The Outlaw," and a suit is still pending on the score. Question: Will Hughes now seek to square accounts by withdrawing RKO from the MPAA, leaving a gaping hole in the producers' organization?

RKO Net Drop Due To High Film Costs — Rathvon

High production costs in the face of a decline in income was the reason for a drop in RKO's 1947 earnings, too. It was the reason offered by president N. Peter Rathvon in explanation of the $5,085,848 net for the year ended December 31, 1947, as compared to the $12,187,805 profit for 1946.



RKOwner HUGHES
He's No Sideline Sitter

Economies in the production and distribution departments have tended to offset the loss of revenue, Rathvon informed Radio-Keith-Orpheum stockholders, but savings in production "will not be reflected generally in 1948 results, due to the system of amortization by which production costs are charged against operating revenue." He explained that completed pictures are held in inventory at cost until they are released. Thus, the backlog of pictures to be released this year will be amortized on the basis of the higher costs prevailing in 1947.

THEATRES HOLD UP

The company's theatre profits were "only moderately below the record levels of 1946," the drop in consolidated earnings being due to a "substantial loss" by RKO Radio Pictures, Inc. However, Rathvon pointed out that the producing and distributing subsidiary is showing a "small profit" so far this year, while theatre profits continue to be "very profitable, but at a somewhat lower level" than at the corresponding period last year.

Oddly enough, the consolidated operating income of RKO for 1947 was some $123,000,000, an increase of approximately $3,000,000 over lush '46. The president noted, also, that the general financial position of the company improved during 1947, the working capital having increased about 4 millions.

Film Profit Will Hit '47 Level, Skouras Predicts

Film profits in the domestic market are bouncing back up, and at a clip that will lift them to last year's levels, despite lower 1948 first-quarter earnings. This prediction was made for 20th Century-Fox by Spyros P. Skouras last week, and the pattern for the rest of the film companies seems to be cut from the same cloth. The sharp production economies that have been effected by every one of the Hollywood studios appears to be the predominant factor in maintaining profit standards.

In the case of 20th-Fox, the average costs of feature films has dropped from $2,300,000 to $1,900,000 for the scheduled 24 or 25 to be released this year while next year's program is already down to an average of $1,600,000. Skouras declared that if the company's income continues at its present pace, the net for the first 39 weeks of 1948 should equal the 1947 earnings, in spite of a drop in foreign revenue.

1ST QUARTER OFF

Net profit for the first quarter of 1948 was just shy of $3,000,000, after all charges including taxes — about half 20th Century's 1947 profit for the same period. Earnings per share of common stock were $1, compared to $2.07 for last year's first quarter, but Skouras expects second quarter earnings to equal $1.25 (last year, 84c) and third quarter profits to double the 74c earned in 1947.

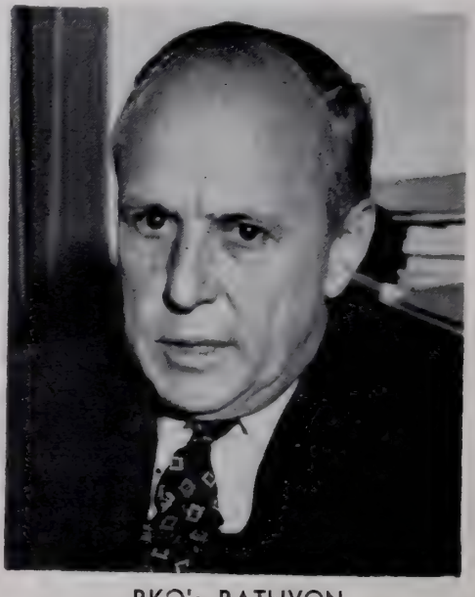
— Another quarter million trimmed off the annual expenses via pension plan changes.

B.O. TREND UP

The dip in boxoffice receipts has now leveled off, he told the stockholders, and the trend is up.

In its English production, 20th will safeguard against pictures having a foreign flavor by sending American producers, directors, and stars to Britain.

All officers and directors were re-elected with the exception of Tom Connors, ex-v.p., in charge of sales, who is no longer with the company.



RKO's RATHVON
He Sought to Reassure

"THE IRON CURTAIN" MAKING THE YEAR'S MOST SENSATIONAL HEADLINES IN THE NEWSPAPERS AND AT THE BOXOFFICES OF THE NATION!!!!

IN THE EAST! . . . NEW YORK—2nd day bigger than the 1st! 3rd day bigger than the 2nd! 4th day bigger than the 3rd! 5th day bigger than the 4th! Each successive day bigger than the preceding one! . . . and building those big 20th grosses in PHILADELPHIA, BOSTON, WASHINGTON, D. C., BUFFALO, ALBANY, SYRACUSE, ROCHESTER, BRIDGEPORT, NEW HAVEN and PORTLAND, ME.

IN THE MIDWEST! . . . MILWAUKEE—150% over all other true-to-life record-breakers! . . . a sweeping triumph through DES MOINES, SPRINGFIELD, INDIANAPOLIS, CINCINNATI, KANSAS CITY and ST.LOUIS!

IN THE SOUTH! . . . Pacing the biggest 20th real-life triumphs in HOUSTON, MEMPHIS, RICHMOND, MIAMI, OKLAHOMA CITY and LITTLE ROCK!

ON THE PACIFIC COAST! . . . All up and down the western seaboard, long lines lead to THE IRON CURTAIN, as LOS ANGELES, SAN FRANCISCO, LONG BEACH, PORTLAND, ORE., SAN DIEGO, SEATTLE and OAKLAND keep pace with the nation!

. . . The biggest grosses in every size theatre in every size town, picture after picture, continue to be made by

20th CENTURY-FOX

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

EXHIBITOR LEADERSHIP

Allied Theatres of Michigan

In the May 3 edition of the Motion Picture Daily carrying an article from the pen of Sherwin Kane, we are amused to note that the appointment, employment or retention of a nationally-known personage as Executive Director of Theater Owners of America has not met with the unanimous approval of the Directorate of that organization. Some of the Directors of T.O.A. are displeased at not having been consulted on the action.

We are wondering whether their objection is based upon the failure on the part of those who consummated the deal to recognize the importance of the position of "Director," or whether the objection is based upon their reluctance to employ a man who has been linked with a major political party.

We are not unmindful of the position of "Director" in any great organization such as T.O.A. and feel that, when a man is elected to a position as Director by the membership, he is selected because that membership feels he is well qualified to represent them in any and all business which deals with the well-being of the entire membership.

Allied States has no such "Well-Known Politician" as its Executive Director, but rather a man who has devoted years of earnest effort to the independent exhibitor. His motion forward is this regard is based upon his sincerity of purpose and his personal interest in the well-being of those whom he represents. He depends upon the merit of the action and his ability to present it properly before those who honor merit and sincerity. He does not depend upon whom he knows instead of what he knows.

He does not place his position, either his present or his past one, above the merit of the action. He does not depend upon his personal association with men in high places to carry him through to success in his endeaver, but rather on the good will and respect he has earned through his years of meritorious effort.

Allied States is proud of its position as being an organization of "little fellows" and of having as its Executive Director, not a big man politically but a big man of heart, of mind, and of action. We wish to extend to our Executive Director, Abram F. Meyers, the deep appreciation that comes from the grateful hearts of those "little fellows" he has so graciously served.

'CURTAIN' INDEMNITY

Associated Theatre Owners of Indiana

The National Council of American-Soviet Friendship, Inc. has mailed letters to exhibitors impression of authenticity but that the book from which the material was drawn was ordered withdrawn from sale by the publisher and that damages were paid because of its libelous character. It is also reported that an attorney representing several of the acquitted defendants has warned Fox that not only the producer but also the exhibitor to the film would be liable for possible damages.

When this letter came to the attention of Allied's General Counsel he wrote Andy Smith suggesting that Fox hold exhibitors harmless if they exhibit the picture. Mr. Myers advises that he has received word from Andy Smith that Fox has decided to send a letter to exhibitors saying that the company "will stand behind the picture"; that is, will indemnify exhibitors against damages for showing it. Mr. Myers is to receive a copy of the letter when it is ready and states he will advise us further if the letter does not seem adequate.

PRINT TURNOVER

ITO of Ohio

An open letter to the banks which have created a 25 million dollar credit for 20th century-Fox:

It must have been somewhat alarming to you when you learned that the net profits of 20th Century-Fox during 1947 were $8,600,000 less than they were during 1946.

Of this loss, film rentals accounted for $4,350,000.

Most of this latter loss, we feel certain, is due to the rigid and inflexible policy of the Sales Department which permits the prints to gather dust on the shelves in the film exchanges rather than accept anything less than the rental decided upon by those geniuses who sontrol the sales policy of the company. If conditions in the other 47 states are similar to those existing in Ohio, we feel absolutely certain that a large proportion of the $4,350,000 could have been salvaged if the sales executives would realize that the war is over and that exhibtors cannot afford to obligate themselves for the same rentals that they paid during the lush days.

Twenty-five million dollars is a lot of money, but it can be easily dissipated in this business if poor judgment predominates. Therefore, it might be well, for you who have extended this credit, to initiate an investigation which might result in 20th Century-Fox taking these prints off the shelves so that they will earn revenue instead of gathering dust.

SOUND OFF!

Allied ITO of Kansas-Missouri

After having had a long succession of box office flops, Universal thinks that "NAKED CITY" will enable it to force the sale of all of its flops to reluctant exhibitors. True, "NAKED CITY" is doing business. But the way we hear it, very few, If any, exhibitors will be able to make any money at the terms quoted. Exhibitors will probably be in the red when the flop pictures are block-sold with "NAKED CITY". Wise exhibitors are looking this one over closely before being trapped by the old line of "schmoos," and remember that no exchange can compel you to buy pictures that you don't want to get the one you do want.

There are verified reports that Metro is engaged in wide spread blind checking on their flat rental pictures. Just another example of the great friendship that "The Friendly Company" has for its independent exhibitor customers.

Preliminary reports on Warner Brothers' "Winter Meeting" indicate that this is another heavy, depressing, box-office problem picture. Watch this one when the salesman offers it to you.

Occasionally a film exchange gets frisky and attaches a COD to a film shipment which has been paid for. This COD is to cover bills in dispute or to force bookings of undated product. Recently an exhibitor in Minneapolis was awarded damages against Universal for this practice. Everyone should know by this time that no film distributor can place a COD on a subject other than the cost of that subject.

This office is in receipt of information, notwithstanding the denial on the part of Twentieth Century Fox, that "GENTLEMAN'S AGREEMENT" has been sold in the State of Missouri on a sliding scale starting with 25% up to 50%, which again proves the fact that there is no national sales policy. You exhibitors who have gone for this line of chatter and paid anywhere from 40 to 50% for this picture should, by this time, awaken to the realization of the above facts.

CHECK THOSE CHECKERS

THIS advice bears repetition. Many times we have urged you to insist that the checker leave a copy of his signed report with you or your manager. That's merely common sense and good business. Without a copy of the report you are helpless in any future claims. There are too many instances where a checker changed a report *after* the exhibitor signed it. Unless the checker agrees to leave a copy of the report with you, *don't sign anything.*

—E. Pa. Allied

THE PRESS ADVISES

Periodically for the past twenty-five years, when the going gets tough there is a sporadic effort by the big shots to interest the public in the motion picture as an institution of American life. Right now, we are in one of these periods. It is laughable when one considers that motion pictures always have depended on public approval and public good will, and that institutional advertising should be an all-year-round - every-year activity. The best comment that we have seen was printed recently in the Philadelphia Evening Bulletin. Here it is:

"Hollywood is greatly worried about what you think of it.

"The movie industry is looking for friends. Never has it faced so many hostile forces. The U. S. is suing it on monopoly charges; legislators are trying to smoke out its supposed Communists; foreign nations are trying to limit its take. No wonder the town is worried.

"Industry bigwigs in all fields have been meeting in recent weeks to consider what can be done to improve public relations.

* * *

"The industry has always suffered because of its short-range viewpoint. It has always been concerned with selling today's stars and today's picture and letting tomorrow take care of itself. When big problems arose, they were 'solved' by hiring such high-powered help as Will Hays, Eric Johnston, James Byrnes, Paul McNutt, Donald Nelson, etc.

"Hollywood might fare better with longer vision. Instead of tossing out news of the latest color of Lana Turner's hair, tell about the great job Hollywood did in the war. Instead of throwing in a big premiere, put the money in a program for children's movies. This advice is free of charge."

Sidney E. Samuelson
General Manager
Allied ITO of E. Penna.

* * *

That our past pleas for Hollywood to clean house were not made only to have something to grumble about is evidenced by a recent editorial in the Washington (Indiana) Herald. This editor in a typical Indiana city of 10,000 population confesses that he doesn't know all the answers to a declining box office but believes he can enumerate a few, some of which he mentions are:

"The American people are getting pretty well fed up with the loose moral standards as exemplified by Errol Flynn, Charlie Chaplin, and far too many others in the Hollywood movie colony.

"It is quite true that these criticisms do not apply to all-members - possibly to only a small percentage. But the movie colony continues to let that group, large or small, occupy the spotlight and thereby create the impression that the whole outfit is rotten to the core."

The editorial concludes that if the movie stars want to know why their names in lights no longer register so strong at the box office they "will find the answer right there (Hollywood) in the individual and collective conduct of the actors, actresses, writers and producers who compose the movie colony.

—*ATO of Indiana*

'THE IRON CURTAIN' TIMELY SPY THRILLER WILL BOOM BOX-OFFICE

Rates ● ● ● generally

20th Century-Fox
87 minutes
Dana Andrews, Gene Tierney,, June Havoc, Berry Kroeger, Edna Best, Stefen Schnabel, Nicholas Joy, Eduard Franz, Frederic Tozere, Noel Cravat, Christopher Robin Olsen, Peter Whitney, Leslie Barrie, Mauritz Hugo, John Shay, Victor Wood, Anne Curson, Helena Dare, Eula Morgan, Reed Hadley, John Ridgeley.
Directed by William A. Wellman.

Heavily and adroitly pre-sold by well-planted advance publicity, this Darryl Zanuck production will get an added box-office boost from the tremendous public interest in its political implications. It is a picture of great timely importance and even those who would consider its production dangerous and ill-advised will flock to see it. It can hold its own as screen drama and, although it lacks some of the violence action fans would appreciate, its aura of intense conflict will keep audiences engrossed. The outdoor scenes were filmed in Ottawa and the whole production has been given the documentary treatment by the studio that excels in this technique. It tells the story of Russian espionage in Canada as revealed by Igor Gouzenko in *Readers' Digest*. The adaptation by Milton Krims is skillful, although the meager story has been padded with suspenseful situations in a rather obvious manner. This is the one weakness of William Wellman's otherwise adept direction. And, also,, the influences which cause Gouzenko to drastically change his convictions are not clearly expressed. Within the narrow confines of his role, Dana Andrews portrays Gouzenko with intense sincerity and Gene Tierney does equally well as his wife. The Russians are presented as grim, ruthless automatons and, of them, Eduard Franz does a standout job. June Havoc and Berry Kroeger also register strongly as espionage agents. The musical background by the four Russian composers, which has been the subject of recent controversy, is decidedly an asset to the picture.

EXPLOITATION: Play this up as a sensational expose "torn from the headlines." Present it as an exciting and timely spy story filmed "on the spot". Play up the star value of Andrews and Tierney.

Andrews arrives in Ottawa to work in the USSR Embassy as a code clerk. He is a devoted agent and maintains secrecy even when spy June Havoc gets him drunk and tries to make him talk. His wife,, Gene Tierney, arrives later and they settle down in an apartment to await their baby and carefully avoid their neighbors. In the course of his work, he is aware of all their top-secret affairs, and the most startling concerns the atomic bomb. Berry Kroeger, an influential citizen and secret Russian agent, has pursuaded an atomic scientist to supply them with secret data. Andrews is gradually learning to think for himself and, after his son is born he decides to expose their espionage activities. He is suddenly called back to Russia and on his last day at the Embassy he walks out with incriminating domuments. He takes them to the Minister of Justice, who is too busy to see him,, and to a newspaper editor, who thinks he is crazy. He returns to his apartment, where Kroeger finds him. His wife manages to call the police who accept the papers and give them protection. *Abrams.*

'DREAM GIRL' FAR BELOW THE PLAY, WILL DISAPPOINT

Rates ● ● + on star value

Paramount
85 Minutes
Betty Hutton, Macdonald Carey, Patric Knowles,, Virginia Field, Walter Abel, Peggy Wood, Carolyn Butler, John Abbott, Lowell Gilmore, Zamah Cunningham, Frank Puglia.
Directed by Mitchell Leisen.

On the stage "Dream Girl" was a great hit, but the picture is sadly disappointing. One watches the film version and keeps thinking how much better it could have been. It had the makings of a sensational comedy with the dynamic talents of Betty Hutton and a story that seems perfect for filmic exploitation, but Paramount's Mitchell Leisen screen production misses badly and Miss Hutton is not shown at her best. She portrays a sort of feminine Walter Mitty who lives in a dream world and at the slightest provocation drifts off into a fantastic reverie. Subdued throughout, even in the dream sequences she doesn't get much chance to cut loose with that explosive lunacy that is her specialty. Of her cloud-land excursions, the funniest is the one in which she does a fallen women act a la Sadie Thompson. However these sequences are hardly more than comic charades and the whole production suffers from the static quality of the script. The dialogue is crisp and well paced, but there is too much of it. Macdonald Carey is agreeable as the glib, tough newspaperman who tries to bring the dream girl out of the clouds. Patric Knowles, Virginia Fields and Walter Abel contribute good support.

EXPLOITATION: Bill it as a "DREAM" of a picture and proclaim, "Don't waste your time in day-dreams! Come and see the spectacular ones that Betty Hutton has in "Dream Girl." Sell the screw-ball comedy and stress Macdonald Carey's appeal to the feminine trade.

Betty Hutton is an heiress, who spends her time, when she isn't day-dreaming, in writing a novel, running a book shop and taking voice lessons. She has a crush on Patric Knowles, a cream-puff with an eye for easy money. When he marries her sister, Virginia Fields, she thinks she is heart-broken. She is continually arguing and bickering with newspaperman, Macdonald Carey, who disturbingly enters her dream phantasies. When the marriage goes on the rocks, Knowles persuades her to fly to Reno with him. Before meeting him, she has a date with Carey at the opera, where in her imagination she scores a triumph as "Madame Butterfly." Carey talks her out of her silly escapism and convinces her that he is the man for her. She wakes up her famliy with a phone call announcing her marriage. *York.*

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'ON AN ISLAND WITH YOU' LAVISH, BUT DISAPPOINTING, MUSCAL

Rates ● ● ● — in first runs; less in subsequents

107 Minutes
Esther Williams, Peter Lawford, Ricardo Montalban, Jimmy Durante, Cyd Charisse, Xavier Cugat, Leon Ames, Kathryn Beaumont, Dick Simmons.
Directed by Richard Thorpe.

At its sneak preview in New York, loud applause greeted the names on the cast, but as the picture unreeled the audience was cold and unresponsive. This indicates that "On an Island With You" will not hold up to expectations, although it does possess strong box-office pull. First runs should get good grosses, but word-of mouth will adversely affect sub-runs. It offers curvacious Esther Williams, very easy to look at in a skin-tight bathing suit; Jimmy Durante hoarsely chanting his zany tunes; lackadaisical Peter Lawford, reputedly swoon-stuff for the teen-agers; music by Cugat and gobs of luscious Technicolor. The old master, producer Joe Pasternak,, has apparently lost his touch. There is a spectacular array of dance and water ballet sequences, but all of this expensive effort is devoid of sparkle and wit. The lengthy production numbers are filmed in monotonous splendor, although there is one electrifying dance routine by Cyd Charisse and Ricardo Montalban which becomes a high spot. No less than four writers labored on this yarn about a persistent suitor who kidnaps a movie star to a deserted island just to have one dance with her. With a lighter touch, the story might have been charming fantasy, but, instead, it winds up completely ridiculous. Miss Charisse is vivid and graceful in a small supporting role. And Jimmy Durante, as a frenetic assistant movie director,, again shows that, even with stale material, he is a very funny man.

EXPLOITATION: Play up the color and the music. The title lends itself to eye-catching promotional stunts, such as throwaways of plane reservations entitling the bearer to a trip to an island with Esther Williams or Peter Lawford.

It starts off with a cute twist: it seems to be a south sea island romance, until suddenly Esther Williams misses her lines and it turns out to be just a movie set. The rest of it rolls along a hackneyed course as Peter Lawford, the navy technical advisor on the picture, abducts her and flies to a pacific island where they are marooned. The navy rescues them, he is court-martialed, she defends him, he resents it, then she gets stubborn and he relents. Meanwhile her fiance Ricardo Montalban, transfers his affections to Cyd Charisse. And with the aid of Jimmy Durante, the navy and a huge swimming pool, the wayward lovers are united. *Abrams.*

'MELODY TIME' BEST DISNEY FEATURE OF RECENT YEARS

Rates ● ● ● except for action houses; excellent bill topper

75 minutes
RKO Radio (Disney Productions)
Roy Rogers, Dennis Day, the Andrews Sisters, Ethel Smith, Fred Waring and his Pennsylvanians, Freddy Martin, Jack Fina, Frances Langford, Buddy Clark, Sons of the Pioneers, Bobby Driscoll, Luana Patten, Donald Duck, Joe Carioca.

The best Walt Disney feature-length cartoon in recent years, "Melody Time" is a sparking, imaginative concoction of music and mirth that should register solidy with young and old and harmonize perfectly with jingling boxoffices. The old Disney magic, which had been operating in partial eclipse for a couple years, shines forth in all its radiant Technicolored glory in virtually all of the seven episodes which make up "Melody Time". Enhancing the Disney artistry, some of which are seen briefly, but to excellent effect, while others occupy only the sound track, are human performers who lend not only their talents, but potent marquee power. Roy Rogers, along with Trigger and the Sons of the Pioneers, is a name that exerts a powerful pull throughout the urban areas. His rendition of "Pecos Bill", legendary Texas cowboy, combined with rib-tickling lyrics, toe-tapping music and a graphic portrayal by the Disney artists that will have audiences roaring, will win the "King of the Cowboys" a host of new followers. While Rogers and Ethel Smith, wizard of the organ, are the only live talent on the screen, the unseen cast offers additional name value. The Andrews Sisters, Dennis Day (whose radio program is soaring to new Hooper heights), Fred Waring's Pennsylvanians, Freddy Martin, Frances Langford and Buddy Clark form a cumulative draw of no mean proportions and they are all in excellent form. The songs, too, fairly bubble with rhythm and many of them are destined for air-wave popularity. When Disney is right, he can't be touched as a vendor of eye-and-ear entertainment, and, in "Melody Time" for almost all of its 75 minutes, Disney is right.

EXPLOITATION: Sell this as Disney's best. Play up all those topflight entertainers.

Frances Langford's dulcet tones lead off the happy activities with "Wintertime", an idyllic, John Held-ish little fantasy of a young couple's snow capers that is paralleled by a pair of funny bunnies. Freddy Martin is next with a violent piano rendition of "Bumble Boogie", based on the Rimsky-Korsakov "Flight of the Bumble Bee." With Dennis Day as the voice of "Johnny Appleseed", the story of the little pioneer whose lone pilgrimage into the fearsome unsettled West to plant apple trees, armed only with a pointed stick, a tin pot hat and a bag of seeds, is told and sung with gentle humor and superb artistry. "Little Toot", a rowdy, funny tale of a cocky, mischievous little tugboat, is given a rocking rendition by the Andrews Sisters. Fred Waring and his Pennsylvanians choral their justly famous "Trees", the Joyce Kilmer classic. In a blaze of color and rhythm, Ethel Smith takes on those three roisterers, Donald Duck, Jose Carioca and the Aracuan bird to the bouncy "Blame It On the Samba". In the final and funniest sequence, Roy Rogers and the Sons of the Pioneers tell the story of "Pecos Bill" whose mighty feats as a rip-roarin" Texas cowboy, fostered by coyotes, are culminated by his lady-love's ill-fated encounter with his jealous horse. *Barn.*

'FOUR FACES WEST' ROUTINE WESTERN GETS GLOSSY TREATMENT

Rates ● ● ● — for action spots; less elsewhere

United Artists (Enterprise)
90 minutes
Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia, William Conrad, Martin Garralaga, Raymond Largay, John Parrish, Dan White, Davison Clark, Housely Stevenson, George McDonald, Eva Novak, Sam Flint, Forrest Taylor
Directed by Alfred E. Green.

The Enterprise studios pulled all the stops that make a king-size epic out of a routine horse-opera, and strengthened by a fairly good name cast, "Four Faces West" should show pretty good strength in naborhood and action houses. In better class houses, it will be a slightly above average grosser. It is based on the novel, "Paso Por Aqui," by Eugene Manlove Rhodes, which ran in the Saturday Evening Post. As produced by Harry Sherman, this contains less action than is found in most gallopers. There is one long and wonderfully exciting chase sequence, but most of the events border on triteness and concern the efforts of Frances Dee to make an honest man out of Joel McCrea. The picture boast of some measure of authenticity, for its characters, Pat Garrett and Ross McEwen, are historically accurate, and the Inscription Rock and the White Sands, which figure in the picturization, are land-marks of New Mexico. The Rock has a sentimental significance throughout the story. As Ross McEwen, McCrea is a very gentlemanly sort of bank robber, although the script by Graham Baker and Teddi Sherman gives him very little to sav. Rugged Charles Bickford makes the sheriff an intelligent and forceful personality. Joseph Calleia gets a break from his usually villainous roles and in this one he is a faithful and good-hearted Mexican. There is one unusual photographic high spot in the picture, strikingly photographed by Russell Harlan, in which the fugitive McCrea ropes and saddles a steer and rides it across the gleaming white sands. Alfred Green directed with a fine regard for its pictorial opportunities.

EXPLOITATION: Sound off for the SUPER qualities of a GREAT Western. Tie-in with the Rhodes novel. Go after the feminine trade with, "Frances Dee and Joel McCrea romantically teamed!"

Joel McCrea sticks up a bank right under the nose of Sheriff Charles Bickford. He needs the money to pay off the mortgage on his father's ranch, and leaves his I.O.U. for the amount. Cleverly eluding the posse, he snags a ride on a train, where nurse Frances Dee tends his injuries. At Alamagordo, his Mexican friend, Joseph Calleia, gets him a job as a ranch hand. He is mailing back payments to the bank and his romance with the pretty nurse looks good. But when Bickford shows up looking for him, he lights out for the border and she trails after him. After desperate maneuvering, he shakes off his pursuers and reaches the border. With freedom in his grasp, he delays to help a Mexican family near death from diptheria, nursing them with home-made remedies and sending up smoke signals for help. The sheriff arrives with medical aid. McCrea gives himself up, when Bickford promises leniency, and Miss Dee proudly awaits his return. *York.*

'BERLIN EXPRESS' TOPNOTCH THRILLER CRAMMED WITH SUSPENSE

Rates ● ● ● generally

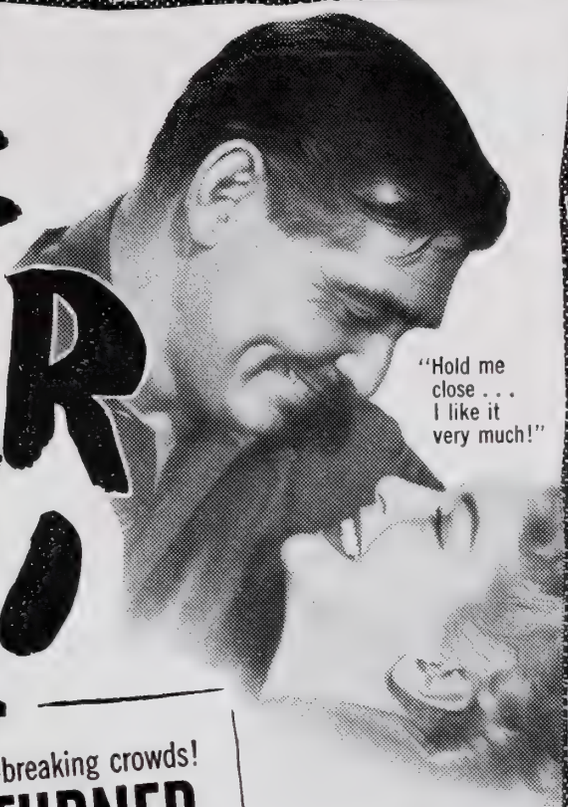
RKO
86 minutes.
Merle Oberon, Robert Ryan, Charles Korvin, Paul Lukas, Robert Coote, Reinhold Schunzel, Roman Toporow, Peter Von Verneck, Otto Waldis, Fritz Kortner, Michael Harvey, Richard Powers.
Directed by Jacques Tourneur.

"Berlin Express" is a spine-tingler from beginning to end. Essentially the story of a manhunt, it generates enough excitement to stimulate the weariest of movie-goers and is powered to draw strong grosses in most localities. It makes use of the always reliable dramatic situation that converges diverse characters in one place, and in this one the tension boils over in the lurching confines of the train speeding from Paris to Berlin. Unlike other films of this type that have used foreign backgrounds, this Dore Schary production really succeeds in capturing a genuine feeling of actuality, with vivid impressions of homesick GI's, cigarette moochers and the sullen people of an exhausted country. Even the languages, French and German, are retained in parts of the dialogue. The story by Curt Siodmak is a facile frame-work that provides some graphic episodes, such as frame-work that provides some graphic episodes, such as the dying man in clown costume who staggers through the bomb-blasted streets and the savage death struggle inside of a beer vat. The meaning behind this adventure and intrigue stresses the need for world cooperation, and the point is made without too much wordiness. The performances are uniformly top-grade from stars to bit players, with Robert Ryan, Merle Oberon, Charles Kowin and Paul Lukas skillfully handling the top roles. There is only a slight hint of romance between Oberon and Ryan, which proves that good movies can be made without the boy-meets-girl routine. Jacques Tourneur has provided some highly imaginative directorial touches, and the production values are impressive throughout.

EXPLOITATION: Play up the "electrifying suspense' 'and "terrific action" in this "brutally realistic story of tomorrow's head-lines." Play up the group of central characters.

The Berlin Express is a sort of travelling United Nations, for it carries an assortment of nationals, including Paul Lukas, a prominent German liberal leader. The Nazi underground is out to assasinate him and a bomb is planted which kills the wrong man. When they arrive in Frankfurt, he is kidnapped and Merle Oberon, his assistant, pursuades her fellow-travelers to help in the search. She and Ryan discover a clue in a black-market cafe and are decoyed to an abandoned brewery where Lukas is captive. The M. P.'s arrive just in time to save them and Charles Korvin, actually the Nazi leader, becomes a hero by aiding the rescue. Back on the train he tries to strangle Lukas, but Ryan intervenes. It ends in Berlin on a note of hope, as Roman Toporow, the Russian, gives a sign of friendship. *Abrams.*

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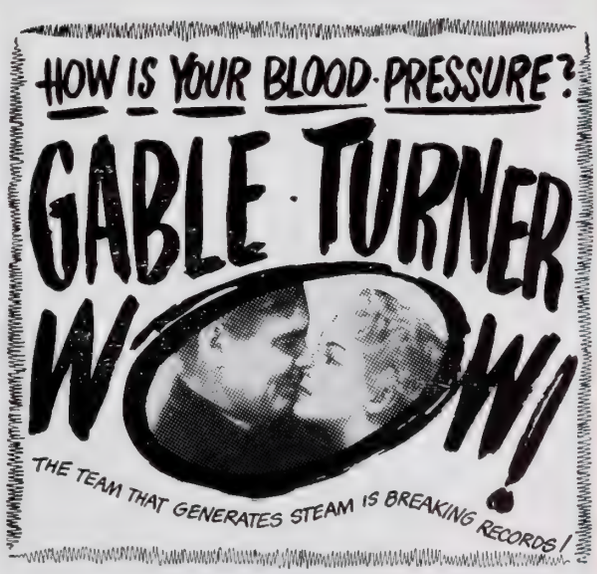
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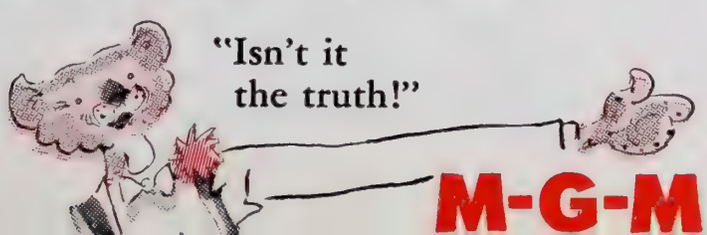
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M-G-M GREAT IN '48!

'SO THIS IS NEW YORK' SLAP-HAPPY COMEDY INTRODUCES HENRY MORGAN

Rates ● ● + as dualler; n.g. for action spots

United Artists (Enterprise)
79 Minutes
Henry Morgan, Rudy Vallee, Bill Goodwin, Hugh Herbert, Leo Gorcey, Virginia Grey, Dona Drake, Jerome Cowan, Dave Willock, Frank Orth, Arnold Stang, William Bakewell.
Directed by Richard O. Fleischer.

The Enterprise studios have dished up a low-budget comedy that takes swift jabs at the funny bone and delivers some hearty guffaws and a lot of small chuckles. Introducing radio's refreshing comic, Henry Morgan, "So This Is New York" is a goofy concoction of gags, some corny, some clever, thrown together with imagination, and the result at least has the distinction of being different. With its blend of broad slap-stick and subtle wit, it is designed to please a wide and varied audience. A topflight dualler for most situations, it will be weak for action houses. Based on "Big Town," the Ring Lardner novel about the Gotham adventures of small town yokels back in 1920, the period permits the ladies to wear those exaggerated styles that look so comical in retrospect. The wacky humor is accentuated by insertions of old film clips and trick photography, and there is a hilariously funny episode about a fixed horse race. Morgan, who has a large and loyal radio following, doesn't register as well on the screen with his wry, dead-pan delivery, although for a first entry he does okay. He gets able assistance from several veteran laugh-provokers; Rudy Vallee, Hugh Herbert, Leo Gorcey, Bill Goodwin and Jerome Cowan all have their innings in this screw-ball farce. Hugh Herbert garners a big share of the laughs and, of the ladies, Dona Drake is captivating with her bubbling, girlish cuteness. As produced on a very slim budget by Stanley Kramer, it is tinged with an air of slap-happy amateurishness and the direction by Dick Fleischer is in much the same vein.

EXPLOITATION: Morgan's trade mark is lobby or on the front. Sell Henry Morgan as a cigar store wooden Indian; use one in the the "peck's bad boy" of radio.

It seems that in South Bend there aren't any good matrimonial prospects for Dona Drake. Her sister, Virginia Grey, persuades husband, Henry Morgan, to give up his cigar salesman job, and the three trek to the big city. Their first victim, Jerome Cowan looks promising. He is a "big-time Wall Street operator" but, alas, he has dishonorable intentions towards the married sister. Next romance involves Hugh Herbert, eccentric but wealthy, until his explorer wife shows up. Rudy Vallee, a dashing Texas rancher appears and wedding bells seem imminent. His jockey, Leo Gorcey, also makes a pitch for the sweet, young thing, but they both turn out to be crooks and the matrimonial sweepstakes continue. All this is using up most of the girls' inheritance and Henry is worried. Finally they sink all their money into a play by Bill Goodwin, who is "all ham and small potatoes." The play lays an egg, and Henry returns to his old job and Dona to her local butcher boy. *Dav.*

'RETURN OF THE BAD MEN' UNDISTINGUISHED LARGE SCALE WESTERN

Rates ● ● ● in action spots; less elsewhere

RKO Radio
90 Minutes
Randolph Scott, Robert Ryan, Anne Jegreys, George "Gabby" Hayes, Jacqueline White, Steve Brodie, Richard Powers, Robert Bray, Lex Barker, Walter Reed, Michael Harvey, Dean White, Robert Armstrong, Tom Tyler, Lew Harvey, Gary Gray, Walter Baldwin, Minna Gombell, Warren Jackson, Robert Clarke, Jason Robards.
Directed by Ray Enright.

Except for the top cast names and a more lavish production than is usually poured into westerns, "Return of the Bad Men" is just another horse opera, patly produced, directed and portrayed. There is no doubt that dyed-in-the-wool action fans will find this to their liking, but it offers little to more discriminating audiences. There is some exploitation value in the appearance of the notorious Younger brothers, Dalton brothers, Billy the Kid, and other assorted bad men of yesteryear, but their part in the hackneyed doings that make up the story is so minute and incidental as to give the showman little on which to sell that angle. The two principal antagonists are Randolph Scott, than whom there is no more upstanding, manly representative of law and order, and Robert Ryan, whose "Sundance Kid" is as nasty and wicked in chaps as was his prejudice-poisoned soldier in "Crossfire." Their climactic battle is the best of a series of actionful and robust sequences, even though it all happens jsut as expected. Anne Jeffreys is a little bit ludicrous as a lady outlaw convert, but she makes a good foil for the prim Jacqueline White as they vie for the affections of Scott. George "Gabby" Hayes supplies the customary corny comic relief. Save for a few unsual camera angles, Ray Enright's direction is undistinguished.

EXPLOITATION: Feature the Scott-Ryan names; play up the story angle of one man pitted against the toughest outlaws in history. Mention the Youngers, Daltons, Billy the Kid, etc.

With the opening of the Oklahoma Territory and the great Land Rush of 1889, citizens of the town of Braxton prepare to leave to establish the new town of Guthrie. In the confusion, a group of outlaws led by Robert Armstrong, his niece, Anne Jeffreys, and Robert Ryan, rob the Braxton bank, owned by George "Gabby" Hayes, whose daughter, Jacqueline White, is engaged to rancher and former Texas Ranger Randolph Scott. Jeffreys is wounded, seeks refuge in Scott's ranch, and is convinced to give herself up by Scott. After the Land Rush, Hayes sets up his bank in Guthrie and Scott's plans to marry White is postponed when he is induced to accept a U. S. Marshalship and combat the outlaw gangs who are terrorizing the new territory. Jeffreys is paroled and takes a job in Scott's office. The bandits establish a hideout in deserted Braxton, but Scott trails them there and in a gun battle disperses the gang. Ryan escapes, and kills Jeffreys when she refuses to help him release the captured outlaws. Scott tracks him down and, in a furious hand-to-hand battle, kills him. *Barn.*

'I, JANE DOE, POLISHED ENGROSSING MELODRAMA

Rates ● ● + or better in top spot

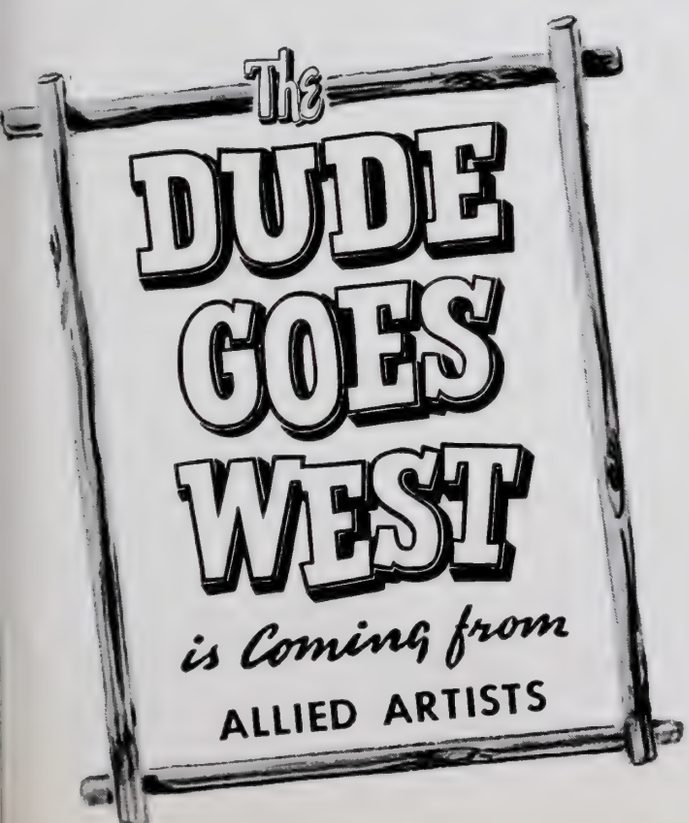
Republic
85 minutes
Ruth Hussey, John Carroll, Vera Ralston, Gene Lockhart, John Howard,Benay Venuta, Adele Mara, Roger Dann, James Bell, Leon Belasco, John Litel, Eric Feldary, Francis Pierlot, Marta Mitrovich, John Albright.
Directed by John H. Auer.

Republic has turned out a polished impressive melodrama in "I, Jane Doe." Its courtroom dramatics are the sort that get sure-fire for audience response and the result is engrossing entertainment. It can be assured of strong patronage due to its exploitable title, above average production qualities,, and its stars taken from Republic's top roster. It was directed and produced by John Auer with a great respect for its dramatic substance. A series of flash-backs illuminates the murder trial, but the ending which may strain the credulity of class audiences. Ruth Hussey is a smartly tailored Portia with a crisp enunciation and Vera Falston does capably as the pathetic, sadeyed murderess. John Carroll is the irresistable Romeo with too many wives and Gene Lockhart, Benay Venuta and John Howard lend first-rate support. The photography by Reggie Lanning is top quality. A more careful pruning by the cutter could have established a snappier pace.

EXPLOITATION: Present it as a gripping, suspenseful story of thwarted love and hatred. Play up Ruth Hussey's performance as the lady lawyer. Illustrate a cut-out silhouette with catch-lines: "I am Jane Doe . . . I Don't Want to Live . . . Will You Condemn Me For My Monstrous Crime?"

Vera Ralston is tried and convicted of the murder of John Carroll. She refuses to testify or give her idenity, hence the name,"Jane Doe." Her execution is postponed when it is learned that she will have a baby. The wife of the murdered man, Ruth Hussey, is an attorney and, moved by the girl's plight, she reopens the trial. Ralson tells her story; how Carroll had married her in France during the war and then abandoned her. Unaware that he already had a wife, she followed him to America. When he callously kicked her out,, she plugged him. The trail continues with Gene Lockhart, the prosecuting attorney, sarcastically objecting to Miss Hussey's sensational tactics. It reaches a climax with the testimony that she herself had considered shooting her sinful husband. For this reason the jurors all proclaim, "Not Guilty!". DAV.

We think this is one of the most *remarkable* raves ever printed in a top-ranking newspaper!



LOS ANGELES HERALD & Express

INDEPENDENT AND NEWSPAPER

Largest Daily Circulation in the West's Largest City

By JIMMY STARR

Motion Picture Editor

Last Tuesday night I saw a mint in celluloid...a picture that literally rocked the Ritz Theater with laughs and excitement —REAL entertainment...the King Brothers—Frank and Maurice came through with a ditty called "The Dude Goes West" that is as refreshing and as new as the morning dew...

It's something different...even the tried and true audience at the Ritz Theater thought so, too...with tongue-in-cheek, authors Richard Sale and Mary Loos have told a western story in a delightful unique manner... and Director Kurt Neumann caught their gay, whimsical spirit —as did the performers—and the result is truly an outstanding motion picture...

It's the kind of movie that will make you laugh on the way home, instead of thinking of the grocery bill or why film plots usually are so dull...

Eddie Albert and Gale Storm are expert as the leads in the picture, and are splendidly supported by James Gleason, Binnie Barnes, Barton MacLane, Gilbert Roland, Olin Howlin, Douglas Fowley, Edward Gargan and many others...

Albert portrays the timid soul (from Brooklyn, no less) who goes West and practically outwits bandits, Indians (hey, kid, this is great shootin') and the girl who says she'll "never marry him until Death Valley freezes over)...

Congratulations to Allied Artists, the King Brothers and everyone who had anything to do with this genuine giggle-getter...

* * *

Allied Artists PRODUCTIONS

'THE BROTHERS' RARE SCOTCH STRICTLY FOR SELECT AUDIENCES

Rates ● ● ● — for class houses; ● ● — as dualler generally

Universal-International (Rank)
90 Minutes
Patricia Roc, Will Fyffe, Maxwell Reed, Finlay Currie, Duncan Macrea, John Laurie, Andrew Crawford, James Woodburn, Morland Graham, Megs Jenkins, Patrick Boxill, Donald McAllister David Keir.
Directed by David MacDonald.

Well above average in dramatic merits, this importation from the JAR studios will find an appreciative audience only in select class houses in the U.S. On general runs it is bound to be handicapped by its thick Scotch brogue and an atmosphere of gloom, for it is permeated with a sombre mood as murky as the fog that covers the rocky Western Isle of Scotland, where, at the turn of the century, the dour crofters smuggled wiskey across the sea. The picture was rerived from the novel by L. A. G. Strong, and Sidney Box has given it a production that realistically conveys the story of hatred, desire and retribution. There are strong-flavored scenes that show the fascinating Scottish traditions and touches of comedy, such as a robust cursing contest beween the rival clans and a hilarious episode where a drunken suitor bargains for a dowry. Most of the scenes are exteriors with the bleak moors and churning seas forming an authentic back-drop. Unfortunately, the version for our consumption has taken a beating from the cutter's shears and the tacked-on ending detracts from its validity. The performances are all of high caliber, with top honors going to Patricia Roc, Duncan Macrae and Maxwell Reed.

Orphan Patricia Roc comes to work as a servant for the Macrae family. Of the two sons, the younger is handsome Maxwell Reer, who ignores her, and the other is homely Duncan Macrae, who thinks evil thoughts. The Macraes are feuding with the McFarishes, but she goes scampering over the moor with young Willie. When Reed learns of this there is a brawling fist fight, but he is still blind to her obvious charms. When father Macrae dies, the elder becomes her guardian and insists that she marry him. When she sternly refuses he settles for a plumper wife. He still pursues her and frustrated, cooks up a plot for his brother to kill her. Reed takes her out in a boat to drown her and when he returns is arrested for murder. Then it develops that he had left her in safety and his depraved brother is brought to justice.
Dav.

'DEAR MURDERER' COMPLICATED BRITISH CRIME MELLER

Rates ● ● as dualler

Universal-International (Rank)
90 minutes
Eric Portman, Greta Gynt, Dennis Price, Maxwell Reed, Jack Warner, Hazel Court, Andrew Crawford, Jane Hylton, Charles Rolfe, Helene Burls, Ernest Butcher, Judith Carol, Valerie Ward, Vic Hagan, John Blythe, Howard Douglas.
Directed by Arthur Crabtree.

Here we have a very complicated murder story from the Rank British studios. It should serve as an adequate supporting feature where coupled with a comedy or musical. The production by Sidney Box is an adept little enterprise. As the complex plot opens we see the murder committed with diabolical cunning and it ends with an ironic twist that brings retribution to the murderer. Although the audience is aware of what is going on, it sustains a lot more suspense than is found in most whodunits. Much of its engrossing quality is due to Eric Portman's smooth performance as the cool,, relentless killer who finally over-plays his hand. Greta Gynt is properly seductive as the deceitful wife who plays a dangerous game with other men. The supporting cast is competent. The direction, photography and musical score are all well above par.

EXPLOITATION: Underline the situation of the faithless wife and the almost perfect murder. Distribute letters addressed to "Dear Murder:" Catchlines: "I Know You Are the Murderer!" . . . "You Can't Kill Them All!"

Eric Portman returns unexpectedly from America and confronts Dennis Price, his wife's lover. He murders him and ingeniously stages it to look like suicide, ,even including a farewell note. Just then his wife,, Greta Gynt, and another lover, Maxwell Reed, walk in. They don't see him and leave. Then he changes the evidence to frame Reed for the murder. Reed is arrested and Portman calmly tells his wife the truth. She can't expose him without involving herself, but she turns on her loving charm and talks him into clearing Reed. He tells the police that he had found the suicide and had rigged it to frame the other man. Then, borrowing her husband's technique, she poisons him and,, leaving him an apparent suicide, she goes to her lover. But he renounces her for his fiancee, Hazel Court. Utterly crushed, she comes home where the police are waiting for her.
Dav.

'WATERFRONT AT MIDNIGHT' WEAK QUICKIE FROM PINE-THOMAS

Rates ● ● — as dualler in minor action spots

Paramount (Pine-Thomas)
63 minutes.
William Gargan, Mary Beth Hughes, Richard Travis, Richard Crane, Cheryl Walker, Horace McMahon, John Hilton, Douglas Fowley, Keye Luke, Paul Harvey.
Directed by William Berke.

The shining virtue of the Pine-Thomas quickies is their cheapness, but in this one the shoddy material shows through. "Waterfront at Midnight" is a routine melodrama about a cops and gangsters feud, with implausible action and a minumum of originality. In locations where such fare is an acceptable commodity, this wlil get by only in the supporting slot. It presents William Gargan as a police lieutenant in charge of the waterfront section. He carries on a relentless warfare against gangster chief, Richard Travis, who is called "Socks" because of his penchant for knitted foot-wear. Mary Beth Hughes spends her time knitting them and trying to look seductive. Similarly stock roles are occupied by Cheryl Walker and Richard Crane. The conventional situations are derived from the screenplay by Bernard Girard and are enlivened by three rough slugging sessions and several sudden deaths. William Berke directed with a sharp eye on the budget.

Richard Travis is a very slippery criminal. Policeman William Gargan knows that he is the vicious leader of the gang of waterfront hijackers, but can't pin anything on him. The gangster's moll, Mary Beth Hughes, entices Richard Crane, Gargan's young brother,, into Joining the mob. When he finds out that he is just a fall guy Travis kills him. He plants the body behind a door and tricks Gargan into shooting at it. Thinking he has killed his brother, Gargan turns in his badge and goes on a protracted drunk. He runs unto Hughes, who tells him the true story, and then tackles Travis in a slugging match which ends when the mobster is patally punctured by a knitting needle.
York.

'GUNS OF HATE' ACTIONFUL TIM HOLT WESTERN UP TO SERIES PAR

Rates ● ● + in western spots

RKO Radio
61 Minutes
Tim Holt, Nan Leslie, Richard Martin, Steve Brodie, Myrna Dell, Tony Barrett, Jim Nolan, Jason Robards, Robert Bray, Marilyn Mercer.
Directed by Lesley Selander.

"Guns of Hate" maintains the Tim Holt series' reputation for satisfactory western fare. Holt handles his guns and fists as well as any of the western heroes and outshines them all thespically. If he isn't, he should be just about tops in the sagebrush cinema today. In his latest effort, his one deficiency is attributable more to the scrip writers and director Lesley Selander than to any failing of his own. He wastes an awful lot of gunpowder as the script calls for his shooting at the badmen periodically and missing, and apparently director Selander felt that any time a lull in movement threatened, it was time for Holt to take a few shots at the villains. It would hardly be cricket, however, to kill them off until the customary hour was up, so most of his ballistics efforts are futile. Otherwise Holt, along with his pal, Richard Martin, give a good account of themselves as a pair of framed cowboys who have to unearth a murderous gang in order to prove their innocence. Holt's usual amorous vis-a-vis is Nan Leslie, while Martin cavorts with the attractive Myrna Dell. Steve Brodie and Tony Barrett are as acceptable as always in the heavy roles. George E. Diskant's photography displays some glorious Western scenery.

When Jason Robards is murdered, Tim Holt and his sidekick, Richard Martin, appear to be the guilty parties . They are jailed, but break out in an effort to find the murderers. They discover that a treasure map of an abandoned gold-mine had been stolen from Robands, and after considerable gun-fights, chases and fistplay, bring the culprits Steve Brodie and Tony Barrett, to justice.
York.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Larry Parks Says He Will Not Work For Columbia

THE Parks-Columbia fight broke out in the open at full blast last week. Larry Parks announced formally that he was through working for Columbia. Harry Cohn said if he doesn't work here he won't work any place. Parks is backed up by the court ruling which stated that the contract signed in 1945 was obtained under duress and undue influence. Whether any other studio will touch Parks while this battle is on, remains to be seen.

Columbia, meanwhile, has plans for a sequel to "The Jolson Story" (their top grosser of all time), but unless they get Parks straightened out he will not do the role and they might just as well not try the picture with anyone else.

One cannot help but wonder how wretched conditions must be at this studio to bring a young actor, with so promising a career ahead, to a point where he refuses to collect his weekly salary check (he has about $25,000 which has accumulated since January) and where he is willing to jeopardize his chances of working at his craft in order to be freed from Columbia.

Al Rogell's deal, mentioned here some time back,, is finally set and his first for Columbia release will be in Cinecolor production tagged "Song of India," with Sabu starred. Rogell's company, called Gibraltar Pictures, will start working June 1.

FOUR NEW FEATURES

The current Columbia production schedule shows four new pictures in work the most promising group it has had before the cameras in a long time. Top of the list is "Undercover Man" (Glenn Ford - Nina Foch), Joseph Lewis directing for Producer Robert Rossen. Producer Harry Joe Brown's "Walking Hills" (Randolph Scott - Ella Raines) Edward Small's "FBI Meets Scotland Yard" (Dennis O'Keefe - Louis Hayward and "Loaded Pistols" (Gene Autry - Barbara Britton) are the remaining new starters. Katzman's serial, "Congo Bill" (Don McGuire - Cleo Moore) continues in production.

Janet Blair had been assigned to the fem lead in "FBI", but backed down at the last moment. She claims her contract with Columbia is officially over; Columbia says no so until it is settled, she decided not to take the part.

Lee J. Cobb will get star billing at Columbia when he goes into "Blind Alley," here next week. This was one of the stipulations made by 20th Century-Fox in the loan-out deal. Buddy Adler, who is producing this one, is working to line up a strong box-office cast to bolster the film. William Holden will be co-starred with Cobb and the producer is looking for a top fem name.

EAGLE - LION

Young Determined To Attract Strong Inde Units

BOSS Robert R. Young is in Hollywood and practically every hour on the hour there is a new "hot" rumor on some one of a number of "big" deals pending. But so far, nothing has advanced from rumor into the fact category.

There is no doubt that Young is determined to expand Eagle Lion's role in the industry. He is disappointed at having missed out on the RKO deal, and now will probably devote all of his effort to making E-L a full-fledged major. He is wooing most of the top indie producers in town and his biggest plum is the revolving fund he proposes to set up to insure adequate financing for those producers who join him. Rumor still persists that Young and Sam Goldwyn have been conferring, but so far Goldwyn insists he is staying with RKO (see RKO). Another "hot" deal is purported to be the one that would merge the E-L and SRO distribution set-ups. David O. Selznick, still in New York and still mum on future production plans, might use to good advantage the E-L set-up for the pictures he already has completed. This one, if it does go through, will undoubtedy be a masterpiece in horsetrading.

From all the rumor, one thing is certain: Robert R. Young has decided that he wants to be one of the big figures in the motion picture industry and he has the wherewithal and the personal drive to fulfill that ambition. Our business has dire need for men like him today.

SEEKS STUDIO HEAD

One of the immediate jobs for Mr. Young, while he is here, is to find an executive producer to take over the spot vacated recently by Bryan Foy. President Arthur Krim stepped in when Foy moved out, but only to pinchhit until



STEVE BROIDY
Expansion is the answer

a permanent production chief could be found. So far, Young has given no indication of who might fill the spot. But he is insisting on a topflight man.

Through this flurry in the rumor department, the studio continues at a low production pace for the next two weeks, at least. "29 Clues" (Richard Rasehart - Scott Brady) is the only film currently in work. But there is a quartet scheduled to start within the next two week period. Walter Wanger will have his first film for E-L in work by June 1, though no title or cast has been named yet. "Inside The Wall," for Producer Eugene Ling, "Red Stallion in the Rockies" for Producer Aubrey Schenck, and "The Big Cat" for Producer William Moss all get the "go" sign shortly.

METRO-GOLDWYN-MAYER

Metro Plans Increase In Production, Says Mayer

LOUIS B. Mayer, Just back from executive confabs in New York, made it very clear that, despite outside production deals, the studio will not only continue at its regular production pace, but will, in all probability, up its schedule some. At the moment, the 1948-49 schedule calls for a minimum of 26 pictures, plus whatever is garnered from the outside deals (certainly, not less than four). Mayer and E. J. Mannix both stated that the studio is not yet ready to make known its production schedule, but they did state that at least two of the year"s films will be made in their London studios and one will be produced in Italy.

At this point, the only indie production definitely scheduled for the 1948-49 calendar is "The Three Godfathers" (John Wayne-Pedro Armendariz) which Argosy (John Ford - Merian C. Cooper) is currently shooting. But Hal Roach is slated for six, at least two of which will probably make the 1948-49 schedule.

ENTERPRISE?

The most important indie contribution probably will come from Enterprise. The deal is still not completely set, but it seems certain that the final negotiations will go through without a snag. Since Metro is already handling the foreign distribution on the Enterprise product, this new pact should provide a close alliance between the two companies. So far, the fate of "No Minor Vices" (Dana Andrews - Lillie Palmer - Louis Jourdan) is still undecided. The original terms of the agreement called for the deal to start after "No Minor Vices." But it is a certainty that Metro will make a strong pitch to nab this one, too. At present, United Artists is still claiming it, but when the dust settles, it maybe in the MGM fold.

One indie deal which was set here has been called off by mutual agreement. The Horizon Films (John Huston - Sam Spiegel) deal to make "Rough Sketch" for MGM release blew up last week with no details given. Horizon are now dickering with Columbia and SRO for a deal stating that either Rita Hayworth or Jennifer Jones would be suitable for the female starring role. Spiegel is seeking a deal where the releasing company will do the financing. At Metro, he and Huston had agreed to pay the freight ($1,500,000 approximately) themselves.

"Grounds For Divorce," a Satudray Evening Post story by John and Ward Hawkins, has been handed to Producer Clarence Brown for his schedule. Brown, a real veteran of the industry, has been speaking about retiring for some time now, but this one may lure him back to work. Studio has pencilled in Clark Gable and Lana Turner for the big roles and Brown will probably roll it sometime in the late fall.

MONOGRAM

'Way To Meet Depression Is With Expansion' — Broidy

"THE BEST way to meet a depression is with expansion." — Steve Broidy. And forthwith the Monogram-Allied Artists president announced that thirteen pictures, at a reputed cost of $13,000,000, have been set on the AA schedule for the coming year. Broidy pointed out that this expenditure represented a $3,000,000 increase in the original 12-month budget. While Allied Artists is knocking out its hypoed schedule, parent company Monogram will continue at its usual snappy pace to knock out at least 41 pictures.

Leading off the AA list is "The Babe Ruth Story" (William Bendix - Claire Trevor) just completed by Producer Roy Del Ruth. Del Ruth's next will be "Red Light." The King Brothers will contribute "The Last of the Bad-

(Continued on Page 22)

EXPLOITATION PICTURE

SELL DRAMA, SUSPENSE, THRILLS!

Berlin Express Has Serious Angle, Too

The manhunt, done in the "Berlin Express" manner, has always been dependable box-office. Combine this with on-the-spot authenticity (the film was shot in Berlin, Paris and other locales where the action takes place); a competent and name-worthy cast headed by Merle Oberon, Robert Ryan, Paul Lukas and Charles Korvin; fascinating group of characters, men and women of resolution, of faith, of treachery, pitted against each other in a struggle to unify or to undermine a democratic Germany — and you have the makings of exciting entertainment, which is what this is.

The angles from which he will shoot his exploitation shells are as many and varied as the audiences at which they are aimed. For the action trade, the tack might be: "Trapped on a train of terror. . . Menace melodrama thrill-filled with mighty mystery and suspense on a car of doom . . . Where no man's life was safe, no woman's motive sure. . . A peril-filled journey that marks all the passengers for danger — and one of them for death!" And don't overlook the desperate battle to the death in a gigantic beer vat pictured on the opposite page.



CONFLICT
Faith and Treachery

For class trade, sell the serious undertone of the struggle of conflicting forces in Europe, the plea for worldwide co-operation, not in preachy speeches, but in subtle tones that the more discriminating element will appreciate.

The romanticists will be attracted by a man and a woman, strangers, irresistibly drawn together, facing terrifying dangers aboard the world's most exiciting train.

The mystery addicts will be intrigued by the opportunity to unravel the clues that lead to a treacherous killer and the fantastic characters, who are the keys to the mystery.

The first picture to take its stars inside desolated Europe, "Berlin Express" has the authentic flavor that spelled success for such films as "The House on 92nd Street," "Call Northside 777" and "Naked City," all of them filmed on the spot.

RKO Radio's boxofficers, under S. Barret McCormick and Paul Hollister, have seen to it that "Berlin Express" has been pre-sold in LIFE. LOOK, and several other national and fan mags to the tune of 58 million circulation.

Note the variety of angles in the several newspaper ads illustrated below.

TRAIN STUNTS

The railroad subject offers opportunities for spectacular displays and ballyhoo, many of them based on the unique 24-sheet poster (see cut).

This versatile piece can be adapted to an effective animated lobby display, or for the marquee. Mount it for a cutout, with the heads in silhouette, geared to rock a bit as if with the motion of the train. A moving backdrop of scenery will enhance the effect, as will a recording of train noises, bells and whistles.

Crowd attraction can be garnered by first cutting up a mounted 24-sheet in jigsaw style and publicly assembling it in a prominent location.



The American Legion can be contacted and arrangements made for the locomotive used in parades by the "40 and 8" with 24 sheet posters mounted on the sides. Have the "40 and 8" members as your guests at the theatre, with the train outfit parked out in front.

CLOWN BALLYHOO

A mysterious clown figures in the plot. A man in clown costume can carry a placard: "I may look comic, but I'm a key figure in the intrigue and thrills you'll see in 'Berlin Express' at the Blank Theatre."

THROWAWAYS

Small envelopes of the kind used by railroads for the enclosure of pullman reservations could be used as teasers for distribution on streets and house-to-house. Across the corner of the envelopes print: "Reservation for a trip packed with thrills, action and adventure." Inside use specially created herald.



EXPLOITATION PICTURE of the issue



In this scene, Robert Ryan is seen delivering the KO wallop to a Nazi underground agent during a terrifying fight in an abandoned beer vat.

BERLIN EXPRESS...Melodrama with a sock!

"Berlin Express" is a sort of "Grand Hotel" on wheels. The underlying theme — the desperate need for unity among the peoples of the world — is expressed in throat-drying terms of a tense manhunt amid the background of war-ravaged Europe. The principal characters involved in the intrigue comprise a miniature United Nations — Robert Ryan, American food expert; Merle Oberon, French secretary; Paul Lukas, anti-Nazi German; Charles Korvin, Parisian importer; Roman Toporow, a Russian officer; Robert Coote, British educator. Their paths cross aboard the Berlin Express and they become enmeshed in a struggle with the Nazi underground that takes them to Paris, Frankfurt and Berlin. RKO transported its entire cast, producer Bert Granet and director Jacques Tourneur to Germany to ensure a documentary tone of authenticity and realism. That they have achieved not only this, but articulate and suspenseful drama as well, is a glowing tribute to everyone connected with the production and a piece of welcome news to the nation's exhibitors.

STUDIO SIZE-UPS

(Continued from Page 19)

men" (Barry Sullivan), which will start June 2, and "Gun Crazy." Julian Lesser and Frank Medford are down for "When A Man's A Man." Walter Mirisch's "Little Shepherd of Kingdom Come" and Paul Short's "Bad Boy" (sponsored by the Variety Clubs International) are two more on the Allied list.

NO CONTRACT LIST

Broidy pointed out that the Allied policy of hiring "name" players for one-picture deals will continue. In the past twelve months, the company has found this arrangement to be profitable in building marquee interest and economical from the point of view of not overloading the contract list with people that cannot be used regularly. Among the names used in the past year are Bill Bendix, Barry Sullivan, Charles Bickford, Rory Calhoun, Guy Madison, Brian Aherne, Constance Bennett, Gale Storm. None of these people could carry a picture alone, it is admitted, but their names help on a marquee, apparently.

Monogram has entered into a deal with Pathe Pictures Ltd., whereby it will release two of Pathe's British films in this country. One is "My Brother Jonathan", with Michael Denison, who is allegedly known as "England's Jimmy Stewart." The other is "Temtation Harbor", starring Robert Newton. The former will be released here in October, while "Temptation Harbor" will go out in November.

Four new films in work: "High Tension", "Manhattan Folksong" (Fredie Stewart - June Preisser), "Kidnapped" (Roddy MacDowall - Sue England) and "Back Trail" (Johnny Mack Brown - Raymond Hatton). "Saddle Serenade" (Jimmy Wakely) was wound up.

PARAMOUNT

Question: How Did Paramount Roll Up 31 Millions Profit?

READING about Paramount's jucy 31 million-plus profit for 1947 makes one wonder how they did it. The product from this plant has been below par for quite some time, yet the profit rolled up was tremendous.

We had occasion to look at three of Paramount's recent releases and, as samples of a product that earned so much money, they merely served to convince us that sales chief Charlie Reagan must have used mirrors to get the kind of rentals he must have gotten. "Saigon" is the weakest Alan Ladd vehicle to date (and "Wild Harvest" was no great shakes!). "The 'Sainted' Sisters" is a lame little attempt at comedy that is more embarrassing than funny. And "Albuquerque", reputedly a "million dollar" production from Pine-Thomas, is pretty much a routine western - the kind (except for the Cinecolor) that should be knocked out for about $200,000. For a studio that plans to produce only 16 features a year (as Henry Ginsberg announced a few weeks ago), Paramount ought to be able to do better than productions like that cited above. The best salesmanship in the world won't be able to maintain big profits on such films.

However, the future (distant) holds some promise. A deal has been made with Irving Berlin to produce "White Christmas" (a sock title), with Crosby singing that best-seller of all Berlin tunes, as well as others. This should be one of the big grossers of the future.

Only one quickie rolling here: "Special Agent" (William Eythe - George Reeves).

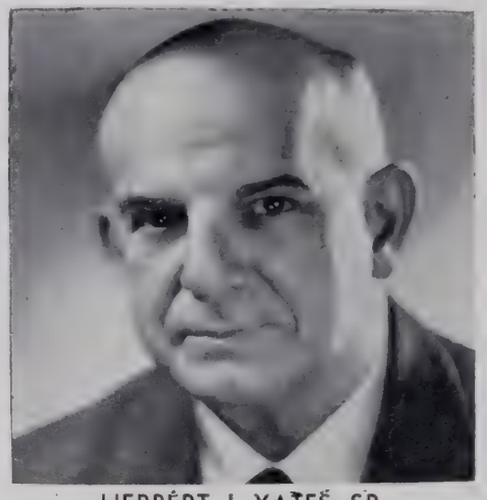
REPUBLIC

Top-Budget Program Nearing Completion Here

TWO More to go here and then Republic Will have completed its schedule of twelve top-budget pictures for the year. In announcing this achievement, President Herbert J. Yates gave full credit to the cooperation he had received all the way down the line in his studio. When the program was announced last year, many local prophets said it could not be done - that Republic was not equipped, etcetera. Yates, at the time, was fighting hard to keep control of his studio, but was determined that he could bring in this group of high-priced product along with his standard action and melodrama program. He was right.

"Drums Along The Amazon" (Vera Ralston - Brian Ahern - George Brent - Constance Bennett) is the tenth on the list and currently winding up under Associate Producer John Auer. Still to come are: "The Far Outpost" (Rod Cameron - Ilona Massey) and "Wake of the Red Witch" (John Wayne).

This group represents the greatest number of high-budget films ever attempted by Republic in one year and the heaviest outlay of money in the studio's 13-year history. Whether



HERBERT J. YATES, SR.
Brings home big-budget bacon

or not it will pay off has not as yet been determined, but the production job is done as per schedule.

Looks like Constance Bennett may decide to do more business with Republic after her stint in "Drums Along the Amazon." The actress owns two comedies which she has offered to Yates. If the deal is closed she will act as producer as well as the star of the films. Her last venture in a similar vein was with Allied Artists on a picture called "Smart Woman." Latter is a fitting tag,, incidentally, for this actress who goes on and on making money in a business where she's been consdered "washed up" for at least ten years.

RKO

Changes Certain To Be Made Under Hughes Regime

NOW that Howard Hughes has definitely acquired 929,000 shares of RKO stock for a neat $8,500,000 and thus, the control of that studio, the new boss got right down to business pronto.

Hughes spent last week-end in huddles with the current staff of executives to map the future program of the company. The first official act under the Hughes regime was Rathvon's formal pronouncement to RKO employees that their jobs were secure and that Mr. Hughes gave no evidence of wanting to change the policy or plans now under way at RKO. At this writing certain conjectures seem almost a certainty. For instance, it seems inevitable that N. Peter Rathvon will resign his post, despite reports that Floyd Odlum stipulated his remaining in the presidency. If he does leave, the decision will be Mr. Rathvon's own. What Dore Schary's move will be still remains to be seen, although most people believe he will also leave the RKO lot within a short time.

It is certain that the new head man will take an active role in supervising production. He is too dynamic and restless to sit by idly while others handle the reins.

WILL SEEK INDIES

There is no doubt that Hughes will open his studio to independent producers. It will be remembered that RKO led the field in deals with outside producers (it was here that Liberty Films and others started), but in the past six months many of these deals have curdled and the trend may well swing back and Hughes will be in the field competing for top product from the independents.

His own product ("The Outlaw," "Vendetta," and "Mad Wednesday) representing an investment of close to $8,000,000 will now probably be switched from the United Artists roster to RKO.

The only other "sure bet" on the Hughes program is television. It is known that he already has plans to start developing a program of films for television. He already has applications on file for permits to construct television stations in Los Angeles and San Francisco with a relay circuit between the two.

CHANGES EXPECTED

A change in regime in a major studio always carries with it a certain degree of upheaval, although most people believe that there will be less in this changeover than in most. Hughes is a well-known figure in this community and yet not many people know him well. His aloofness is almost a legend. It is to be assumed that he will be too preoccupied with his variety of interests and with the molding of the basic future of RKO to bother too much with what goes on in the lower levels.

And so this studio which has changed hands more times than any other major in the past ten years is once again with a new "boss" at the helm. The developments should be interesting. Samuel Goldwyn, whose releasing deal with RKO ends July 1 has notified the company that he will renew for another year. This move proves the fact that the Eagle-Lion deal was mostly myth, as FILM BULLETIN reported in the beginning. Undoubtedly, Robert R. Young would have liked the Goldwyn product under his banner, but apparently the Goldwyn demands were beyond Young's scope. Young will probably keep trying, but he will have to wait for another year now, at least.

Meanwhile, Goldwyn has started his latest film, "Take Three Tenses" (Teresa Wright - David Niven). Evelyn Keyes nabbed off the second lead which had been scheduled for Goldwyn's protege, Cathy O'Donnell.

SRO

Selznick Busy Acting As 'Agent' For His Stars

THE production plans of David O. Selznick continue to be a mystery,, even to the people who work for him. His prolonged stay in New York to straighten out the problems of his releasing organization has the production half of his business at a standstill. Selznick is a one-

man show and nothing can go ahead on schedule without his approval. It is, however, part of this showman's technique to keep his fellow workers in the craft guessing on what he will do next. And then he always pulls a rabbit out of his hat.

They will soon be calling him "agent," if Selznick continues his prifitable business of loan-outs. At the moment, he is not only reaping a solid profit on his investments in Louis Jourdan and Valli, but he is allowing other studios to build these people into important names, so that when and if he is ready to use them again they will be familiar faces to the public. His latest acquisition in the talent department is Hazel Brooks ("Body and Soul," "Sleep My Love" and "Arch of Triumph"). He has no immediate plans for her in his own shop, but there will undoubtedly be a loan-out deal quickly.

20th CENTURY-FOX

20% Cut In Studio Costs Chedit To Schenck, Zanuck

DARRYL F. Zanuck and Joseph M. Schenck are grinning like a pair of satisfied chesshires about the new financial report issued in New York last week by president Spyros Skouras. It shows a substantial (20 percent) saving on new product since the economy wave surged through Hollywood. This stands as the most efficient studio streamlinging job to date out here and the credit is due both men.

Despite this company's past success with musicals, it is interesting to note that the remainder of this year's release schedule has only three musicals listed. "Give My Regards to Broadway" (Nancy Guild Dan Dailey Jr.), "That Lady In Ermine" (Betty Brable - Douglas Fairbanks Jr.), and "Burlesque" (Betty Grable - Dan Dailey Jr.) are the trio. These are in the big, Technicolor tradition and the first named is scheduled to break in July.

One reason for the cut in musical production is that this type of pjroduction is that costs way beyond the "new look" in budgets. Another factor is the studio's success with less-expensive documentaries and straight dramas and comedies. Why invest millions when you can make a handsome profit on lesser sums? Good question. The answer-fewer musicals.

Two small-time programmers are currently shooting: "Trouble Preferred" (Peggy Knudson-Charles Russell) and "West of Tomorrow" (Kristine Miller - Arthur Franz).

UNITED ARTISTS

Loss Of Hughes Films Will Add To UA's Woes

THE status here is still confusion. More and more, this company seems to be losing its grip on quality product and, like a snowball rolling downhill, the momentum of the loss is building fast. The Hughes-RKO deal will be another blow for this releasing company since not only will they lose the Hughes product, but they will also lose the prestige and commercial value of the Hughes fortune behind the scenes - and that is important. Grad Sears, the man who is carrying the load in these days of problems for UA, is in town now to discuss the deal on the Hughes product. It will probably be a cash settlement in the neighborhood of a half a million dollars from Hughes, in return for which UA will release its claims to the distribution of the three films.

Metro's deal with Enterprise will be another serious blow to UA. It has been touch and go on this one for months but UA executives hoped to hang on for a while longer at least. The final battle will be over "No Minor Vices", now winding production.

CAGNEY TROUBLES, TOO

The Cagneys are acting up again, too. This production unit is definitely staying in the indie field with two pictures scheduled for next year. "Lion In The Streets" budgeted at $2,500,000 and "Only the Valiant", with price tag of $1,600,000, will be the pair. "Llon" will go to UA for release since the company has an investment in the property of $250,000, but after that, the Cagney's indicate, they will not sign an exclusive deal with UA.

Meanwhile, there is a bright spot. Cagneys' "Time of Your Life," screened here last week, is destined to be acclaimed by the critics, at least. The Cagneys deserve congratulations for bringing this tough transition off with taste and heart and reality. Saroyan is not exactly ideal screen material.



DARRYL F. ZANUCK
Efficiency Expert

UA announced its release schedule going up to September 1. Eleven pictures will come out from here over the summer period. Included in the list: Enterprise's "So This Is New York" (Henry Morgan - Rudy Vallee), "King of the Olympics" (a documentary), "Time of Your Life" (James Cagney), "Texas, Brooklyn and Heaven" (Guy Madison - Diana Lynn), "An Innocent Affair" (Madeleine Carroll - Fred MacMurray), "Atlantis" (Maria Montez - Jean Pierre Aumont) and "Four Faces West" (Joel McCrea - Frances Dee).

UNIVERSAL-INTERNAT'L

Two New Pix On Stages; Three To Roll By June 15

TWO new ones are on the sound stages here with three more scheduled to go before June 15. The new ones are: Fairbank's' "The O'Flynn" (Douglas Fairbanks Jr. - Helene Carter) and Rampart's "You Gotta Stay Happy," (James Stewart - Joan Fontaine). This will be Miss Fontaine's last before she retires to have a child.

Scheduled for early starts are: Abbott and Costello's "Mexican Hayride," "Wildfire" (Ann Blyth - George Brent - Howard Duff) and 'Criss Cross" (Burt Lancaster - Yvonne DeCarlo - Dan Duryea).

Jack Skirball and Bruce Manning are going lack into production. They are set with "Sunny River," based on the Sigmund Romberg - Oscar Hammerstein musical. Manning is re-writing on the script, Romberg is writing a new score and Skirball is dickering with Mary Martin (her stock has soared here since a local apperance in "Annie Get Your Gun) for the leading role.

The Skirball-Manning deal with Claudette Colbert, which was to start "The Soft Touch" June 15, has been postponed because the actress has signed to do the lead role in U-I'- "Family Honeymoon." John Beck and Wayne Griffin will co-produce and Claude Binyon is set to direct. This one is also named for a late June start.

WARNER BROS.

Hope New Studio Lineup Will Overcome WB's Slump

DESPITE Hollywood's slightly curled lip at the recent J. L. Warner speech-making reincreased production in spite of a bad record all the way around at his shop, the studio is trying hard to live up to Boss Warner's words by swinging into more sustained activity.

Warners is saying "Look, we're not just making quickies." All right, we'll look: "June Bride" (Bette Davis - Robert Montgomery) and "Girl From Jones Beach" (Ronald Reagan - Virginia Mayo), both announced here last issue, are now in work. he third new starter this week is a Technicolor action tagged "The Younger Brothers" (Janis Paige - Wayne Morris - Bruce Bennett - Geraldine Brooks - Robert Hutton).

Also to come are: "Miss O'Brien" (Joan Crawford); "Happy Times," Danny Kaye's first for this company; "The Fountainhead", with Gary Cooper in the star role, "Two Guys of the '90's" (Dennis Morgan - Jack Carson). All in all, we would say that it is a promising pickup from WB's slovenly performance in the past six months.

Looks like Harry Sherman may bring his production unit over here after he finishes "Tennessee's Partner," his last on the Enterprise deal. If he comes his first here will be "Ring Horse," a circus story. The producer will handle his own financing on the deal using the Warner tie-up for releasing purpose only.

INDEPENDENTS

SCREEN GUILD

One new one in work this week, another in the Lash LaRue series. This time it is "Mark of the Lash" with Suzi Crandell set into the femme lead just to add a touch of variety. Lash La Rue and Al St. John, as usual, carry the ball.

Which
trade paper
has the most
"DRAG"
with
independent
exhibitors?

Short Subjects

By BARN

ONE OF THE MAJOR CASUALTIES, and possibly a fatality, of the recent Supreme Court decision in the film anti-trust case, is the Motion Picture Foundation, inter-industry philanthropic foundling. An innocent bystander in the proceedings, MPF organizational plans were aborted because of "uncertain and chaotic conditions" created by the decision. Since the future of the motion picture companies is beclouded and will remain so for some time to come, and since the MPF will not be able to function without the financial support of these same companies, plans have been tabled. A scheduled board of trustees meeting was postponed until "conditions will clarify so that we may proceed with plans," president E. V. Richards advised members.

RECORDS WENT TOPPLING at 20th Century-Fox as the company's eager beaver sales forces, getting hepped up for the Andy Smith Anniversary Month drive, May 30-June 26, set a new high in feature contracts negotiated for the first 18 weeks of this year. Even the peak reached in 1946 went by the boards and the 1947 volume was topped by 52 per cent. Harry G. Ballance's Southern division alone sold a total of 3600 feature contracts in the last week of April. On the basis of these figures, president Spyros Skouras' prediction to stockholders last week that 1948 first half earnings would top 1947 seems destined to become overwhelming fact. Smith's first anniversary as general sales manager will be marked by a testimonial dinner May 28 at the Waldorf, with prexy Skouras as toastmaster.

HOWARD HUGHES HEARD A PAIR of heartening dispatches from the nation's capital last week. First, he learned that he and his airplane manufacturing companies have been completely exonerated of fraud or malfeasance in a minority report issued by the Senate War Investigating Committee. Second, his highly controversial "The Outlaw," subject of bans, denunciations and other condemnatory acts by censorial and religious groups, has been given the stamp of approval by no less an authority than the U. S. Library of Congress. Hailed by the Library as a "leading production" that truly reflected the modes and morals of the times in which it is set, "The Outlaw" was named to the Library's Honor Roll and a new print requested for permanent preservation in the archives.

IF YOU CAN'T GET ANYONE BUT THE OFFICE BOY at an Eagle Lion exchange these days, you'll know that the home office top brass is in the area. In each of the four regional sales meetings currently being conducted, every soul connected with sales is on hand to hear v.p.'s William J. Heineman, distribution head, and Max E. Youngstein, ad-publicity chief, outline the companies sales and promotion policies for the next year's lineup. First of the regionals was in New York last week-end (15-16); then Chicago this past week-end (22-23); New Orleans on the 24th and the final in 'Frisco on the 29th. The sales force got its first gander at the Eagle Lion Leader, new monthly house organ produced by Youngstein's department, a big slick-stock tabloid which seems destined to become the E-L exchangeman's bible.

SAM SHAIN BRINGS TO OUR ATTENTION an advertisement by the National City Bank of NY featuring this important financial institution's interest in motion pictures. The ad, which appeared in a number of national magazines, is one of a series called "America, the Provider." It quotes these interesting facts and figures: "The average American spends about $1 a month on movies...The industry represents a capital investment — in production, theatres, and distribution — of about $2.6 billion in the United States and another half billion abroad...Annual payroll of some 30,000 people employed in making films exceeds $300 million."

REPUBLIC WILL RELEASE FOUR IMPOSSIBLE — with a capital "I" — Pictures cartoons in Trucolor within the next year. The new Leonard L. Levinson outfit, which has been garnering some strange publicity because of its moniker, has pacted a seven-year deal with Republic for a series called "Jerky Journeys" or "Little known visits to lesser known places by completely unknown people." The deal was inked after Republic prexy Herbert J. Yates and sales topper James R. Grainger saw the first of the series, "Romantic Rumbolia, the Seat of the Rhumba." One item in the news release sort of intrigues us: the series, it says, "will introduce a new technique in cartoon production, stressing camera animation rather than figure animation." Holy jumping cameras!

THE CRITICAL RAVES FOLLOWING the recent London world premiere of J. Arthur Rank's "Hamlet" touched off a swirl of activity here at Universal-International East and West Coast headquarters. U-I ad publicity toppers John Joseph and Maurice Bergman, dusting off superlatives especially for the occasion, have begun mapping super-promotion plans, developing a special field staff to handle the American release. Sales chief William A. Scully, has set a procedure for domestic release similar to that used by United Artists in distributing "Henry V." With theatres leased on a "four wall" basis, initial American openings are scheduled for August.

THE 2500 THEATRES now subscribing to the MPAA's Children's Film Library will have 112 additional features approved for children's matinees, many of them currently running, or not yet in release. The supplementary list, however, notes Arthur DeBra, Community Relations Director, won't become available until they have completed regular local bookings, and then only to exhibitors who have played 80% of the regular library subjects. Sounds like a long-term operation.

OF MEN AND THINGS...Universal-International's sales topper William A. Scully and Eastern ad chief Maurice Bergman will leave for London July 1 to look over U-I's forthcoming Rank releases and plan sales and advertising campaigns...Paramount prexy Barney Balaban planed to Hollywood last week for huddles with studio chieftain Henry Ginsberg...Realart v.p. Budd Rogers is making a swing of the company's southern and midwestern exchanges ... Selznick v.p. Paul MacNamara has made his "Mark" — that's the name of the six-pound boy (the MacNamaras' first) born last Wednesday (19th) at L.A.'s Good Samaritan Hospital...U-I studio ad-promotion coordinator David A. Lipton is in New York mapping ad campaigns on forthcoming product...Bernie Serlin has been named Warner's Central District field man by Mort Blumenstock...Ira Michaels goes up to SRO sales rep in New York...Ed Lachman, N. J. Allied prexy, is in Movietown following a series of inde exhib meetings across the country...George Heiber, UA Montreal branch manager, has won out over U. S. competition to cop the Grad Sears Gold Cup for outstanding sales achievement this year... Foreign operations chief Joseph H. Seidelman has elevated U-I Philippines mgr Herb Tonks to Far East supervisor.

"QUOTES"

What the Newspaper Critics Say About New Films

Critics, Too, Disagree on "Iron Curtain"

Darryl F. Zanuck's "The Iron Curtain" seems to have aroused as much controversy among the New York newspaper critics as it has throughout the nation. The 20th-Century-Fox anti-Communist film, made in the documentary-type mode which has characterized several earlier successes from this company, was given a reception from the Fourth Estate which ranged from *"Ludicrous, leaden bore"* in the leftish PM, to *"a thrilling picture every loyal American should see"*, according to Hearst's Journal-American.

The influential Times critic, Bosley Crowther, felt that it was *"excessively sensational and dangerous to the dis-ease of our times,"* as well as *"extremely irresponsible to go all out with a wave of 'hate the Red'."* As for the picture's entertainment value,—*"this would pass for mild spy melodrama if it weren't for the violence of its blast"* which with attendent publicity will give it *"wider attention than it would otherwise receive or deserve."*

In the Herald Tribune, Howard Barnes finds that it *"does not stack up well as propaganda or entertainment"* and that it is *"dull where it should have been enormously exciting."*

On the other hand, Alton Cook, World-Telegram, find it not only *"the most explosive ever to come from Hollywood"* but also *"dynamic, exciting drama"* which avoids *"dry or heavy discussion"* and becomes an *"eloquent, convincing denunciation"* of Communism.

Archer Winsten, in the Post, feels that *"as entertainment in the spy field, it will do nicely,"* but that its controversial aspects *"shouldn't be taken too seriously since it doesn't say anything that isn't obvious. Its only addition is to say it with a big 'Boo'."*

The Sun's Eileen Creelman lauds it as a *"remarkable melodrama, about the most exciting picture I have ever seen,"* adding, *"It carries a punch that should knock it right into box-office heaven clear across the country."*

The aforementioned PM (Cecelia Anger) and Journal -American (Rose Pelswick) stand at daggers-points in their opinions. *"An excruciatingly solemn and drearily old-fashioned spy meller. . . it's unlikely that The Iron Curtain will scare - or what is still more unforgiveable in a movie - that it will entertain, a fly",* says the former, while the latter names it *"an authentic document and a tense and taut melodrama."*

"HOMECOMING"

METRO-GOLDWYN-MAYER

"Good . . . May be flapdoodle smothered in sentimental syrup, but those of us who quiver under the spells of Turner and Gable will never know . . . Good showcase for the kind of frustrated romance that makes any red-blooded fan approach 212 Fahrenheit."—WINSTEN.

"Lana and Clark have been over this ground often enough to make any further comment on their conduct superfluous . . . The only guide needed on whether to see this picture is to recall whether you liked the other Gable-Turner collaborations."—COOK, N. Y. WORLD TELEGRAM.

"A war may have taken place, but on the MGM lot they are approaching moviemaking in prewar ways. Once they called it Clark Gable in 'Wife vs Secretary', now it is Clark Gable in 'Wife vs War Nurse.' It is the old, epic, shoot-the-works school of movie-making."—PECK, PM.

"Whatever sincerity and conviction may have been intended is dissipated in overstated dialogue and close-ups of Miss Turner . . . It is once again too bad that Gable, a forceful screen personality, has to waste his time cutting out such paper doll-characters as this."—GUERNSEY, N.Y. HERALD TRIBUNE.

"Both Gable and Miss Turner handle their roles satisfactorily and if the story is somewhat lengthy and contrived, it's all quite handsomely spun out."—PELSWICK, N. Y. JOURNAL AMERICAN.

"LETTER FROM AN UNKNOWN WOMAN"

UNIVERSAL-INTERNATIONAL

"Absurd, shallow bit of hoke."—PECK, PM.

"Fair-plus . . .Prime example of the tear-jerker . . . Neither bad enough to distract one from its sole function, nor varied in a way that migh confuse the issue . . . Modulated exercise in mounting grief."—WINSTEN, N.Y. POST.

"Moody, artificial love story . . . Disorganized and watery picture."—GUERNSEY, N.Y. HERALD TRIBUNE.

"Story is very thin and it moves very slowly . . One for those who enjoy a gentle cry at the movie."—PELSWICK, N.Y. JOURNAL AMERICAN.

"Doleful tale but a touching one . . . One of those tragic romances which hope to flood a movie theater with tears."—CREELMAN, N.Y. SUN.

"A Little heavy, perhaps, in its expression, but wistful and 'schmaltzy,' none the less . . . But if you are looking for sensibility and reasonable emotion . . . beware of this overwritten 'Letter.' It will choke you with rhetiric and tommy-rot."—CROWTHER, N.Y. TIMES.

"THE FULLER BRUSH MAN"

COLUMBIA

"Fitld day for lovers of slapstick . . . Much the best Skelton comedy."—CREELMAN, N.Y. SUN.

"Laughs are so few and far between that its ninety-odd minutes are very definitely not worth the effort."—GUERNSEY, N.Y. HERALD TRIBUNE.

"Good . . . Sure crowd pleaser, and a good bet for anyone's money on a night when easy laughs are the requirements."—WINSTEN, N.Y. POST.

"If you enjoyed any other Skelton picture, by all means, hasten to this one. Otherwise run for your life."—COOK, N.Y. WORLD TELEGRAM.

"Flimsy, noisy and wearisome affair; its humor is based solidly on the notion that the pratfall is the funniest thing that ever happened in American comedy."—PECK, PM.

"For all its limpness . . . a pretty good sample of slapstick in the latterday Keystone style . . . A frank batch of advertising tie-ins suggest that Producer Small is working his way through college - with boundiny Red takinv the knocks."—CROWTHER, N.Y. TIMES.

"THE BROTHERS"

UNIVERSAL-INTERNATIONAL

"Tremendous latent power, out it rises to the surface in a series of explosions rather than as an integrated horror movie."—BARNES, N.Y. HERALD TRIBUNE.

"Everyone connected with the film merits praise . . . Even the writers may be forgiven for weaving a rather reminiscent story, for they have brocaded it most artfully with the folklore of a highly colorful people."—Peck, PM.

"Sombre . . . Interesting backgrounds and good camera work . . . But a rambling script and slow, uneven pace peg it as one of the lesser British imports."—PELSWICK, N.Y. JOURNAL AMERICAN.

"Not comedy, although its wry laughs are frequent . . . A study of character and environment . . Has visual beauty found in few films."—CREELMAN, N.Y. SUN.

"Fair-plus . . . Excessively long, talky . . . Picture of distinct, original quality which is nevertheless not an unqualified success either as art or entertainment."—WINSTEN, N.Y. POST.

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PRODUCTION & RELEASE RECORD

MAY 24, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (47)	In Production (3)
Serials	Completed (3)	In Production (1)
Westerns	Completed (17)	In Production (2)

NEW PRODUCTIONS

FBI MEETS SCOTLAND YARD
Mystery—Started May 10
Cast: Dennis O'Keefe, Louis Hayward.
Director: Gordon Douglas Producer: Edward Small
Story: FBI and Scotland Yard collaborate on solving international crime.

UNDERCOVER MAN
Melodrama—Started May 7
Cast: Glenn Ford, Nina Foch.
Director: Joseph Lewis Producer: Robert Rossen
Story: Treasury Agent trails big-time mobster for income tax invasion. Authentic background.

LOADED PISTOLS
Western—Started May 4
Cast: Gene Autry, Barbara Britton, Jack Holt, Chill Wills, Robert Shayne.
Director: John English Producer: Armand Schaefer
Story: Autry saves an innocent man from murder rap.

THE WALKING HILLS
Western—Started May 10
Cast: Randolph Scott, Ella Raines, William Bishop, Jerome Courtland, Edgar Buchanan, John Ireland, Russell Collins.
Director: John Sturges Producer: Harry Joe Brown
Story: Seven adventurers start out to find buried wagon train for gold. They quarrel among themselves and bring destruction, but the final tragedy is the discovery that the wagon train had no gold.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Congo Bill	McGuire-Moore	5-10			
Gentleman From Nowhere	Baxter-Baker	5-10			
Loaded Pistols	Autry-Britton				
Rusty Pays a Debt	Donaldson-Litel				
COMPLETED — 1947-48 —					
Adventures in Silverado (75)	Bishop-Henry	11-10	3-25		
Arkansas Swing	Vincent-Hot Shots	3-29			
Details under title: Texas Sandman					
Best Man Wins (75)	Buchanan-Lee	12-22	5-6		
Big Sombrero, The	Autry-Verdugo	8-18			
Details under title: A Little Spanish Town					
Black Eagle	Bishop-Patton	5-10			
Black Arrow, The	Hayward-Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie's Reward (67)	Singleton-Lake	9-29	6-3		
Details under title: Blondie's Night Out					
Brick Bradford	Richmond-Johnson	10-27	12-18		
Coroner Creek (C)	Scott-Chapman	9-29			
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Fuller Brush Man, The (93)	Skelton-Blair	10-27	6-48		
Gallant Blade (C)	Parks-Chapman	12-8			
Glamour Girl (68)	Krupa-Reed	9-1	1-16		
Her Wonderful Life	Kiepura-Eggerth	11-10			
Details under title: The Eternal Melody					
I Love Trouble (94)	Tone-Blair	5-26	1-48		2-2
Details under title: Double Take					
I Surrender Dear	Joan-Street	3-1			
It Had To Be You (98)	Rogers-Wilde	5-26	12-47		1-5
Lady from Shanghai, The (87)	Hayworth-Welles	10-14	5-48		
Let's Fall In Love	Lamour-Ameche	1-19			
Loves of Carmen, The	Hayworth-Ford	11-24			
Lulu Belle	Lamour-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Brew	3-17			
Manhattan Angel	Jean-Ford	3-15			
Details under title: Sweetheart of the Blues					
Mary Lou (66)	Lowery-Barton	9-15	1-23		
Mating of Millie, The (87)	Ford-Keyes	7-7	4-28		3-29
My Dog Rusty (67)	Donaldson-Litel		4-8		
Phantom Valley (53)	Starrett-Burnette	8-4	2-19		
Port Said (69)	Bishop-Henry	12-22	4-15		
Prince of Thieves (72)	Hall-Morison	5-12	1-48		2-16
Relentless (93)	Young-Chapman	12-9	2-48		
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of The Whistler, The (63)	Duane-Aubert	10-27	3-18		
Rusty Leads the Way	Donaldson-Moffett	3-1			
Details under title: Rusty Takes a Walk					
Sign of the Ram, The (84)	Peters-Knox	8-4	3-48		3-15
Singin' Spurs	Hoosier Hot Shots				
Six Gun Law (54)	Starrett-Saunders	7-7	1-9		
Sea Hound, The (Serial)	Crabbe-Blake	5-26	9-4		
Song of Idaho (66)	Hoosier Hot Shots		3-30		
Strawberry Roan, The	Autry-Mary	7-7			
Superman (Serial)	Allyn-Neil	2-16			
Swordsman, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Granger (Serial)	Stevens-Stewart	8-4	4-1		
Thunderhoof	Foster-Bishop	2-16			
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell-Hasso	12-9	2-48		3-15
Trapped by Boston Blackie (67)	Morris-Lane	12-22	5-13		
West of Sonora (55)	Starrett-Burnette	9-29	3-25		
Whirlwind Raiders (54)	Starrett-Saunders	5-15	5-13		
Winner Take Nothing	Mitchell-Nagel	3-15			
Woman from Tangier, The (66)	Jergens-Donne	9-29	2-12		
Wrangler, The (C)	Tufts-Britton	4-12			

EAGLE-LION

1947-48 Features	Completed (36)	In Production (1)
Westerns	Completed (7)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Twenty-Nine Clues	Bashart-Brady	5-10			
COMPLETED — 1947-48 —					
Adventures of Casanova (83)	deCordova-Nash	5-12	2-7	812	2-2
Assigned to Danger (66)	Raymond-Nash		5-19	821	
Black Hills (58)	Starrett-Ates	5 12	10-27		
Blonde Savage (61)	Sherwood-Ericson	7-7	11-22	807	10-13
Born To Fight	Brady-Shaw	3-15			
Canon City (83)	Brady-Meade	3-29	6-30		
Check Your Guns (55)	Dean-Gates	7-7	1 24	853	12-1
Close-up (76)	Baxter-Gilmore	12-22	6-9	824	
Cobra Strikes, The (62)	Ryan-Fraser	1-5	4-24	820	
Enchanted Valley (C) (77)	Curtis-Glynne	9-1	3 27	817	3-29
Headin' For Heaven (71)	Erwin-Farrell	8-4	1-17	810	1-5
It's Maidar	Switzer-Whales	5-12			
Hollow Triumph	Henreid-Bennett	2 16			
Lady At Midnight	Denning-Lee	3-15			
Let's Live A Little	Lamarr-Cummings	3-1			
Linda Be Good (67)	Hubbard-Knox	7-21	1-3	808	10-27
Love From A Stranger (81)	Sidney-Hodiak	3-17	11-15	806	12-8
Man from Texas (71)	Craig-Bari	5-26	10-18	815	4-12
Details under title: A Texas Story					
Mickey (C) (87)	Butler-Goodwin	11-10	6-23	825	
Noose Hangs High, The (77)	Abbott-Costello	11-24	4-27	819	4-12
Northwest Stampede (79)	Leslie-Craig	7-21	7-28	830	
Details under title: Wild Consent					
October Man, The (91)	Mills-Greenwood	Foreign	3-20	816	3-29
Oliver Twist	Davies	Foreign	7-14	828	
Open Secret (70)	Ireland-Randolph	9-1	5-5	813	2-16
Out of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10	5-12	857	
Rampage	Mitchell-Long	12 22			
Raw Deal (78)	O'Keefe-Trevor	11-24	5-26	822	
Details under title: Corkscrew Alley					
Ruthless (104)	Scott-Lynn	9-1	4-3	818	3-29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich-Wayne	Reissue	3-27	848	
Shed No Tears (70)	Foch-Vincent	3-1	7-21	829	
Smugglers, The (85)	Redgrave-Kent	Foreign	1-31	811	2-2
Spiritualist, The (79)	Bey-Bari	1-19	7-7		
Sutter's Gold (93)	Arnold	Reissue	3-27	849	
Sword of the Avenger (76)	Delgado-Gurie	6-2	6-2	823	
Tioga Kid (54)	Dean-Ates	6-16		858	
T-Men (91)	O'Keefe	7-21	1-10	809	12-22
Take My Life (85)	Cyril-Williams	Foreign	2-28	814	
Tomorrow You Die	Brian-Ryan	3-12			
Tornado Range (56)	Dean-Holt	9-1	2-21	854	
Whispering City (82)	Lukas-Dantine	11-15		805	11-24

FILM CLASSICS

1947-48 Features	Completed (6)	In Production (0)

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Argyle Secrets	Gargan-Lord		5-7		
Blonde Ice	Paige-Brooks	3-1	5-20		
Devil's Cargo	Calhern-Hudson		4-1		
Miraculous Journey (C)	Calhoun-Long	4-12			
Money Madness	Rafferty-Beaumont		4-15		
Sofia (C)	Raymond-Gurie	3-29			

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (36)	In Production (4)

NEW PRODUCTIONS

THE THREE GODFATHERS (T)
Drama—Started May 8
Cast: John Wayne, Pedro Armendariz, Harry Carey, Jr., Ward Bond, Ben Johnson, Mae Marsh, Jane Darwell.
Director: John Ford Producer: Merian C. Cooper
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Command Decision	Gable-Pidgeon	4-26			
Sun in the Morning, The (T)	MacDonald-Nolan	5-10			
Words and Music (T)	Garland-Rooney (all star)	4-26			

—— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias The Gentleman (74)	Beery-Patrick	5-13	Mar	818	2-16
B. F's Daughter	Stanwyck-Heflin	8-6	Apr	820	
Big City, The (103)	O'Brien-Murphy	10-27	June		3-29
Bride Goes Wild, The (98)	Johnson-Allyson	7-7	Mar	819	3-15
Details under title: Virtuous					
Cass Timberlane (119)	Tracy-Turner	5-12	Jan	813	11-10
Date With Judy, A	Beery-Powell	1-5	July		
Easter Parade	Astaire-Garland	12-8	July		
Gone With the Wind (T)	Gable-Leigh	Reissue	Feb	3000	
Good News (T) (95)		3-31	Dec	810	12-22
Green Dolphin Street	Turner-Heflin	9-30	Nov	811	
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7	Feb	815	
Homecoming (113)	Gable-Turner	9-15	May	826	
If Winter Comes (97)	Pidgeon-Kerr	6-9	Jan	814	1-9
Julia Misbehaves	Garson-Pidgeon	1-19	Aug		
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec	809	10-27
Luxury Liner (T)	Brent-Gifford	9-1			
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Master of Lassie	Gwenn-Leigh	9-29			
Details under title: Hills of Home					
On An Island With You	Williams-Lawford	6-23	June		
Pirate, The (T) (102)	Garland-Kelly	3-3			4-12
Search, The (105)	Clift-MacMahon				4-12
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4
Summer Holiday	Rooney-DeHaven	7-8	Apr	821	
Southern Yankee	Skelton-Dahl	2-2	Aug		
State Of The Union (120)	Tracy-Hepburn	10-13	Apr	824	3-29
Three Musketeers (T)	Turner-Kelly	2-16			
Tenth Avenue Angel (76)	O'Brien-Murphy	4-1	Feb	816	1-19
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov	808	10-13
Three Daring Daughters (T) (115)	MacDonald-Iturbi	11-25	Mar	817	2-16
Details under title: The Birds and the Bees					

MONOGRAM

1947-48 Features	Completed (22)	In Production (2)
Westerns	Completed (10)	In Production (0)

NEW PRODUCTIONS

MANHATTAN FOLKSONG

Musical—Started May 10

Cast: Freddie Stewart, Phil Brito, June Preisser, Noel Neill, Alan Hale Jr., Chick Chandler, Helen Woodford, George Beatty, Gertrude Astor, Roy Avera.

Director: Will Jason — Producer: Will Jason

Story: Songwriting brothers are rivals in their work and their romance but, finally, peace is restored by their mother.

KIDNAPPED

Adventure—Started May 10

Cast: Roddy MacDowall, Dan O'Herlihy, Sue England, Jimmy Dodd, Alex Gerry, Erskine Sanford.

Director: William Beaudine — Producer: Lindsley Parsons

Story: The old Robert Louis Stevenson classic set to film again.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angels' Alley (67)	Gorcey-Gray	11-24	3-21		
Released originally under title: When Strangers Marry					
Betrayed (66)	Mitchum-Hunter	Reissue	12-27	4706	
Back Trail	Brown-Hatton				
Campus Sleuth	Stewart-Preisser	12-8	4-18		
Crossed Trails (53)	Brown-Hatton		4-11	4755	
Dooks of New Orleans (70)	Winters-Young	11-24	4-4		
Fighting Mad (75)	Errol-Kirkwood	9-15	2-7	4709	
Details under title: A Palooka Named Joe					
French Leave (64)	Cooper-Coegan	2-2	4-25		
Details under title: Kilroy On Deck					
Frontier Agent (56)	Brown-Hatten		5-16		
High Tide (72)	Castle-Knox	2-16	10-11		
I Wouldn't Be In Your Shoes	Castle-Knox	2-16	5-23		
Jiggs and Maggie in Society (66)	Yule-Riano	9-29	1-10	4704	
Jinx Money (68)	Gorcey-Caldwell	1-19			
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703	9-15
Michael O'Halloran	Roberts-Beckett	4-12			
Mystery of The Golden Eye	Winters-Young	4-26			
Oklahoma Blues	Wakeley-Belmont	1-19	3-28		
Overland Trails (58)	Brown-Belmont	11-24	1-31	4751	
Partners of the Sunset	Wakely-Larson		5-6		
Perilous Waters (66)	Castle-Long	9-1	2-14	4707	
Range Renegades	Wakely-Holt		6-6		
Rocky (76)	McDowall-Barrier	8-18	3-7	4705	
Rose of the Rio Grande (60)	Carroll-Novita	Reissue	3-14	4710	
Saddle Serenade	Wakely-Taylor				
Shanghai Chest, The	Winters-Best	2-16			
Details under title: Murder by Alphabet					
Sign of the Wolf (69)	Whalen-Bradley	Reissue	5-2	4711	
Smart Politics (68)	Preisser-Stewart	9-15	1-3	627	1-5
Song of The Drifter (53)	Wakely-Coles	11-10	1-17	686	
Stage Struck	Long-Richmond	3-15	6-13		
Thunder On the Range	Brown-Hatton	2-2	3-28		
Triggerman	Brown-Hatten				

ALLIED ARTISTS

Babe Ruth Story, The	Bendix-Trevor	3-29			
Dude Goes West, The	Albert-Storm	12-8	5-30	8	
Details under title: The Tenderfoot					
Hunted, The (85)	Bolita-Foster	4-14	4-7	6	
It Happened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Panhandle (84)	Cameron-Downs	9-29	2-22	5	
Smart Woman (90)	Bennett-Akerne	10-27	4-30	7	
Song of My Heart (89)	Sundstrom-Long	2-3	1-31	4	11-24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features	Completed (36)	In Production (4)

NEW PRODUCTIONS

SPECIAL AGENT

Drama—Started May 1

Cast: William Eythe, George Reeves, Laura Elliot, Carol Mathews, Paul Valentine.

Director: William Thomas — Producer: Pine-Thomas

Story: Train robbery and murder gives bored railroad agent the chase of his life.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Dark Circle	Millard Totter	5-10			
Sorrowful Jones	Hope-Ball	4-26			
The Accused	Young-Cummings	4-26			

—— 1947-48 ——

COMPLETED

Alberquerque (C) (90)	Scott-Britton	3-3	2-20	4709	2-2
Beyond Glory (82)	Ladd-Reed	9-29	9-3	4726	
Details under title: The Long, Grey Line					
Big Clock, The (95)	Milland-O'Sullivan	3-17	4-9	4713	2-2
Big Town After Dark (70)	Reed-Brooks	5-26	12-12	4706	11-24
Caged Fury (61)	Denning-Ryan	9-29	3-5	4711	3-1
Connecticut Yankee, A (1)	Crosby-Fleming	6-24	7-2	4720	
Disaster	Denning-Marshall		2-16		
Dream Girl (86)	Hutton-Carey	5-12	7-23	4721	
Emperor Waltz, The (T) (106)	Crosby-Fontaine	6-24	7-2	4720	
Foreign Affair, A (116)	Arthur-Lund-Dietrich	12-22	8-20	4724	
Great Gatsby, The	Ladd-Field	3-29			
Hatter's Castle (105)	Mason-Kerr	Foreign	6-18	4718	4-26
Hazard (95)	Goddard-Carey	11-10	5-28	4716	3-29
I Walk Alone (99)	Lancaster-Scott	12-23	1-16	4708	12-22
Details under title: Deadlock					
Isn't It Romantic	Lake-DeWolfe	3-1			
Mr. Reckless (66)	Eythe-Britton	11-10	3-26	4712	3-1
Details under title: Hard To Kill					
My Own True Love	Douglas-Calvert	7-7			
Now and Forever	Rains-Hendrix	2-2			
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes	Robinson-Russell	7-7			
Paleface, The (T)	Hope-Russell	8-18			
Road To Rio (100)	Crosby-Hope	1-6	12-25	4707	11-24
Shaggy (C) (72)	Joyce-Shayne		6-11	4717	4-26
Saigon (94)	Ladd-Lake	12-9	3-12	4710	2-16
'Sainted' Sisters, The (89)	Lake-Caulfield	10-27	4-30	4715	3-15
So Evil My Love (100)	Milland-Todd	5-26	8-6	4723	
Sorry, Wrong Number	Stanwyck-Lancaster	2-2			
Speed To Spare (57)	Arlen-Rogers	10-27	5-14	4715	3-1
Tatlock Millions	Hendrix-Lund	4-12			
Unconquered (T) (146)	Coooer-Goddard	8-19	4-2	4705	9-29
Waterfront At Midnight (64)	Gargan-Hughes	12-8	6-25	4719	
Whispering Smith (T)	Ladd-Marshall	4-28			

REALART

RELEASE CHART

— 1947-48 —

REISSUE

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland-Eilers			736	
Argentine Nights (73)	Ritz Bros.-Andrews Sis.		Mar	5013	
Black Cat, The (72)	Ladd-Rathbone		Oct	1129	
Black Friday (71)	Karloff-Lugosi		Oct	1046	
Butch Minds the Baby (77)	Bruce-Crawford		Nov	1217	
Captive Wild Woman (60)	Carradine-Ankers		Apr	1290	
Drums of the Congo (61)	Erwin-Munsen		Apr	1210	
Ex-Champ (72)	McLaglen-Brown			926	
Ghost of Frankenstein (67)	Chaney-Ankers		Jan	1212	
Give Us Wings (62)	L.T. Guys-D.E. Kids			1095	
Green Hell (87)	Fairbanks-Bennett		Dec	1017	
Hellzapoppin (87)	Olsen-Johnson		Mar	6046	
Invisible Man, The (71)	Rains-Stuart		Dec	623	
Invisible Man Returns (81)	Price-Hardwicke		Dec	1029	
Lady From Cheyenne (89)	Young-Preston		Sept	1121	
Lady In a Jam (85)	Dunne-Knowles		Sept	1208	
Little Tough Guy (83)	L.T. Guys-D.E. Kids		Mar	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar	929	
Magnificent Brute (78)	McLaglen-Barnes		Apr	796	
Model Wife (78)	Blondell-Powell			1124	
Mummy's Ghost (65)	Chaney-Carradine		Feb	1344	
Mummy's Tomb (61)	Foran-Chaney		Feb	1246	
Pittsburgh (91)	Wayne-Dietrich-Scott		Dec	1270	
Sea Spoilers (63)	Wayne-Grey		Apr	361	
Sin Town (74)	Bennett-Crawford		Jan	1266	
Son of Dracula (80)	Chaney-Allbritton		Jan	1295	
Storm, The (78)	Bickford-Foster		Feb	924	
Tight Shoes (69)	Crawford-Gwynne		Nov	1139	
When Tomorrow Comes (92)	Dunne-Boyer			948	
You're Not So Tough (71)	L.T.Guys-D.E.Kids			1063	

REPUBLIC

1947-48 Features	Completed (22)	In Production (1)
Westerns	Completed (9)	In Production (0)
Serials	Completed (3)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev
Drums Along the Amazon	Brent-Ralston	5-10			

COMPLETED —— 1947-48 ——

Adventures of Frank & Jessie James	Moore-Neill	4-26			
Bandits of Dark Canyon	Lane Waller	12-15		712	
Bill and Coo (Tr.) (61)	Burton's Birds	3-28		728	
Blue Lady, The	Carroll Mara	4-12			
Bold Frontiersman	Lane-Waller	12-22	4-15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale-Booth	10-13	4-1	654	4-26
Campus Honeymoon	Crane-Wilde	10 13	2-1	703	
Carson City Raiders	Lane-Waller	2-16	5-13	755	
Dangers of the Canadian Mounted (Serial)	Bannon-Belmont	10-27	4-24	792	
Daredevils of the Sky	Livingston-Clark	3-11			
Eyes of Texas, The (T)	Rogers-Roberts	4-12			
G-Men Never Forget (Serial)	Moore-Ames	8-4	1-31	791	
Gallant Legion, The	Elliott-Booth	1-5			
Heart of Virginia	Martin-Lowery	12-22	4-25	707	
I, Jane Doe	Hussey-Carroll	11-24	5-25	710	
Inside Story, The (87)	Hunt-Lundigan	9-15	3-14	705	3-29
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Lantoon Feature	12-20		761	
King of the Gamblers	Wright Martin	5-10		709	
Lightnin' in the Forest (58)	Roberts-Douglas	12-8	3-25	706	4-26
Macbeth	Welles-Nolan	7-7			
Madonna of The Desert	Castle-Roberts	11-10	2-23	704	
Main Street Kid, The	Pearce-Martin	9-29	1-1	701	
Marshal of Amarillo	Lane-Waller				
Moonrise	Clark-Russell	1-5			
Nighttime in Nevada (T)	Rogers-Harmon	5-10			
Oklahoma Badlands	Lane-Coles	11-24	2-22	753	
Old Los Angeles	Elliott-McLeod	10-13	4-25	708	
Out of the Storm	Lydon-Collier	3-29			
Details under title: Backfire					
Red Pony, The (T)	Lay-Mitchum	6-9			
Secret Service Investigator	Bridges-Roberts	2-16	5-31	711	
Sit by Matter	Barry-Evans	9-1	1-15	702	
Sons of Adventure	Hayden-Roberts	3-15			
Train to Alcatraz	Barry-Martin	3-1			
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.)	Rogers-Frazee	11-25	5-1	731	

RKO RADIO

1948 Features **Completed (28)** **In Production (3)**

NEW PRODUCTIONS

TAKE THREE TENSES

Drama—Started May 14

Cast: Teresa Wright, David Niven, Evelyn Keyes, Farley Granger, Leo G. Carroll, Jayne Meadows, Philip Friend.

Director: Irving Reis Producer: Samuel Goldwyn

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Weep No More	Cotten-Valli	5-10			
Lo yguad	Tierney-Lane	5-10			

COMPLETED —— 1947-48 ——

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd-Karloff	4-14		809	11-24
Night Song (102)	Andrews-Oberon	4-14		806	11 24
Details under title: Memory of Love					
Out o the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Holt-Leslie	8-4		808	11-24

BLOCK NO. THREE

If You Knew Susie (90)	Dunne-Homolka	6-9			3-15
Western Heritage (60)	Holt-Leslie				2-16

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt-Leslie	11-10			4-12
Tarzan and the Mermaids (68)	Weissmuller-Joyce	8-4			4-12

BLOCK NO. FIVE

Berlin Express (86)	Oberon-Ryan	9-1			
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien-Dell	3-31			
Guns of Hate	Holt-Leslie	12-22			
Return of the Badmen (90)	Scott-Jeffreys				

NOT DESIGNATED

Blood On The Moon	Mitchum-Bel Geddes	3-1			
Boy With Green Hair (T)	O'Brien-Ryan				
Good Sam	Cooper-Sheridan	8-18			
Indian Summer	Knox-Sothern				
Joan of Arc	Bergman-Ferrer	10-13			
Le Silence Est D'or	Chevalier-Derrier	Foreign			
Long Denial, The	O'Hara-Douglas	3-1			
Miracle of The Bells, The (118)	MacMurray-Valli	8-4			3-15
Mr. Joseph Young of Afrien	Johnson-Armstrong	1-5			
Mystery in Mexico	Lundigan-White	10-13			
Pearl, The (77)	Marques-Armendariz	Foreign			3-15
Race Street	Raft-Maxwell	9-1			
Rachel and the Stranger	Young-Holden	9-1			
Details under title: Rachel					
Return of the Badman	Scott-White				
Station West	Powell-Greer				
Tycoon (T)	Wayne-Day	2-3			2-8
Under Arizona Skies	Holt-Leslie	9-1			
Velvet Touch, The	Russell-Genn	10-13			
Window, The	Hale-Kennedy	11-24			
Your Red Wagon	O'Donnell-Granger	7-7			

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25		862	6-9
Melody Time (T)	Disney Musical				
Mourning Becomes Electra (172)	Russell-Redgrave	4-14			11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Maya	4-29		851	7-21

SCREEN GUILD

1947-48 Features **Completed (12)** **In Production (0)**

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Burning Cross, The (78)	Daniels-Patten	6-9	10-11	4704	
Dead Man's Gold	LaRue-St. John				
Dead Man's Gold	Tex o Stewart	5-10			
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6 21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Mark of the Lash	LaRue-Crandell	5-24			
Miracle in Harlem (71)	Stepin Fetchit	5-14		X-3	
Road to the Big House (72)	Hilton Doran	12-27		4706	
Prairie, The (80)	Aubert-Baxter	4-30		4705	
Trail of the Mounties (42)	Hayden-Holt	3-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt		12-13	4707	

SELZNICK—S.R.O.

Features **Completed (5)** **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev
Duel In the Sun (138)	Jones-Cotten	3-10	4 9		4-14
Intermezzo (70)	Bergman-Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant-Loy	10-13	7-1		3-29
Paradine Case, The (132)	Todd-Peck	12-23			1-19
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1948 Features **Completed (31)** **In Production (3)**

NEW PRODUCTIONS

WEST OF TOMORROW

Melodrama—Started May 12

Cast: Kristine Miller, Arthur Franz, Mickey Knox, Pat Collins, Bill Murphy, Richard Jaeckel, Tom Noonan, Gene Reynolds, Ross Ford, Harry Lauter.

Director: Joe Newman Producer: Frank Seltzer

Story Young fighter pilots at New Guinea stave off Japanese invasion of Australia.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Burlesque (T)	Grable-Dailey	4-12			
That Wonderful Urge	Power-Tierney	4-12			

—— 1947-48 ——

Anna Karenina (110)	Leigh-Richardson	Foreign	May	820	
Apartment for Peggy	Crain-Holden	1-19			
Call Northside 777 (111)	Stewart-Walker	10-13	Feb	805	2-2
Captain From Castile (T) (140)	Powers-Peters	12-9	Jan	801	12-8
Challenge, The (68)	Conway-Vincent	11-24	Mar	807	2-16
Checkered Coat, The	Conway-Nash		July	825	
Counterfeiters, The (73)	Sutton-Merrick		June	819	
Creeper, The		3-29			
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec	731	12-8
Deep Waters	Andrews-Peters	10-13	Aug	821	
Escape	Harrison-Cummins	9-15	July	822	
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct	729	9-29
Fury at Furnace Creek (88)	Mature-Gray	9-15	May		4-26
Details under title: Ballad of Furnace Creek					
Gay Intruder, The	Emery-Geva	3-15			
Gentleman's Agreement (118)	Peck-McGuire	6-9	Mar	806	11-24
Give My Regards to Broadway (T) (89)	Guild-Daley	5-12	June	827	
Green Grass of Wyoming (T) (89)	Cummins-Coburn	6-23	June	818	4-26
Ideal Husband, An (T) (96)	Goddard-Wilding		Mar	809	3-29
Iron Curtain, The (87)	Andrews-Tierney	12-8	May		
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Let's Live Again (67)	Emery-Brooks	11-24	Apr	813	
Martin Rome	Mature-Conti	1-5			
Details under title: The Chair for Martin Rome					
Meet Me at Dawn (89)	Eythe-Coort		Apr	812	3-29
Mine Own Executioner	Meredith-Moore		July	824	
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730	10-13
Road House	Lupino-Wilde	4-12			
Scudda Hoo! Scudda Hay! (T) (95)	Haver-McCallister	3-17	Apr	811	3-15
Shamrock Touch	Power-Baxter	2-16			
Details under title: For Fear of Little Men					
Sitting Pretty (84)	Young-O'Hara	11-10	Apr	810	3-29
Snake Pit, The	deHavilland-Genn	8-4			
Street With No Name, The	Stevens-Lawrence	1-5	July	823	
Tender Years, The (81)	Brown-Hutchinson	9-1	Jan	803	12-8
That Lady In Ermine (T)	Grable-Fairbanks	11-10			
Details under title: This Is the Moment					
Thirteen Lead Soldiers (66)	Conway-Wescott	12-22	Apr	814	
Thunder in the Valley (T) (103)	Garner-McCallister	7-22	Nov		
Rev. under title: Bob, Son of Battle					
Unfaithfully Yours	Harrison-Darnell	3-1			
Walls of Jericho	Wilde-Darnell	11-10	Aug		
Winner's Circle, The (70)	Wilkes-Farley		Aug	829	
You Were Meant for Me (91)	Crain-Dailey	9-15	Feb	802	2-2

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Colli r-Cowan	12-22	May		4-26
Big Dan	Russell-Christine	4-26			
Crimson Key (76)	Tay or-Dowling	3-31	July	722	7-7
Dangerous Years, The (62)	Halop-Todd		Feb	804	12-22
Fighting Back	Langton-Rog rs	3-29	Aug	828	
Half-Past Midnight (69)	Taylor-Knudsen	11-24	Mar	808	2-16
Invisible Wall, The (73)	Castle-Christine	6-9	Oct	732	10-13
Roses Are Red (67)	Castle-Knudsen	6-23	Dec	734	11-10
Second Chance (62)	Taylor-Currie		Sept	726	7-21
Trouble Preferred	Knudso.-Russell				

UNITED ARTISTS

1947-48 Features **Completed (31)** **In Production (4)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

MY DEAR SECRETARY

Comedy—Started May 10

Cast: Laraine Day, Kirk Douglas, Keenan Wynn, Rudy Vallee, Florence Bates, Helen Walker, Grady Sutton.

Director: Charles Martin Producer: Harry Popkin

Story: An author has secretary trouble till he hires one who is a better author than he is.

RELEASE CHART

1947-48

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Outpost in Morocco	Raft-Tamiroff		Bis		
All's Well That Ends Well	Montgomery-Lamour		Bog		

COMPLETED

Girl from Manhattan, The	Well				
Details under title: All's Well That Ends	Montgomery-Lamour		Bog		
An Innocent Affair	Carroll-MacMurray	3-29	Nas		
Angry God	Parla-Ortega				
Arch of Triumph (120)	Bergman-Boyer	7-22	3-48	Ent	4-26
Body and Soul (104)	Garfield-Palmer	1-20	1147	Ent	8-18
Christmas Eve (90)	Raft Blondell	12-9	9-47	Hgs	11-10
Dead Don't Dream	Boyd Brooks	8-4		BB	
False Paradise	Boyd-Brooks	9-1		BB	
Four Faces West	McCrea-Dee		5-48	Ent	
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD	4-28
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue (90)	Raft-Havoc	5-12	12-47	Hs	1-5
Kings of the Olympics	Documentary		5-48		
Laff Time (C)	Olsen-Jannsen	9-30		Re	
Details under Misc. Independents Chart					
Mad Wednesday (80)	Lloyd-Walburn	10-1		Stg	3-3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Mason-Calvert	For		D	4-12
Montana Mike (97)	Cummings-Donlevy	12-23	9-47	Neb	8-4
Details under title: Heaven Only Knows					
On Our Merry Way	All-Star	8-5	11-47	Bog-Mer	
Details under title: A Miracle Can Happen					
Personal Column	Sanders-Ball	11-11	7-25	Smg	7-21
Details under title: Personal Column					
Pitfall, The	Powell-Scott	2-2			
Red River	Wayne-Clift	9-30		Hks	
Roosevelt Story (80)	Documentary	11-47		U-L	7-7
Silent Conflict	Boyd-Brooks	7-21		BB	
Siren of Atlantis	Montez-Aumont	3-3	3-48	Neb	
Details under title: Atlantis					
Sleep My Love (97)	Colbert-Cummings	6-9		Crl	1-19
So This Is New York	Morgan-Vallee	10-13		Ent	
Strange Gamble	Boyd-Clyde	9-1		BB	
Texas, Brooklyn, and Heaven	Madison-Lynn	2-16			
Time of Your Life, The	Cagney-Bendix	5-26		Cgy	
Vendetta	DeGeorge-Brooks	8-19		Hgs	
Vicious Circle	Conrad Nagle		5-48		

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (38)** **In Production (5)**

THE O'FLYNN

Melodrama—Started May 15

Cast: Douglas Fairbanks Jr., Helene Carter, Richard Greene, Patricia Medina, Arthur Shields, J. M. Kerrigan, Lumsden Hare, Ludwig Donath.

Director: Arthur Pierson Producer: Douglas Fairbanks, Jr.

Story: The English battle to conquer the Irish in 1800.

YOU GOTTA STAY HAPPY

Comedy—Started May 4

Cast: Joan Fontaine, James Stewart, Eddie Albert, Roland Young, Porter Hall, Halliwell Hobbes, Willard Parker, William Bakewell, Joe Cook Jr., Paul Cavanaugh.

Director: H. C. Potter Producer: Karl Tunberg

Story: An ex-G.I. running a commercial airlines is finally wooed and won by an heiress.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Countess of Monte Cristo	Henie-Kirby		4-26		
Kiss The Blood Off My Hands	Lancaster-Fontaine		3-29		
Larceny	Payne-Caulfield		4-26		
Bogues Regiment	Powell-Toren		4-12		

1947-48

Abbott & Costello Meet Frankenstein	Abbott-Costello	2-16			
All My Sons (94)	Robinson-Ch istians	10-13	May	657	4-12
Another Part of The Forest (107)	March-Blyth	11-10	June	660	
Are You With It (90)	O'Connor-San Juan	11-24	May	656	
Beware of Pity (102)	Palmer-Lorre		Foreign		11-10
Black Bart (T) (80)	DeCarlo-Duryea	6-23	Apr		3-15
Details under title: Adventures of Black Bart					
Bush Christmas (70)	Rafferty-Forneide	Foreign			12-8
Castah (94)	DeCarlo-Martin	10-27	Apr		
Captain Boycott (92)	Donat-Granger	Foreign	Jan	652	12-8
Dear Murderer (90)	Portgan Gant	Foreign	May	658	
Double Life, A (105)	Colman-Hasso	6-23	Mar		1-19
Details under title: Imagination					
Exile, The (95)	Fairbanks-Montez	5-12	Nov	630	10-27
Fo din' Fu sin' and Fightin'	O'Connor Main	3-1			
Details under title: The Wonderful Race at Rimrock					
Holiday Camp (97)	Robson-Price	Foreign			2-15
Hungry Hill (92)	Lockwood-Price	Foreign			10-27
Jassy (96)	Lakewood-Price	Foreign	Mar		
Judge's Wife, The	March-Eldredge	2-2			
Letter From An Unknown Woman (87)	Fontaine-Jourdan	9-15	June	6 9	
Lost Moment, The (89)	Cummings-Hayward	3-31	Dec	626	10-27
Details under title: The Lost Love					
Man-Eaters of Kumaon	Sabu-Page	12-22			
Mr. Peabody and the Mermaid	Powell-Blyth	1-19			
Naked City, The (96)	Fitzgerald-Duff	7-7	Mar		2-2
Nicholas Nickleby (94)	Hardwicke-Bond	Foreign			11-24
One Touch of Venus	Walker-Gardner	2-16			
Pirates of Monterey (T) (77)	Montez-Cameron	5-15	Dec	632	11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct	625	9-15
River Lady (T)	De arlo-Duryea	8-4	June	661	
Saxon Charm	Montgomery-Hayward	2-16			
Secret Beyond the Door (99)	Bennett-Redgrave		Feb		1-19
Senator Was Indiscreet, The (81)	Powell-Raines	7-7	Jan		12-22
Singapore (79)	MacMurray-Gardner	3-17	Sept	622	8-18
Tap Roots (T)	Calhoun-Hayward	6-23			
Tawny Pipit (81)	Miles John	Foreign			9-15
Up In Central Park	Durbin-Haymes	10-13		662	
Washington Girl	Durbin-O'Brien	4-12			
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct		10-13
Woman's Vengeance, A (96)	Boyer-Blyth	8-4	Feb		1-5
Details under title: The Mortal Coil					

WARNER BROTHERS

1947-48 Features **Completed (36)** **In Production (5)**

NEW PRODUCTIONS

JUNE BRIDE

Comedy—Started May 10

Cast: Bette Davis, Robert Montgomery, Betty Lynn, Fay Bainter, Barbara Bates, Jerome Cowan, Mary Wickes.

Director: Bretaigne Windust Producer: Henry Blanke

Story: A magazine editor tries to revamp a small town family and falls in love in the process.

GIRL FROM JONES BEACH

Comedy—Started May 17

Cast: Ronald Reagan, Virginia Mayo, Dane Clark, Lois Wilson.

Director: Peter Godfrey Producer: Alex Gottlieb

Story: An artist finds his perfect model at Jones Beach.

THE YOUNGER BROTHERS (T)

Action Drama—Started May 17

Cast: Janis Paige, Wayne Morris, Bruce Bennett, Geraldine Brooks, Robert Hutton, Douglas Kennedy.

Director: Edwin Marin

Story: The story of a family growing with the new West.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
My Dream Is Yours (T)	Carson-Day		4-12		
Silver Lining (T)	Haver-Bolger		4-26		
Smart Money	Mayo-Scott		4-26		

COMPLETED 1947-48

Adventures of Don Juan (T)	Flynn-Lindfors	10-27			
Always Together (78)	Reynolds-Hutton	6-23	1-10	713	12-22
Details under title: Love at First Sight					
April Showers (94)	Carson-Sothern	9-15	3-27	719	3-15
Big Punch, The	Morris-Maxwell	2-2	6-26	727	
Details under title: The Fighting Terror					
Christopher Blake	Smith-Douglas	9-15			
Dames Don't Talk	Mayo-Bennett	3-1			
Dark Passage (106)	Bogart-Bacall	11-25	9-27	703	9 15
Deep Valley (104)	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708	11-10
I Became A Criminal (78)	Howard-Gray	Foreign	3-6	717	2-16
John Loves Mary	Reagan-Neal	2-2			
Johnny Belinda	Wyman-Ayres	9-15			
Key Largo	Bogart-Bacall	1-5			
Kiss in the Dark, A	Wyman-Niven	3-29			
Life With Father (T) (118)	Dennc-Powell	4-15		702	9-1
My Girl Tisa (95)	Palmer-Wanamaker	6-9	2-7	715	2-2
Details under title: Ever The Beginning					
My Wild Irish Rose (T) (101)	Morgan-King	10-14	12-27	711	12-22
Night Unto Night	Lindfors-Reagan	9-30			
One Last Fling	Smith-Scott	2-16			
One Sunday Afternoon (T)	Morgan-Paige	2-16			
Romance in High C (T)	Carson-Paige	6-23			
Rope (T)	Stewart-Chandler	2-2			
Silver River (110)	Flynn-Sheridan	5-12	5-29	725	
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707	10-20
Details under title: Mary Hagen					
This Side of the Law	Clark-Brooks	3-15			
Details under title: Sunburst					
To the Victor (100)	Morgan-Lindfors	8-18	4-10	720	4-26
Treasure of Sierra Madre (126)	Bogart-Huston	3-31	1-24	714	1-19
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706	9-29
Voice of The Turtle (103)	Parker-Reagan	3-3	2-21	716	1-5
Winter Meeting (104)	Davis-Davis	10-13	4-24	721	4-12
Woman in White, The (109)	Parker-Smith	10-14	5-15	724	4-26
Wallflower	Reynolds-Hutton	3-3	6-12	726	
Whiplash	Clark-Smith	3-31			

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EDITORIAL by MO MAX
Page Seven

Reviews

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APRIL 29

SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
Angela Lansbury
Adolphe Menjou, Lewis Stone
in FRANK CAPRA's
"STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY"
(Technicolor).
MICKEY ROONEY
GLORIA DeHAVEN
Walter Huston, Frank Morgan
Butch Jenkins, Marilyn Maxwell
Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE
LANA TURNER
Anne Baxter, John Hodiak
in "HOMECOMING"
Ray Collins, Gladys Cooper,
Cameron Mitchell.

JUNE 3

"BIG CITY"
Margaret O'Brien
Robert Preston, Danny Thomas
George Murphy, Karin Booth
Edward Arnold, Butch Jenkins
Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in
"THE PIRATE" (Technicolor).
Walter Slezak, Gladys Cooper
Reginald Owen.

JUNE 24

"ON AN ISLAND WITH YOU"
(Technicolor)
ESTHER WILLIAMS, PETER LAWFORD
RICARDO MONTALBAN
JIMMY DURANTE, CYD CHARISSE
XAVIER CUGAT.

JULY 8

IRVING BERLIN's
"EASTER PARADE"
(Technicolor). Starring
JUDY GARLAND, FRED ASTAIRE
PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY"
(Technicolor).
WALLACE BEERY, JANE POWELL
ELIZABETH TAYLOR
CARMEN MIRANDA, XAVIER CUGAT
ROBERT STACK.

AUGUST 5

GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson
Nigel Bruce, Mary Boland
Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY
in "A SOUTHERN YANKEE"
Arlene Dahl, George Coulouris
Lloyd Gough, John Ireland
Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS"
(Technicolor).
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY,
Frank Morgan, Vincent Price
Keenan Wynn, John Sutton
Gig Young.

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FLASH

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Following Frank Capra's joyous "State of the Union" at Radio City Music Hall, "The Pirate" is Big in 3rd week! (new M-G-M record for first 4 days of opening week!) Second big week in Montreal!

LUCKY!
about "HOMECOMING"



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—BOXOFFICE

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Short Subjects

By BARN

THE TRADE PAPER BOYS who attended the 20th-Fox testimonial dinner to sales chief Andy W. Smith, Jr., at the Waldorf-Astoria on May 26, expressed themselves as being pleasantly surprised by the invitation to so intimate a "family party." The proceedings were "off the record," but they were real inside stuff about 20th's affairs. It was quite informal and there was some good-natured "needling" from the tables to the dais, which drew guffaws from prexy Spyros Skouras and guest-of-honor Andy. Charlie Schlaifer's speech and the "performance" of his staff were truly "out-of-this-world."

STASSEN'S GAMBLE: Anyone noting TOA's front-page prominence in national politics might allow as how the exhibitor organization is out to sabotage the Democratic Party. First, they purloin the national executive director, Gael Sullivan, away from the Democrats, and now TOA prexy Ted Gamble is in Philly working as convention manager for G. O. P. hopeful Harold Stassen. During the recent Presidential preference primary in Oregon, Gamble took the stump for the Minnesotan, making several public appearances with him.

BOXOFFICE CONVALESCENCE is proceeding favorably, thank you, according to the Treasury's admission tax figures for April, representing March admissions. Although the patient is still not up to his robust, healthy $32,412,814 for April, 1947, the current total of $31,146,236 shows a marked improvement over the preceding month, which was $30,461,573. Over 80 percent of the total comes from the nation's moviehouses.

PRIMING THE PROMOTION PUMP with an initial flow of $650,000 for Walt Disney's "Melody Time" advertising, Disney Productions is giving the Technicolor cartoon feature one of the biggest hypos in the company's annals. The $650,000 booster will tie in the National Apple Institute and all its affiliates in trades, national mags like Life, Look, Colliers, etc., Sunday comics, contests, etc. On top of this, RKO will pile on its own heavy budget to the promotional program for its release in mid July. To the showman, it's like a shot in the arm to see the industry climbing on the ballyhoo bandwagon again — the same vehicle that carried motion pictures into the third largest business in the country.

SRO IS LAYING A SOLID promotional foundation for "Mr. Blandings Builds His Dream House." In one of the most elaborate stunts in recent years, a flying column of SRO boxofficers have blanketed the country to expedite the public unveilings of 73 "Blandings Dream Houses" to coincide with the pic's openings beginning June 11 and going through the Summer. But it doesn't stop there. In addition to the 73 major cities where the homes are located, department stores in more than 200 towns will hold gigantic home furnishings promotions in co-op with the picture. Looks like the Selznick showmanship, so evident in his productions, is being carried over intact to his distribution organization.

THE SUCCESS OF CHARLES SCHLAIFER'S course at the New School on "The New Significances in Motion Picture Public Relations" was underlined last week as the courses ended with the request by the school for the 20th-Fox ad-publicity director to prepare an enlarged series of lectures for next year. If Schlaifer accepts, he will become the founder of a new major course since it would place motion picture advertising, publicity and public relations in the permanent academic curriculum.

NOT FOR SALE, was Republic president Herbert J. Yates' reply to persistent reports that his stock in the company was on the block. Yates says there was some discussion with prospective buyers, but in each case he emphasized that his stock in Republic Pictures Corp. was not for sale. The name of Serge Semenenko, Boston banking tycoon, was the one most frequently mentioned in the rumor mill, but the Republic prexy declared that Semenenko was not at the helm of the syndicate which made the bid.

THE FORGOTTEN MEN IN COMPANY SALES drives are being remembered by Eagle Lion's Max E. Youngstein, who revealed that the company will shower cash in addition to kudos on the field exploitation staff, ordinarily stepchildren in a sales campaign. The occasion is the 26-week Bill Heineman Sales Drive which teed off last week and Youngstein has assigned $1,000 in exploitation prizes (above the $27,500 to sales personnel) for the "best and most effective promotion campaigns from the point of view of results at the boxoffice."

Rating "Raw Deal," one of the biggies in the drive promotion as "the top exploitation picture from any company in recent years," Youngstein is hoisting the promotion budget on the film 50 percent above normal for all regional engagements.

OF MEN AND THINGS: Charles Simonelli's birthday present from Universal-International was the appointment to a brand new post — Eastern Exploitation Manager, under John Joseph and Maurice Bergman. Just turned 25, Simonelli is the youngest exploitation exec of a major company in the industry . . . J. B. L. "Jock" Lawrence has been elevated to executive vice-president of the J. Arthur Rank Organization. He has been v.p. in charge of public relations since its formation in 1945 . . . Charles M. Reagan, Paramount distribution chief, was elected permanent chairman of the Advisory Council for Notre Dame's College of Commerce . . . Joseph Minsky takes over supervision of the Cincinnati and Cleveland Eagle Lion branches, in addition to handling the Philadelphia, Pittsburgh and Washington territories . . . As though managing the world's largest movie wasn't enough, G. S. "Gus" Eyssell, president and managing director of Radio City Music Hall, has been appointed executive manager of Rockefeller Center . . . "Dr. Christian" carries on. Jean Hersholt again topped the slate at the Academy's election, being re-elected president. Charles Brackett and Jack Warner, vice-presidents; Robert Montgomery, secretary and N. Peter Rathvon, treasurer. Rathvon, incidentally, will chairman a committee to plan an international festival in Hollywood . . . Charles Cohen, former M-G-M flackman, goes into U-I's advertising dept. at the home office. . . .

EDITORIAL

Vol. 16, No. 12 June 7, 1948

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THINK IT OVER

Fidelity

He who freely magnified what hath been nobly done, and fears not to declare as freely what might be done better, gives ye the best covenant of his fidelity.

—JOHN MILTON

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Film BULLETIN

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FREEDOM OF THE (TRADE) PRESS

Certain incidents that have occurred within the past few weeks prompted the Editor's decision to reprint the following editorial, which first appeared in Film BULLETIN March 18, 1946.

The producers and the author of a flop play recently created a furore in New York theatre circles by buying space in the newspapers to advertise their plaint that the show's failure was due, not to its own inadequacies, but to the ignorance of the critics who panned it. And, in the nature of concrete proof of the validity of their claim, producers and author expressed the opinion that it was really a very excellent play!

There is a lesson to be gleaned from this incident. It quickly becomes apparent to anyone who undertakes the task of being a critic that he is invariably right to those with whom his opinion agrees and always wrong to those with whom he disagrees. Thus, he faces the simple alternatives of having only friends, or making a few enemies. Any critic worth his salt has plenty of the latter.

The editor or publisher of a motion picture trade paper occasionally encounters among film people the same sort of unilateral "I do and I judge" thinking exhibited by that play's producer-protagonists. It isn't common, thank goodness, but the trade paper that speaks its mind (as Film BULLETIN does) every so often runs afoul of an executive who believes that he, alone, is qualified to judge the quality of his product, or his sales policies.

We do not regard it as a revolutionary notion that a trade paper has the right, and owes it as a duty to its readers, to speak out honestly and forcefully about the product and the actions of the people who produce, distribute and exhibit films. There are men in high positions, in Hollywood particularly, who seem to believe that they are above criticism — least of all in the pages of the trade press. We disagree.

What is the function of a critic? Whether it be one who criticizes the conduct of the country's President, or international policies, or the verdict of a court, or the practices of an industry, or a legitimate play, or a motion picture; whether the medium be newspaper, radio, screen, public forum, soap box or trade paper, the basic purpose and the ultimate duty of the critic must be the same — to bring about improvement.

The idea of expressing opinions about people and their deeds is so inextricably linked with the ideals of democracy that any attack on the right of a person to criticize — barring deliberate mischief-making — must be viewed as a blow against the very principles of our system of a free people and a free government.

The incident of the New York play confirms that we have learned about criticizing the pictures and policies of people in our industry. Big men know how to accept criticism and seek to profit by it, because they have the capacity to understand and the talent to correct their faults. Small-minded men, on the other hand, cannot take it, because they are either too stupid to realize their mistakes, or because they view anyone's right to criticize as a threat to their right to continue being stupid — or avaricious.

MO WAX

Film BULLETIN
Volume 16. Number 12
June 7, 1948

News and Opinion

Allied Backs Stronger Anti-Trust Legislation

Allied States Association, long an ally of the Department of Justice in its campaign to bust the "movie trust," has pledged its legal right arm in the legislative division to plug up chinks in the anti-trust laws.

In a telegram to the House Small Business Committee investigating flaws in anti-trust statutes, Allied general counsel Abram F. Myers offered the organization's support of the probe, pointing particularly to the "need for strengthening those laws with respect to vertical integration and to amend the Robinson-Patman Act to prevent discrimination in royalties and rentals under copyrights and patents."

Both "vertical integration" (i.e., ownership by one group of production, distribution and retailing outlets), and the copyright laws as delineated in the Robinson-Patman Act, would apply to the motion picture industry. Although prohibition of vertical integration might be unnecessary in the motion picture industry "if the Supreme Court's Paramount decision is carried out in good faith," it would still apply in other fields, Myers argued.

Additional backing was offered by the Society of Independent Motion Picture Producers through Gunther Lessing, vice-president of the SIMPP.

Reports that Allied itself might be subject to prosecution under the Sherman Act for its co-operative buying and Caravan activities was branded "obviously inspired" by the Allied leader. He cited the Griffith decision which permitted co-op booking to gain better terms, so long as no one was hurt.

The Caravan, he contended, is nothing more than an information bureau on completed transactions, and neither buys films nor pools buying power.

Enterprise Closes Deal With Metro, Ends UA Pact

Reported "on the verge of consummation" in *Film* BULLETIN May 24th, the deal between Enterprise Productions and M-G-M was signed, sealed and delivered over the weekend. The pact was announced by M-G-M yesterday (6th) and marks the anticipated switch by Enterprise from United Artists as its domestic distribution outlet.

Three pictures, one completed, one in production and one set to start this summer, are assigned to the Metro banner under the long-term pact. The completed film is Lewis Milestone's "No Minor Vices," with Dana Andrews, Lilli Palmer and Louis Jourdan. Bob Roberts production, "Tucker's People," starring John Garfield, is currently shooting and will be the second film for M-G-M release. The third will be Wolfgang Reinhardt's production, "Wild Calendar," to go into production in the middle of July.

Simultaneously with announcement of the M-G-M deal, Loew's International disclosed the extension of its present contract for the distribution of Enterprise product outside the domestic market.

Star System Blights Hollywood Films — Lachman

The star system is ruling Hollywood and ruining its product. That is the conclusion reached by inde exhibitor leader Edward Lachman following his recent cross-country tour of inquiry and discussion with exhibitor groups and individuals.

"Theatre owners are discouraged," Lachman, who is president of Allied Theatre Owners of New Jersey, told *Film* BULLETIN. He placed much of the blame for the poor quality of the past year's product to faulty story treatment, saying that the companies have been putting too much emphasis on star values. He pointed out that "the best of the recent films, from both boxoffice and artistic standpoint, are those containing a good story, wisely handled rather than important stars."

Stars are being given too much latitude in their contracts for choice of stories, he said. They are usually poor judges, he contended,



EXHIBITOR LACHMAN
Stories, Not Stars

and mentioned a number of recent star-selected stories which resulted in boxoffice flops. In this connection, he also cited the generally deficient quality of productions made by star-controlled units.

Another factor that has bothered many exhibitors was noted by Lachman: the woeful mishandling of titles. He said this can contribute to a large loss of revenue.

"Titles can mean the difference of many hundreds of dollars to the theatre owner and hundreds of thousands of dollars to the producer," he declared. The New Jersey leader also condemned title switches on completed and already released product.

On his trip, which took him to several exhibitor conventions and the studios, Lachman found widespread disappointment in exhibitor ranks over Hollywood's failure to supply real boxoffice product. He said that the vast majority of exhibitors to whom he spoke attributed the current boxoffice slump to nothing else so much as to this factor.

New Color Process Called Better, Cheaper

A new color process which might revolutionize motion picture color photography and render obsolete black-and-white films was unveiled in Paris before an amazed audience last fortnight.

It is reported that the new method, dubbed Rouxcolor by its inventors, Armand and Lucien Roux, combines virtual color perfection with the economy and versatility of black-and-white film. Representatives of American film companies, who watched the demonstration, were deeply impressed by the process which uses standard camera, projection and processing equipment. The sole modification is a special lens with adapters and filters on the camera and projector.

The projected image is reproduced with far greater color fidelity than any color process in use today, it was said. The system used is based on the principle of color separation by filters, and although long a common procedure in still photography, has up to now been impractical in movie photography.

Using standard black-and-white film, the camera breaks the image down into four smaller images of varying light intensity all on one frame. Processed exactly like any black-and-white film it is then projected through a prism series which reverses the process and combines the four images into one in full color.

Equipping theatres with the projection adapters will take considerable time, the Roux brothers admitted. However, this does not preclude use of the process for production in the interim, since it is possible to print Ansco color film which can be used on normal projectors.

Government Presses For Decision Enforcement

Repercussions from the Supreme Court decisions in the industry anti-trust continued to rumble as the Government pressed the advantages granted by the high court.

In Washington, Attorney General Tom Clark, with an ominous declaration that "We are going to move ahead for a decree in the Paramount case, and it won't be a consent decree," notified the defendants that the Department of Justice was set to file its proposed order carrying out the enforceable portions of the Supreme Court decision as soon as it is received by the New York District Court.

The Government also served notice on the defendants that it would seek hearings on the order from District Court Judge Augustus N. Hand for June 15. It was unlikely, however, that such hearings would be held before Fall, since the Court is ready to adjourn for the Summer recess.

In the Schine case, the Government asked for immediate disposition of five of 16 Schine theatres still unsold under six-year-old consent decree, in its petition for clarification of the Supreme Court's decision in the Buffalo circuit's case. This was denied last week by the high court, which indicated that these five would be reconsidered along with all the others under the directive issued to the Buffalo District Court.

STORM OVER HOLLYWOOD?..... Who says so?

The Official Forecast is: "The Greatest Motion Pictures in Years Are Coming from *All* Studios." And the Most Persuasive Proof of All Is Coming From the *Paramount* Studio on the Crest of

a sizzling

SUMMER HIT WAVE

From Paramount..

Imagine All These Great Pictures

Bing CROSBY · Joan FONTAINE

in

"The Emperor Waltz"

Color by TECHNICOLOR

America will celebrate the 4th of July with



The new-look, king-size musical combining the talents of 7 Academy Award Winners. Brackett & Wilder — plus Paramount — have made it Bing's most novel and magnificent vehicle. He's a Yankee salesman, selling a scandalous bill of goods to a kissable countess—with five rousing love songs.

First trade prediction in Film Daily says "It's going to kick its heels into the season's big boxoffice money"—and you can watch this come true at its Hollywood World Premiere, followed soon by the Eastern Premiere at Radio City Music Hall.



with

ROLAND CULVER · LUCILE WATSON

RICHARD HAYDN · HAROLD VERMILYEA

Produced by Charles Brackett

Directed by BILLY WILDER

Written by Charles Brackett and Billy Wilder

Between July Fourth and Labor Day.....



It Takes 4 Handsome Guys With a Gleam in Their Eyes To Make Her Dreams Come True..

The Lady is a Dream...
The Gentleman is a Wolf...
The Picture is a Hit
Every Bit as Gay as the Play!

• • •

Betty Macdonald

HUTTON · CAREY

in

"DREAM GIRL"

with

PATRIC KNOWLES · VIRGINIA FIELD
WALTER ABEL · PEGGY WOOD

A Mitchell LEISEN Production
Produced by P. J. WOLFSON
Directed by MITCHELL LEISEN
From the Play by Elmer Rice

Already It's the Talk of the Trade!

"A sure winner, this version of Elmer Rice's smash play!"—says Variety

"A-1 comedy will be the same success it was on the stage."—says Hollywood Reporter

"A landslide of coin—let out all the stops!"—says Showmen's Trade Review



She's the Rage of the Stage as a Diva!
She's the Topic of the Tropics in a Dive!
She's a Singing Sister in a Honkytonk!
She's the greatest Hutton character you've ever seen playing *all* these different roles!

Do You Remember Any Such Wealth of Hits









From a bold best-seller, based on an amazing true case. A good woman suddenly swept away from all the standards she lived by—into a fury of infatuation so overpowering she would lie, steal—yes *murder*—to hold the love of a worthless rogue. This is Paramount's finest romantic drama since "To Each His Own."

• • •

RAY MILLAND · ANN TODD

(By courtesy of J. Arthur Rank)

GERALDINE FITZGERALD

in HAL WALLIS' production

"So Evil My Love"

with Leo G. Carroll · Raymond Huntley
Martita Hunt · Raymond Lovell
Moira Lister · Roderick Lovell

Directed by LEWIS ALLEN

Screenplay by Leonard Spigelgass and Ronald Millar

Based on a novel by Joseph Shearing

From Any Company in Any 2-Month Period!



And another tremendous August attraction . . .

JEAN ARTHUR
MARLENE DIETRICH
JOHN LUND

in

"A Foreign AFFAIR"

with

Millard Mitchell

Produced by **CHARLES BRACKETT**

Directed by **BILLY WILDER**

Screenplay by Charles Brackett, Billy Wilder and Richard Breen

Adaptation by Robert Harari • Original Story by David Shaw
Music and Lyrics by Frederick Hollander

It's **BRACKETT & WILDER'S** entry for the romantic comedy hit-of-all-time award. And they've brought back **JEAN ARTHUR** in a role recalling the hilarity of "The More the Merrier."

MARLENE DIETRICH at her sultriest, and singing again the kind of songs that made her famous!



JOHN LUND now proves himself the great star you knew he'd be. He's marvelous as the man-in-the-middle...between a career woman and a woman whose career is love. Just listen to any sneak preview audience and you'll realize what kind of a hit it is . . .

Climaxed By This Terrific Paramount-Week Attraction



A radically new departure from previous Ladd pictures . . . to give full dramatic opportunity to the star exhibitors put in the Top 3 in every poll.

• • •

ALAN LADD and DONNA REED

in

"BEYOND GLORY"

with

GEORGE MACREADY · GEORGE COULOURIS
HAROLD VERMILYEA · HENRY TRAVERS

Produced by Robert Fellows

Directed by JOHN FARROW

Original Screenplay by Jonathan Latimer, Charles Marquis Warren and William Wister Haines



The stirring story of a man caught in the restlessness of our postwar generation—a man who meets the wife of the friend he believes he has murdered. Through her he learns a courage beyond glory. A completely *different* Ladd picture and unquestionably his greatest!

• • •

"SUMMERTIME, AND THE LIVIN' IS EASY"—WITH

PARAMOUNT'S SUMMER HIT-WAVE

Fox Grosses, Bookings Set New Company Records

Twentieth Century-Fox had much to thank Andy Smith for and did, in no uncertain terms, in a gala testimonial dinner to the 20th-Fox sales chief on May 26th, first anniversary of his tenure as head of distribution.

Over 120 of the company's top executives and sales personnel, gathered at the Waldorf, heard some astonishing statistics. Revenue and bookings for the first half of 1948, as reported by the division sales managers, will set a new company record. The first five months have already topped the former high revenues earned by 20th-Fox during the initial six months of '47. Similarly, more theatres have played 20th-Fox product than ever before, with June alone, Andy Smith Anniversary Month, seeing over 15,500 theatres scheduled to play two or more of the company's pictures.

President Spyros P. Skouras was toastmaster and head of a list of speakers which included W. C. Michel, Murray Silverstone, Otto Koegel, Hon. Frank Walker, Hon. William Powers, W. C. Gehring, Charles Schlaifer and Lowell Thomas.



ANDY W. SMITH, JR.
Pace-Setter

New 'Divorcement' Suit Tossed At 2 Film Salesmen

Being both buyer and seller may make jack, but the two-fold activity might bring you smack up against the anti-trust laws. That is what two major film company salesmen, who also operate theatres, learned last week when they were named among defendants in an anti-trust and injunction suit brought by the Centre Theatre, Centreville, Md., in Washington Federal District Court.

Charles Wingfield, Columbia salesman, and F. B. Klein, of 20th-Fox, were named in the conspiracy action, along with Paramount, RKO, 20th-Fox and Columbia. Wingfield and Klein operate theatres in Church Hill and Chestertown, Md.

The plaintiff charged that the salesmen conspired with the distributors to gain a monopoly in first run product in the Maryland Eastern Shore territory, the territory they cover for their respective companies.

It was alleged that the salesmen used their influence and position to wangle prior-run advantages for their theatres. Discrimination in clearance, terms and playing time was charged.

SWG Sues Producers To Halt Blacklisting

The film companies were slapped with an anti-trust suit last week filed by the Screen Writers Guild to prevent collective blacklisting of employees. Named in the action were Eric Johnston, president of the Motion Picture Association of America, the MPAA, the Society of Independent Motion Picture Producers, the Independent Motion Picture Producers Association and all the major studios.

In a brief filed in New York Federal District Court, the SWG asked for a permanent injunction against concerted action by the producers in hiring or firing employees, in refusing to buy literary properties because of the author's political or group affiliation, and in attempting to restrict or discourage subject matter of scripts because of social, economic or political factors.

OUTGROWTH OF MEETING

The suit was based on action taken by a meeting of major and independent company top executives called by Johnston last November in which it was decided to suspend and withhold employment from any person belonging to the Communist party or other allegedly subversive organizations.

Although indirectly an outgrowth of the House Un-American Activities Committee probe of 10 Hollywood writers, the brief, filed by ex-U.S. trust-buster Thurman Arnold on behalf of the SWG, and 10 members of the Authors League of America, made it clear that the action is not being taken in defense of the 10 cited for contempt.

Meanwhile, two of the 10 cited for contempt, Dalton Trumbo and John Howard Lawson, were continued on bail, after receiving the maximum penalty of $1000 fine and a year in jail, pending an appeal.

Monogram Goes Into Red For 39-Week Net

Only a kick-back of Federal Income taxes saved Monogram from taking a sizeable loss in its operations during the 39 weeks ended March 27, 1948. Even with the refund, the company was in the red by $63,548 — the first important film company to show a loss since the early war years.

Consolidated net loss after all charges, including Federal income taxes, amounted to $353,000, compared with a consolidated net profit of $260,000 for the 39-week period ended March '47. The carry-back provisions of the Income Tax Laws will allow the company a refund of taxes paid in prior years estimated at $290,000 thus reducing the loss to $63,000.

And here's the payoff: Gross income for the 39 weeks in '48 topped by $850,000 the comparative gross in the previous year. The current period's total came to $6,590,540 compared with $5,743,340 for the 39 weeks in '47.

RKO First Quarter Net Dips A Million

RKO's first quarter net profit this year dropped almost a million dollars below the first quarter of 1947 to $1,345,000 after taxes and all other charges. The earnings were equivalent to approximately 34c per share on the 3,899,914 shares of common stock outstanding, compared to 58c last year.

The tax bite in 1948 was $1,019,000, half a million below the comparative '47 quarter provision.

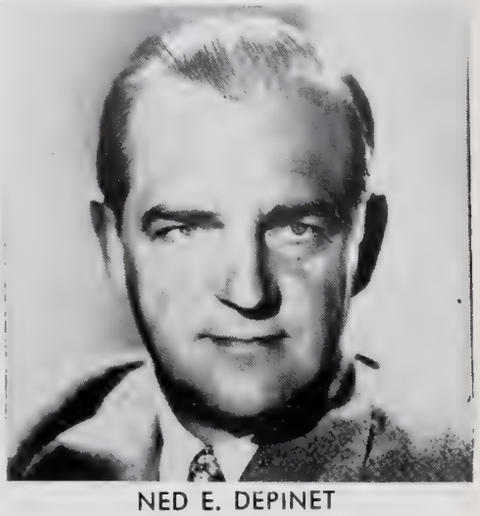
Hughes And RKO 'Right' For Each Other — Depinet

It was Ned E. Depinet speaking: "I am sure Mr. Hughes has invested in the right company." And when Mr. Depinet speaks of the "right company," you know he speaks of RKO of which he is executive vice president, coincidentally.

Following ten days of conferences with the new RKO boss, Howard Hughes, Floyd Odlum, (the old boss) N. Peter Rathvon and Dore Schary in Hollywood and at Odlum's Indio (Cal.) desert ranch the suntanned Depinet was in high spirits. "I am very favorably impressed by Mr. Hughes' ideas and intentions," he said. "Mr. Hughes revealed high ambitions for our company and I am convinced he is the type of man who will not be content until RKO is the undisputed champion."

He characterized Hughes as "not only an astute and courageous young business man, but a showman who has had a continuous interest in motion pictures for 25 years and, as an independent producer, has made a number of the top box office pictures of the past two decades."

Depinet's enthusiasm extended to the industry in general and to the company's lineup of product in particular.



NED E. DEPINET
Enthusiastic

As to RKO's product outlook, the company "has never been in better shape," he declared. "We have more top quality pictures finished and shooting than at any time in our history and they're all big ones, built for box office and entertainment." He waxed particularly enthusiastic over the forthcoming "Joan of Arc" the Technicolor road show starring Ingrid Bergman, calling it "the motion picture event of the century."

Gulf States Allied Host To '48 Convention

Allied Theatre Owners of the Gulf States will be host to National Allied's 1948 convention. The baby of the organization (just one year old last week) will put on its best bib and tucker to greet independent exhibitor members of Allied from every corner of the country on November 29 for the three-day meeting in New Orleans. Allied's fall board meeting will take place the two preceding days, it was announced by board chairman A. F. Myers.

Heading the general convention committee is the local unit's president, W. A. Prewitt. He will be assisted by Maurice J. Artigues, secretary of Gulf States Allied.

'EASTER PARADE' RICH BLEND OF MUSIC AND DANCE

Rates ● ● ● + generally

M-G-M
103 minutes.
Judy Garland, Fred Astaire, Peter Lawford, Ann Miller, Jules Munshin, Clinton Sundberg, Jeni LeGon.
Directed by Charles Walters.

Metro has served us up with a luscious chunk of musical comedy. It smacks the eye and the ear with an abundance of splashy colors, bouncy rhythms and pleasant romance and is a highly diverting piece of entertainment for anybody's theater. Not that there is anything different or unusual about this picture. It's the same old stuff, the back-stake romance, but this deluxe version isn't hard to take. And it has two great assets . . . the magic feet of Fred Astaire. His absence from the screen hasn't slowed up his nimble grace. He has two partners, vivacious Judy Garland and supple Ann Miller. Rounding out the foursome is lackadaisical Peter Lawford, and there is a hilarious bit contributed by Jules Munshin as a wacky head-waiter. The wonderful songs, both old and new, by Irving Berlin top off the dessert. Such a lay-out, attractively showcased in Technicolor, can't miss. The numerous songs and dances, populated by gorgeous gals in the New Look of 1912, completely fill the picture. Fred Astaire starts it off in a toy shop, where he has a lot of rhythmic fun with an assortment of drums and there is a grand comic skit that he does with Judy Garland dressed in tramp costumes. In all this profusion of song and dance, the feather-weight plot is almost invisible. As devised by the team of Goodrich and Hackett, it barely sustains interest in the girl-chases-boy routine, but some of the gags are amusing and director Charles Walters keeps it rolling smoothly enough. Robert Alton did a great job in staging the musical numbers, and the Technicolor work is generally fine.

EXPLOITATION: Go to town on this "gay and lavish extravaganza of romance, rhythm and song". Hail the return of Fred Astaire. In addition to the star roster the name of Irving Berlin is a powerful draw. Tie-in with docal dress and hat shops to feature their "Easter Parade" models.

Back in 1912 the dance team of Astaire and Miller is the toast of Broadway. He is in love with her, but she prefers wealthy Peter Lawford, and she breaks up the act to do a single. Astaire is hurt and boast that he can train almost any girl to be her equal. He picks Judy Garland at random and teaches her the routine. When he lets her express her unsophisicated artistry, they become a sensation. She falls in love with him but he still yearns for his ex-partner. She tells her troubles to Lawford. He is in love with her, but being a nice guy, he tells her how to get her man. It ends happily when she buys Fred a top hat and, singing the "Easter Parade" song to him, they saunter down Fifth Avenue. *Abrams.*

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'GIVE MY REGARDS TO BROADWAY' PLEASANT MUSICAL TRIBUTE TO VAUDEVILLE

Rates ● ● ● generally

20th Century Fox
89 minutes
Dan Dailey, Charles Winninger, Nancy Guild, Charlie Ruggles, Fay Bainter, Barbara Lawrence, Jane Nigh, Charles Russell, Sig Ruman, Howard Freeman, Herbert Anderson, Pat Flaherty, Harry Seymour, Paul Harvey, Lela Bliss, Georgia Caine, Matt McHugh.
Directed by Lloyd Bacon.

Here is one Technicolored musical comedy that makes no claim to such adjectives as "lavish", "fabulous" and "spectacular". Still, within its modest dimensions, it is a pleasant package of humor and sentiment, and should do well in most locations, including small towns. Telling of the vanished glories of vaudeville, it all takes place in the suburban home where the family of once big-time troupers have been spending a twenty year vacation between bookings. Instead of the usual theatrical glitter, it offers a sort of apple-pie folksiness. Lloyd Bacon is a thoroughly experienced director when it comes to footlights nostalgia, and he was working with a script by Elizabeth Reinhardt and the late Samuel Hoffenstein that is smoothly amusing, with a good cast and Technicolor trimmings, the picture presents a warm and agreeable impression. The musical routines are not at all sensational, but perhaps they are supposed to be corny to illustrate what killed vaudeville. Dan Dailey gets the star billing, but Charles Winninger holds the limelight. He turns in a typically loud and funny characterization as the irascable old trouper who refuses to believe that vaudeville is dead.

Dailey exhibits his flashing smile and likeable personality in a manner that will please the feminine patrons. His heart interest is pert Nancy Guild, and there is a sweet, young thing named Barbara Lawrence who, in addition to singing, dancing and juggling, could get by on her looks alone. Fay Bainter, Charles Ruggles and Sig Ruman expertly polish off their stock roles and add to the general air of amiability that pervades the picture.

EXPLOITATION: Dan Dailey has worked up quite a following and the Winninger name is always a good draw. The title song is worth plugging and the juggling routine suggests a costumed street man doing a similar act.

The Winninger family, known as "Albert, the Great and Company", were headliners at the old Palace. When show business slumped, he took a "temporary" job as a clerk in a factory. The years went by, and now he is a foreman and a solid citizen in a fine home in Jersey. He still plans to return to vaudeville and is training his son, Dan Dailey, and his daughters, Jane Nigh and Barbara Lawrence, to continue their Juggling act. The girls desert him for love and marriage and he now relies on Dan for a double act. But, unknown to his father, Dan is taking time off to romance Nancy Guild, play baseball and even gets a scholarship to engineering school. An offer to book the act finally comes through from an old friend, Sig Ruman. Dan backs out, but his father stubbornly insists on going alone. He happens to miss his train, and when he gets a look at his son as the star of the factory ball team, he changes his mind. Finale shows grandfather Winninger still an energetic performer. *York.*

'SO EVIL MY LOVE' VICTORIAN MELODRAMA IS SLOW AND BORING

Rates ● ● + on star draw

Paramount
109 Minutes.
Ray Milland, Ann Todd, Geraldine Fitzgerald, Leo G. Carroll, Raymond Huntley, Martita Hunt, Moira Lister, Raymond Lovell, Roderick Lovell.
Directed by Lewis Allen.

When Hal Wallis made "So Evil My Love" in England last year, he gave it some marquee power in the casting of Ray Milland, Ann Todd and Geraldine Fitzgerald, but aside from the draw of these names, the picture has little to commend it on our shores in the way of popular entertainment. It is a dreary affair that drags along through 109 minutes of tedium. Even as a "woman's" picture it rarely whips up enough emotional excitement to sustain audience interest. Based on the novel by Joseph Shearing, it is another of those Victorian gaslight mellers, with foggy London streets, hansom cabs, suppressed passions, polite talk and sinister malevolence. It is a big and thorough production and features some fine photography and an excellent musical score. The picture is partially redeemed by a superlative performance by Miss Todd as she depicts a gradual deterioration of character. Ray Milland makes a convincing scoundrel, but he certainly has done much better in the past. Geraldine Fitzgerald contributes an appealing, sensitive portrayal and Leo Carroll ably heads the list of supporting players.

EXPLOITATION: Concentrate on the stars' former work and cite past performances of Ray Milland in "Lost Week-end," Ann Todd in "The Seventh Veil," and Geraldine Fitzgerald in "Uncle Harry."

Miss Todd is a missionary's widow bound for England from Jamaica. She encounters Ray Milland, a phoney painter and charming scoundrel. She nurses him through an attack of malaria and falls violently in love. He makes her home his hide-out and she gradually sinks down to his level of iniquity. At his bidding she goes to work as a companion to Miss Fitzgerald and proceeds to blackmail her husband, Raymond Huntley. He is a cold, calculating character and soon exposes her scheme. She slips a slug of poison into his medicine and lets his wife administer it. Miss Fitzgerald is arrested and convicted of the murder. Although Miss Todd is remorseful, she makes plans to leave the country with Milland. But when she discovers that he has been two-timing her, she plunges a knife into his back and gives herself up. *Abrams.*

'THE TIME OF YOUR LIFE' A SERIO-COMIC INNOVATION

Rates ● ● ● for class houses; less elsewhere

United Artists
107 Minutes
James Cagney, William Bendix, Wayne Morris, Jeanne Cagney, Broderick Crawford, Ward Bond, James Barton, Paul Draper, Gale Page, James Lydon, Richard Erdman, Pedro de Cordova, Reginald Beane, Tom Powers, John Miller, Natalie Schafer, Howard Freeman, Renie Riano, Nanette Parks, Grazia Marcisco, Claire Carleton, Gladys Blake, Lanny Rees, Marlene James.
Directed by H. C. Potter.

Congratulations to the Cagney family, to Jeanne, Jim and Bill for an exceptional motion picture! This long-awaited production turns out to be well off the beaten track but it is due for a mixed reception from the public as well as the critics. It doesn't fit into any of the established categories, as comedy, romance or gangster drama, but is a fascinating compound of theatrics and, as such, should prove to be a delightful treat to class audiences who shun the routine movies. The exhibitor will have to match its unique merits with a selling job equally ingenious. Mass audiences, especially in subsequent runs, will be confused by its peculiar ambiguity. But even if it doesn't always seem to make sense, no one can say that it is ever dull. For Nick's saloon (the one main set) is a three-ring circus; all sorts of cock-eyed things happen there — ludicrous, pathetic and strangely moving. Its gallery of eccentrics are out of this world and even the pin-ball machine erupts like a Roman candle. And underneath its daffiness runs a strain of warm sentimentality for which author William Saroyan is noted. His play was the recipient of both the Pulitzer prize and the Drama Critics' Award, and the adaptation by Nathaniel Curtis is a faithful adaptation. Director H. C. Potter and cameraman James Wong Howe did a great job of creating movement and change, while the camera remains firmly planted in the saloon.

William Bendix is superb as Nick, the only sensible person in the joint; Jeanne Cagney shows talent as the floozie with illusions and brother James is convincing in the difficult role of the mystic philosopher; Wayne Morris scores as a simple-minded goof and of the supporting players, James Barton, Ward Bond, Paul Draper and Pedro de Cordova are outstanding. Draper's unsual dancing style fits well into the picture's framework. But there is one performance that is a sure bet for an Academy Award, and that is James Barton's grand interpretation of a daffy, old codger with a free-wheeling imagination.

EXPLOITATION: Hit hard with its long list of top performers and its prize play origin. Call it the year's "most unusual" movie. The title is a natural for placards with the slogan: "YOU'LL HAVE THE TIME OF YOUR LIFE AT———."

The story is hardly more than a series of unrelated incidents that occur during one day at Nick's. James Cagney sitting around drinking champagne and sending his dopey pal, Wayne Morris on silly errands. An eccentric dancer, a hungry pianist, a taciturn Arab and other assorted characters. Jeanne Cagney wanders in and fails to impress anyone with her line about being a famous actress. Longshoreman Ward Bond has a friendly argument with policeman Broderick Crawford. Gale Page has a brief and nebulous conversation with Cagney. Young James Lydon keeps frantically phoning his girl friend, and Barton shows his amazing capacity for beer and inventiveness. Finally it settles into some sort of a pattern when love blooms between Morris and Miss Cagney. A vicious stool-pigeon appears and starts to push her around. Cagney knocks him out while Barton brandishes his pistol. This winds up a very rough day for proprietor William Bendix. *Abrams.*

'THE BIG PUNCH' FIRST OF NEW WB QUICKIES IS TOLERABLE

Rates ● ● + as supporting dualler

Warner Bros.
80 Minutes
Wayne Morris, Lois Maxwell, Gordon MacRae, Mary Stuart, Anthony Warde, Jimmy Ames, Marc Logan, Eddie Dunn, Charles Marsh.
Directed by Sherry Shourds.

Warner Bros. return to the fold of so-called "B" product makers, as a supplement to their higher-budgeted films, is launched with "The Big Punch," a fair, though far-fetched, little programmer that manages to maintain interest without striking any sparks of enthusiasm. Its most promising asset is the film debut of Gordon MacRae, popular airwaves troubador, who, though he doesn't sing a note, impresses as potential star material. MacRae is well-cast as a "tanker" (a fighter willing to take dives) who is framed for murder when he double-crosses the gamblers and hides out in a small town. The latter location is where most of the story action takes place, and despite the title, the only boxing ring activity in the film occupies a few fleeting moments at the beginning. The rest, except for a whooped-up ending, is a placid telling of a new minister's attempts to ingratiate himself with the townspeople, handicapped by his backgrounds as a college football and boxing star. Wayne Morris isn't very convincing in this role. But then, neither are the things he is called on to do by the script. For the uncritical, "The Big Punch" is a satisfactory programmer that will elicit neither plaudits nor pans.

EXPLOITATION: Wayne Morris is not the only name to sell. Gordon MacRae has built up a large radio following and since he has an important role in the picture, exhibitors need have no qualms about featuring him right along with Morris. The story can be angled around the catchline: "Gangland Learns What the Big Punch Is When It Tangles with a Fighting Parson!"

Divinity student and football star Wayne Morris squelches rumors spread by unscrupulous fight manager Anthony Warde that he is giving up the ministry for the boxing ring and leaves for Longacre to become the new minister. Young cynical "tanker" Gordon MacRae is so impressed with Morris' sincerity that he wins a fight he is scheduled to lose and leaves town. Warde frames him for the murder of a detective and MacRae is forced to hide out in Longacre, where he induces Morris to put him up in the parish house. After overcoming a hostile attitude among the townspeople, Morris sets about regenerating MacRae, aided by Lois Maxwell, who has an affection for both men. When MacRae's ex-girl friend, Mary Stuart, shows up and threatens him with exposure unless he helps rob the bank in which he is working, Morris and Maxwell arrange for Warde's aide, Jimmy Ames, to come to town, and after some scriptural and muscular urging, Ames confesses the frame-up, MacRae, cleared, moves on and Morris and Maxwell forsee wedding bells. *Barn*

'UP IN CENTRAL PARK' DULL DURBIN MUSICAL

Rates ● ● + on name values

Universal-International
87 minutes
Deanna Durbin, Dick Haymes, Vincent Price, Albert Sharpe, Tom Powers, Hobart Cavanaugh, Thurston Hall, Howard Freeman, Mary Field, Tom Pedi, Moroni Alsen, William Skipper, Nelle Fisher.
Directed by William Seiter.

U-I can be credited with taking one of Broadway's brightest musical plays and turning it into one of Hollywood's dullest musical films. The ingredients are all there, everybody works hard, but it just doesn't click. The humor doesn't bounce the romance never jells and the musical numbers lack sparkle. The Deanna Durbin-Dick Haymes names will draw a fair turn-out, but word-of-mouth won't help it one bit. Grosses will be above average in first-runs, but will skid in sub-runs. Karl Tunberg is responsible for the screen adaptation of the Mike Todd show, and also handled the producing chores. It offers a romanticised version of the nefarious doings of Boss Tweed, once the king-pin of Tammany Hall, which under William Seiter's direction wanders between heavy humor and awkward gravity. Miss Durbin looks cute in pig-tails and is in good voice, especially in a Verdi aria, but most of her material is sub-par. Dick Haymes is still a radio crooner trying so toothily, to be a film actor. They sing three songs by Sigmund Romberg, who wasn't in top form with these. Boss Tweed was a pretty rough old character as portrayed on the stage, but here he gets a full measure of Vincent Price's suave and unctuous mannerisms.

EXPLOITATION: Play up the great stage hit from which this was adapted. Feature Deanna Durbin and Dick Haymes as a new romantic singing team and stress the music by Sigmund Romberg.

Albert Sharpe and his daughter, Deanna Durbin, arrive in New York from Ireland right on election day. A ward-heeler persuades him to vote 23 times for the party candidate for mayor, and later Boss Tweed (Vincent Price) makes him superintendent of Central Park. Sharpe doesn't know that his job is just a front for some crooked graft or that Price has a wolfish eye on his daughter. Dick Haymes, a Times reporter comes snooping around and finds that expensive birds at the zoo are served as delicacies for the boss's table. The exposure doesn't shake her faith in her handsome benefactor, especially now that he is promoting her career in opera. Finally her pa realizes that Price is a dishonest scoundrel and helps Haymes get the goods on him. When he is blasted out of power, Miss Durbin comes running contritely home to the park where Haymes and her father await her. *Abrams.*

'RAW DEAL' GANGSTER MAN-HUNT IS STRONG MELODRAMA

Rates ● ● ● — generally; more in action spots

Eagle-Lion
79 minutes
Dennis O'Keefe, Claire Trevor, Marsha Hunt, John Ireland, Raymond Ireland, Raymond Burr, Curt Conway, Chile Williams.
Directed by Anthony Mann.

"Raw Deal" has all the elements that typify gangster movies . . . the sadistic gillers, brutal fights, a jail break and violent retribution. It doesn't add much to the established pattern, but it reaches an above-average level through its strong cast and topnotch producing team. On the heels of the wonderfully successful "T-Men," Edward Small puts its director, Anthony Mann, and its star,, Dennis O'Keefe to work on this opus, and scripter John Higgins also had a hand in this scenario. They discarded the documentary format and worked up a brisk melodrama that involves a triangular romance with Claire Trevor and Marsha Hunt in a struggle for Dennis O'Keefe. The latter gives a rugged and convincing performance as a desperate jail-bird and Claire Trevor is competent as his hard-boiled sweetie,, but it is Marsha Hunt who delivers a sensitive slice of acting as the girl on the side of law and order. The sadistic mobster, who has a "cute" habit of burning people with his cigarette lighter, is given a stylized treatment by Raymond Burr. The photography by John Alton is especially impressive and on the whole the picture packs enough punch and excitement to justify a strong promotion.

EXPLOITATION: Give it a strong build-up as "tough" melodrama. Caption pictures of the stars with "All My Life Was a Raw Deal!" . . . "My Love Is Your Strength!" . . . "My Love Is Your Destruction"'

Just how Dennis O'Keefe breaks out of jail is never disclosed but, anyway, he makes it and his faithful sweetheart, Claire Trevor, is waiting for him. To escape the police he hides out for a while in the apartment of Marsha Hunt,, once his attorney's secretary. He forces her to come along on his desperate flight and the three finally break through the drag-net. She despises his ruthless criminality, but gradually finds herself in love. O'Keefe keeps a rendezvous to collect $50,000 from Raymond Burr, for whom he had taken the rap. But Burr has no intention of paying and sends gunman John Ireland to ambush him. There is a savage struggle and O'Keefe barely escapes. Ireland later kidnaps Miss Hunt, and O'Keefe doesn't learn about it until he and Miss Trevor are boarding a ship for Panama. He rushes off for Burr's lair in Corkscrew Alley. By the time the police arrive the place is in flames, Burr is dead and O'Keefe is dying in the arms of Miss Hunt, while his other love stands helplessly by. *York.*

'WALLFLOWER' FAIRLY AMUSING LIGHT-WEIGHT COMEDY FOR DUALS

Rates ● ● + as dualler; weak for action houses

Warner Bros.
77 Minutes
Joyce Reynolds, Janis Paige, Edward Arnold, Barbara Brown, Jerome Cowan, Don McGuire, Ann Shoemaker, Lotte Stein.
Directed by Frederick De Cordova.

This comedy of youthful romance is a fluffy bit of entertainment designed to ease the tension created by the top feature. An audience in the mood for light-weight fare these hot summer nights will enjoy this inconsequential farce, but it lacks drawing power. There are laughs, to be sure, but dealing with nothing more serious than the girlish problems involving a country club dance. Originally a stage play, the gagged-up version by Phoebe and Henry Ephron gives the low-down on how to be popular in one easy lesson . Joyce Reynolds is the gal who finds that a low-cut gown suddenly makes her popular with the boys. Janis Paige doesn't have any trouble promoting her obvious charms and registers well with one song number. The small-town Casanovas who get mixed up in this tangled romance are Robert Hutton and Don McGuire. Hutton shows a nice flair for comedy and he and Miss Reynolds make an attractive romantic team. Edward Arnold turns in an effective performance as an exasperated parent and draws, some laughs in a drunk scene. Director Frederick de Cordova makes the most of the amusing situations and maintains a light touch throughout. The production, under Alex Gottlieb's supervision is adequate, but in general does not have the top quality to be expected from a major studio.

EXPLOITATION: Sell its frivolous comedy and youthful romance. Try newspaper contest awarding prizes for the best letter on "How Not To Be a Wallflower."

When the step-sister Joyce Reynolds and Janis Paige return home from college, the boys all flock around like bees around honey. But they ignore Miss Reynolds completely and she is especially hurt when young Robert Hutton falls for her sister's more effervescent charms. Nobody offers to take her to the country club dance and this infuriates papa Edward Arnold but he can't do anything about it. Then he decides to imitate her sister's come-hither technique and snares Don McGuire as an escort. At the dance she is the center of attraction and even Hutton is entranced. They go off for a moonlight swim, and when their clothes are stolen, their hilarious escapade becomes a front-page scandel. Their families decide that immediate matrimony is required, and she runs out on such an unromantic arrangement. But Hutton finally sees the light and brings her back for a satisfactory conclusion. *Abrams.*

'ESCAPE' ENGROSSING, BRITISH-MADE MANHUNT DRAMA

Rates ● ● + for action houses and naborhood duals

20th Century-Fox
78 Minutes
Rex Harrison, Peggy Cummins, William Hartnell, Norman Wooland, Jill Esmond, Frederick Piper, Marjorie Rhodes, Betty Ann Davies, Cyril Cusack, John Slater, Frank Pettingell, Michael Golden, Frederick Leister.
Directed by Joseph L. Mankiewicz.

Despite the fact that 20th Century-Fox transported American producer William Perlberg and director Joseph L. Mankiewicz to England for the filming of Galsworthy's famous play, "Escape" the screen version emerges as typically British melodrama, subdued but engrossing, beautifully performed and stark with realism. Its two stars, Rex Harrison and Peggy Cummins, despite their British ancestry, have assumed a fair degree of boxoffice stature in this country so their names will wipe off some of the taint which burdens British pictures in American theatres. Returns, based on the merit of the film and the Harrison-Cummins names, then, should be above average in action houses and it should make a good top dualler, especially if coupled with light comedy or musical. Obviously limited in budgetary scope, "Escape" is another example of satisfactory entertainment without lavish production expenditure. The demands of the story are such that the English countryside and a few simple sets are ample background to carry its dramatic impact to the screen. With both Harrison and Miss Cummins turning in sterling performances aided by a uniformly excellent supporting cast, the story of an average citizen, who refuses to accept a verdict that turns him into a criminal, becomes a suspenseful manhunt that is always interest-holding and often reaches gripping heights. For leavening, there is a hint of romance, some dry humor and a thought-provoking commentary on our system of justice expressed in adult dialogue.

EXPLOITATION: Sell this as "The great Galsworthy suspense drama . . . A manhunt to pursue your emotions relentlessly." The Harrison-Cummins names should be featured. Title lends itself to tie-ins such as: "You can't ESCAPE the 'new look' featured in Blank's clothes."

Rex Harrison clean-cut ex-RAF flyer, accidentally kills a detective while protecting a girl from arrest. He is tried and convicted of manslaughter and sentenced to three years. Embittered by the injustice of his sentence, he escapes in the fog and generates a manhunt, led by wily inspector William Hartnell, that leads to excruciating efforts to escape capture. He is befriended by a young society girl, Peggy Cummins, betrayed by "friends" pursued by righteous villagers, injured in an abortive attempt to escape by plane. Finally seeking haven in a church, the minister's true goodness and his love for Miss Cummins regenerate his desire to play ball with society and he gives himself up, knowing she will wait for him. *Barn.*

'BIG TOWN SCANDAL' ROUTINE PINE-THOMAS PROGRAMMER

Rates ● ● as dualler for naborhoods and action houses

Paramount
62 Minutes
Philip Reed, Hillary Brooke, Stanley Clements, Charles Arnt, Vince Barnett, Joseph Allen, Jr., Darryl Hickman, Sumner Getchell, Michael Brandon, Dick Keane, Rudy Wissler, Carl Switzer, Roland du Pree, Donna de Mario, John Phillips, Reg Billado.
Directed by William Thomas.

That Pine-Thomas factory keeps grinding out these programmers with dependable regularity. This one has all the customary ingredients to be expected with the P-T label, and is staple fare for a double slot. It is supplied with occasional bursts of action and draws upon all the cliches dear to the hearts of naborhood audiences. While the yarn takes a perfunctory swing at the problems of juvenile delinquency and it is just another edition of news-editor Steve Wilson's adventures, as introduced by the radio serial, "Big Town." Incidentally, no one ever seems to do any work on that paper; they are always mixed up in some crime-fighting shenanigans — this time to lead a group of wayward lads from the paths of crime. Philip Reed is once more the crusading editor and Hillary Brooke his pretty assistant. This duo is less prominent than usual with the youngsters headed by Stanley Clements taking the lead. Carl Switzer mugs through a brief part and veteran comic Vince Barnett also appears. Much of the action takes place on a basketball court, which is a new twist. Milton Raison concocted this opus, and the boss man himself, Bill Thomas, occupies the director's seat with his usual facility.

When five lads are arrested for petty thievery, Hillary Brooke inveigles her boss Philip Reed, into accepting their custody. They are given jobs on the paper and they convert an abandoned building into a recreation center. Young Stanley Clements gets involved in the larcenous activities of gangster, John Philips. As the star of the basketball team, Clements is forced to throw games to favor the crooked betting and also lets them use the gym to cache their stolen furs. When the lads discover the loot, they try to sneak it back and one of them is shot by the police. The climax occurs at a big game where Clements crosses Phillips with a winning score. The thug blasts him down, but before he can make his get-away, police bullets knock him off. Clements recovers and plans to justify the confidence of Reed and Brooke. *York.*

'SECRET SERVICE INVESTIGATOR' HOT MONEY YARN HAS SNAPPY PACE

Rates ● ● + as dualler

Republic
60 Minutes
Lynne Roberts, Lloyd Bridges, George Zucco, June Storey, Trevor Bardette, John Kellogg, Jack Overman, Roy Barcroft, Douglas Evans, Milton Parsons, James Flavin, Tommy Ivo, Sam McDaniel, Billy Benedict, Minerva Urecal.
Directed by R. G. Springsteen.

Here is an engrossing little yarn about a shiny, new set of counterfeiting plates and the battle for its possession between underworld gangs and the Secret Service. It is by no means a "T-Men" documentary, but it does offer a good deal of crackling action and suspense during its hour of stick-em-up hocus-pocus — just the ticket for action houses and naborhoods, where its lack of credibility will pass muster. The screen-play by John K. Butler is a neat tight job with brisk touches of humor complementing the gun-play. This underworld fracas involves a couple of innocent by-standers, nicely played by Lynne Roberts and Lloyd Bridges, who also contribute the lively romantic interest. George Zucco heads the list of heavies with his customary suavity, and there is good support by June Storey, Trevor Bardette and Jack Overman. It's a snappy, clean-cut production and under R. G. Springsteen's direction it rolls along at an unflagging pace and builds up to a rousing climax.

Ex-aviator Lloyd Bridges places a job-wanted ad in a Frisco paper where Lynne Roberts is a clerk. The job he gets is for Trevor Bardette who poses as a Secret Service Inspector. It seems that Bridges' double just got out of stir where he had made a perfect set of ten dollar counterfeit plates. Bridges falls for Bardette's story and takes the assignment of going to New York to sell the plates to gangster big-shot, George Zucco. On the train, June Storey, the wife of the con artist, and her brother knock him out and steal the plates. But when they get to New York, Zucco spots the plates as bogus and they head back for Frisco. Meanwhile Bardette has knocked off his double and Bridges is picked up for murder. But the real Inspector believes his story and gives him another assignment. With Zucco and his toughies on his trail he and Miss Roberts hunt down Bardette and the real plates. It winds up satisfactorily after a slam-bang fight and a lot of shooting. *Dav.*

'UNDER CALIFORNIA SKIES' ROY ROGERS IN FINE SHOW

Rates ● ● ● — in naborhoods and small towns

Republic
70 minutes
Roy Rogers, Jane Frazee, Andy Devine, George H. Lloyd, Wade Crosby, Michael Chapin, House Peters, Jr., Steve Clark, Joseph Garro, Paul Power, John Wald, Bob Nolan and the Sons of the Pioneers, Trigger.
Directed by William Witney.

It is a wonderful treat for the Roy Rogers fans. He is sure to stand up and cheer his hero on to victory. Dad may consider it a little corny, but Junior will want to see it through twice. This is the kind of musical Western that the hands up at the Republic ranch cook up so expertly and this one gets their best ingredients. It is packaged in pleasant Trucolor, and Roy Rogers never looked handsomer in his fancy shirts and tight pants, as he warbles his songs and knocks out the bad guys with the greatest of ease. There are plenty of laughs supplied by Andy Devine with his strangled voice, and Jane Frazee looks very cute, but of course never gets kissed which suits the kids just fine. That golden palamino, Trigger, lives up to its billing as "The Smartest Horse in the Movies". He shares acting honors with a shaggy, little pooch who doesn't get a cast credit but is just as fine an actor. And the small fry will be delighted to see how young Michael Chapin becomes a trusty pal of their hero. Roy harmonizes pleasantly in five ballads with Bob Nolan and the Sons of the Pioneers. Although the musical numbers seem to come along just when things are popping, there is a good balance of excitement, and director William Witney has included a full share of gun-smoke and jaw-busting action.

The plot doesn't pull any radical switches on the Western theme. It leads off with Roy finishing a movie in Hollywood and he goes out to his ranch to celebrate his "10th Anniversary in Films". The local badmen kidnap Trigger. For ransom, all they want is $100,000. Sure enough, his studio sends the money! The sheriff persuades Roy to pay off in fake bills, and with the aid of young Chapin, they succeed in rescuing Trigger. There is a slam-bang finish in which the crooks get their just desserts. *Dav.*

'THE VICIOUS CIRCLE' LOW-BUDGET MELODRAMA BLASTS BIGOTRY

Rates ● ● + as dualler

United Artists
77 Minutes
Conrad Nagel, Fritz Kortner, Rienhold Schunzel, Phillip Van Zandt, Lyle Talbot, Eddie Leroy, Edwin Maxwell, Frank Ferguson.
Directed by W. Lee Wilder.

Whereas Dore Schary and Darrly Zanuck succeeded in making entertaining films dealing with anti-semitism in "Crossfire" and "Gentleman's Agreement", producer-director W. Lee Wilder here comes up with a program picture on that tricky subject that is pretty much on the dull side. It presents its theme in terms of heavy and old-fashioned melodrama and as a result will not attract a deservedly wide audience; small town audiences will perhaps find it heavy going. It was originally a play, "The Burning Bush", by Heinz Herald and Geza Herczeg, and the screen-play by Herald and Guy Endore retains much of its fusty, stagey quality. It tells the true story of a legal case in Hungary that exposed a vicious conspiracy of race hatred. It all happened back in 1882 and this fact dates the tale, in the light of much more recent events. The large cast is proficient and earnest. Veteran actor Conrad Nagel makes a comeback in a role that displays his resonant voice and impressive manner, and Fritz Kortner turns in a first-rate performance as an innocent victim of persecution. The picture is obviously a low-budget job, practically all of the action taking place on one set.

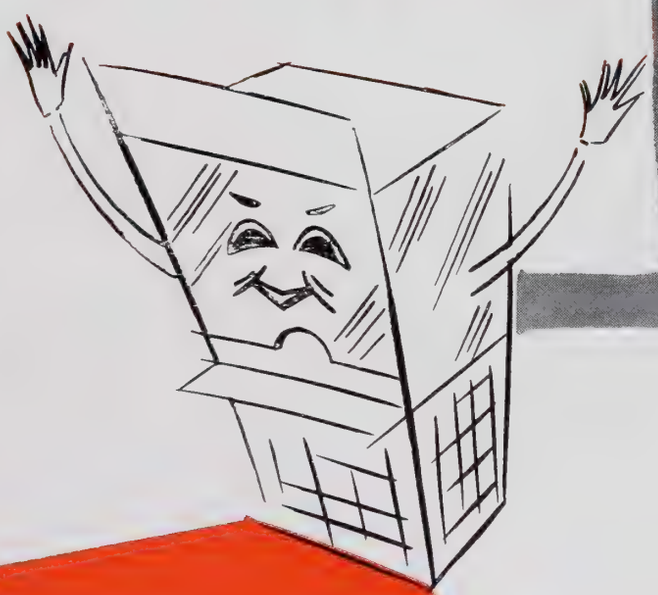
EXPLOITATION: Sell this as an expose of bigotry.

A Young servant girl disappears and five Hungarian Jews are arrested for murder. It is all engineered by Reinhold Schunzel, a bigoted baron who wants to push a bill suppressing minorities through Parliament. He encourages the prosecution to fabricate false and incriminating testimony. Defense Attorney Conrad Nagel takes up cudgels in defense of the innocent men. One of them Fritz Kortner, has a young son who comes under the Baron's influence. He bears false witness against four of the men, thinking to exonerate his father. Nagel demonstrates the falsity of his testimony and through-out the trial continues to expose the perjurous nature of the prosecution. Finally it comes to light that the girl was not murdered at all; she committed suicide. Nagel closes the case with an eloquent blast at bigotry and effects a reconciliation between Kortner and his son. *Dav.*


GOOD BOX
BUILD GOOD
Here are
... from
TRAIN TO ALCATRAZ
MADONNA OF THE DESERT
SLIPPY McGEE

OFFICE PICTURES

GROSSES



some good ones...

Republic, of course!



LIGHTNIN' IN THE FOREST

CAMPUS HONEYMOON







HEART OF VIRGINIA

EXPLOITATION PICTURE

'HAZARD', SURE-FIRE COMEDY BET!

Parlays Gambling, Gags, Girl-Chase



The showman who likes to play the "sure things" shouldn't have to be nagged to put his last sawbuck on "Hazard" — it's no gamble. Rather, it's an exploitation "natural" if ever we saw one.

This rollicking Paramount comedy can be made an overwhelming favorite with those who are sold on the fact that it's a great bet.

Pretty Paulette Goddard is the winning number, playing a society gal with an irresistible urge to toss the black-eyed ivories (be it in a swank gambling joint or up an alley with the bootblacks), and on the lam from a gambler to whom she lost one big bet — herself — and welched. What follows is reminiscent of the cross-country shenanigans in "It Happened One Night," with the spice of the gambling angle tossed in for good measure.

The Paramount boxofficers under Stanley Shuford have turned out a pressbook that is bursting at the seams with striking ads and eye-catching, seat-selling stunts along these lines. The showman can trick up his lobby and front with any one of a number of gambling gadgets, or he can have the people all over town talking about any one of the several street ballyhoos suggested in the press sheet.

For the heart-throb set, there is an up-and-coming lad named Macdonald Carey playing opposite and it would be well to keep in mind that his role is similar to the one that made Gable in that former hit.

To augment on-the-screen selling, Paramount has created a special free teaser trailer which is available for use in advance and to supplement the regular trailer supplied by National Screen Service. Another free selling aid is a spot announcement record for use during station breaks containing a complete campaign of spots, ranging from 13 seconds to 55 seconds, for advance, opening day and during-run selling.

There are also several mats for newspaper feature and throwaway purposes. At upper left in this column is a miniature reproduction of a playing card gag available in mat form. Among the clever newspaper ads are a series of five provocative teasers (three are reproduced at lower right of the ads shown below).





POSTER STUNT

"Warning" copy as shown at left has possibilities for several effective teaser stunts. It could be made up into a poster for sniping around town or printed on smaller sheets, it could be used for throwaway or mailing piece. Scene cut from press sheet could be illustration.



TIEUPS

The title is a natural for promotions with local merchants and safety groups. Above are four of the ways it can be used in store windows or outdoors: (1) drug store tieup with vitamins; (2) Fire prevention apparatus in hardware, department, etc. stores, with local fire department in co-op to use the title; (3) snipe road signs; (4) Auto supply, garages, etc., combined with safety slogans.

ROULETTE WHEEL

A lobby stunt for tie-ins with local charity campaigns is excellent with this roulette wheel. Ask customers to spin it, give tickets to those who hit specified numbers, ask others to contribute to a local worthy charity, Red Cross, cancer fund, etc.



WINDOW GUESSING GAG

A variation of the standard window guessing gag can be worked with poker chips. Fill basket or other large receptacle with chips and offer guest tickets for the ten closest guesses. Winner might receive a gift in co-operation with the merchant whose window is used for display. Stills and posters can be used to build up an attractive, eye-catching display.





HAZARD

If it is true, as many theatremen are saying, that the public wants to laugh today, it looks very much as though Paramount is offering at least one dose of the right kind of medicine. The FILM BULLETIN review on "Hazard" reported that "Paramount has delivered a spring tonic better than sulphur and molasses."

The yarn traces the hectic adventures of society girl Paulette Goddard, who is on the fly from a war-blighted love and develops a passion for gambling as a refuge. Ultimately, of course, she finds herself deep in debt to a slick gambler and is maneuvered into putting herself up as the stake on the turn of a card. She loses, welches, and runs off, pursued by a handsome private dick, MacDonald Carey, hired by the gambling lord.

It's touch-and-go from coast-to-coast with the pretty gal and the private eye sharing some screwball and amusing adventures. As everybody suspects all along, they end up like a love song — but not until they get involved in a boisterous brawl that really climaxes this funny film.



EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

50% SUICIDE

North Central Allied

The distributors never learn anything and never forget anything. They have learned nothing from the Supreme Court's decision and they cannot forget the good old days. In spite of the fact that they have just admitted that they have been able to cut production costs by one-third, they are making tougher demands than ever before.

It is business suicide for you to agree to any increases at this time, just as *it is business suicide for you ever to pay 50% for any picture.* Once you do so you are a marked man and will never be able to live it down. By resisting such demands you do yourself a great deal of good and help your fellow independents regardless of the picture involved. There is just no such an animal as a 50% picture—in terms of today or in terms of what it will do *to* you in the future. After all, you and I know that the film companies do not pay terms of this kind for their own theatres. Why should you do it?

There is no rhyme nor reason for the current drive for increases and the fantastic 50% formula. You know it and the distributors know it, but they are making these silly demands because that is the nature of the beast and they think you can't stay away.

SCREEN FREEDOM

Associated Theatre Owners of Indiana

In the section of the Supreme Court decision dealing with monopoly the Justices point out that the controversy relates to monopoly in exhibition and not monopoly in production and the question under consideration does not involve what features the public will see or if the public will be permitted to see certain pictures. Because of this the Court explains that the case does not involve any problems under the First Amendment to the Constitution which guarantees freedom of speech and freedom of the press. But. while disclaiming that this problem is involved, the Court nevertheless does go on record that:

> "We have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed by the First Amendment.

In these words the highest court in the nation has volunteered its opinion that freedom of the motion picture screen is guaranteed by the Constitution of the United States. It should be an effective answer to those few zealous individuals and groups who, because of their failure to have the Indiana legislature pass a restrictive state censorship law, press for censorship ordinances in their own cities and towns. Of course laws already exist that can be invoked against any motion picture that is indecent or in any way outrages the moral standards of a community. Present police power would prevent the exhibition of such a picture, but that is an entirely different approach than setting up a board to require prior approval of what may be exhibited. That is the kind of censorship that is practised in countries who most abhor civil liberty.

The guiding force of all systems of self government is an active and responsible public opinion. This responsible opinion is voiced by capable groups such as The Federation of Women's Clubs, Indorsers of Photoplays, P.T.A. and others who have interested themselves in the quality of screen fare for a long time.

The Supreme Court's judgment on the "Freedom" of the screen more than ever emphasizes the reciprocal responsibility of the theatre man for what goes on his screen. Freedom is not synonomous with License.

16 MM THREAT

Allied ITO of Kansas-Missouri

Narrow gauge has been used for several years in Europe in the so-called 'outlying and small town sections' with marked success. Most of the majors have a definite 16mm policy all set up for operation here in America.

The fact that the distributor is operating on their experience abroad is the 'fly in the ointment', so states our Allied New Jersey unit. Have the distributors taken into consideration that every rural family in this country has a car? (That is not true of Europe.) Right here in Kansas and Missouri any number of our rural houses draw from an area of ten to forty miles around. The success of these houses depends upon this car-riding patronage. In Europe you don't a car-riding population with good roads as we do, so you fellows with houses in the rural sections, KEEP YOUR EYES OPEN—GOOD AND WIDE. Let's be prepared if the issue should come up. KNOW where your people come from. Study a map of Kansas and Missouri and look at the spots where a 16mm could crawl in and operate. There are plenty of them, a lot more than you think. You who operate in cities, can be on the alert for churches, lodges, schools and other organizations that might show 16mm. The distributors are in the the 16mm business in a big way.

Later we sense a movement that, if completely ignored, could possibly lead to complete annihilation of the small town theatres. A note of this may be found in the catalogue being mailed by RKO that lists 16mm versions of 186 features and shorts that are available for hospitals, summer camps, schools, prisons and places for shut-ins *as well as theatrical showing in towns without 35mm theatres.* According to RKO officials the project aims at 50,000 accounts.

Mr. Arthur Good, according to the Allied unit of Indiana, who is responsible for the promotion and development of this project, says that 16mm theatrical situations will be charged a guarantee of $25.00 and pay 50% for the product and an 18 months clearance will be established.

Add the "two" of 50,000 accounts to the "two" of 50% rentals and you get the "four" that the film companies must be considering the balance between the profit to be derived from potential 16mm customers and the 2500 established theatres now located in towns of less than 1000 population.

We hope, and are inclined to believe, that exhibitors are not being just gullible when they are reassured by the concern expressed by the film companies to protect the interest of the small 35mm theatre. We hope that the concern is not expressed for the purpose of lulling the small exhibitor who is today's customer into complacency until tomorrow's 16mm market can be developed. 16mm projectors have been launched with the issue that they will in no way take business away from the established theatre and that communities served will be so distant from the next 35mm houses that people living there do not have a chance to see the picture unless they travel a considerable distance. As an additional safeguard it is required that deals will not be made without prior consultation with the nearest exchange or salesman.

DISNEY CORRECTS

In *Film* BULLETIN issue May 10, we quoted a bulletin from Allied Rocky Mountain Independent Theatres to the effect that Walt Disney does not have approval rights over contracts taken by RKO for his cartoon shorts. We are advised by Gunther R. Lessing, vice- president and general counsel, Walt Disney Productions, that this is incorrect. Mr. Gunther states: "Walt Disney Productions does have the right to approve all contracts on its cartoons. Mr. Disney 'just won't go for' many of the deals presented. Our company owns all copyrights and other titles in all of its motion pictures and has never granted to RKO anything further than usual distribution rights."

VIOLATORS, BEWARE!

Allied ITO of Eastern Pa.

It has come to my attention that some bright (?) individuals connected with distribution in Philadelphia have remarked that the big boys in New York and their lawyers will find ways to evade the new rules of the game laid down by the Supreme Court.

Here is a word of warning for these smart fellows: Allied of Eastern Penna. will see to it that all illegal practices and violations of the decision by any distributor or chain theatre in our territory will be promptly called to the attention of the proper authorities, with a request to proceed vigorously against the lawbreakers. And wherever necessary, Allied will advise its members to proceed individually against those distributors or chain theatres which have violated the law in the past or which attempt to violate it in the future. As a completely independent exhibitor association, without obligation to any other part of the motion picture industry, Allied stands ready at this important juncture to serve its members, and its members only.

CONDITIONED SELLING

ATO of Indiana

We learn that one of the major companies has published the complete text of the U. S. Supreme Court decision in the anti-trust case and distributed copies to all of its distribution personnel. Accompanying the copy of the decision is the admonition that "alert field personnel will consider it important to familiarize themselves with the decision by reading it in its entirety." Certainly this is recommended reading for the salesmen, office managers, bookers and branch managers of *all* the major distributing companies.

We call particular attention to Section 5, wherein it is stated "The court enjoined defendants from performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features . . . *We approve that restriction* . . . We do not suggest that films may not be sold in blocks or groups, when there is no requirement, *express or implied,* for the purchase of more than one film. . . ." The italic is ours. This Association has received letters of strong assurances from the sales managers of most companies that it is their *unequivocal instructions* that their product shall be sold picture by picture and theatre by theatre. It is no more than friendly advice to Indianapolis sales personnel that if any violations of the decree are uncovered they will be the ones, and they alone, who must face the consequences of such violation. Is it really worth the risk?

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Distribution Pact With Horizon Pictures

BIG news at this studio was confirmation of the distribution deal with Horizon Pictures, the John Huston-Sam Spiegel company,, and the announcement of Horizon's first production "Rough Sketch" with John Garfield and Jennifer Jones starring, and Huston directing. Horizon has arranged to borrow Miss Jones from David O. Selznick, and Garfield "loans" himself out from his own production outfit Roberts Productions. Based on a story by Robert Sylvester concerning a Cuban rebellion, "Rough Sketch" is scheduled to start in August.

The firing of four studio publicists within one month, making a total of twelve axed in nine months by Columbia was first explained by stating that the seniority clause in the publicists' contracts was getting in their hair. Their second and most recent statement was, "No press agents have been fired", a dubious statement in view of the current meetings in progress to straighten out the uproar. It would seem that if the studio is not at odds with any of its most valuable properties, it picks quarrels with the small fry.

Robert Lord has bought "Cry Danger", to star Dick Powell and go out through Columbia under the Santana Pictures banner, the Lord-Bogart company. Gloria Henry was given the top feminine role in the Sam Katzman race-track story, "Photo Finish". Stanley "Stash" Clements will don the silks again (he was a jockey in "Salty O'Rourke") for the film.

"Hearsay," the new title for "Blind Alley" has started before the cameras, starring William Holden and Lee J. Cobb. Two other starters "Blondie's Secret" and "El Dorado Pass", a Durango Kid western. Still in production are "Undercover Man" (Glen Ford - Nina Foch) "Walking Hills" (Randolph Scott - Ella Raines) and Edward Small's "FBI Meets Scotland Yard".

EAGLE - LION

Sees Goldwyn Deal In Future

BEFORE bossman Robert R. Young left town he announced that Eagle-Lion will increase its slate of moderate budget pictures, but it is evident that he is pushing plans for high budgeters to be made independently for release with the company. The outcome of Young's conferences with Goldwyn,, according to one optimistic Eagle-Lion spokesman, is certain to be a definite distribution arrangement for Goldwyn films. Despite Goldwyn's reassertion that he will continue his current arrangement with RKO, the E-L spokesman said, "It may be some time before it occurs . . .but it will occur."

With the signing of Robert (star) Young - Eugent B. Rodney's Cavalier Productions to a releasing deal, Eagle-Lion now has nine independents on its books. In addition to Cavalier, which has set "Twelve Against the Underworld", with Young in the starring slot, to start soon, Walter Wanger plans "Tulsa"; Paul Henried is finishing up "Hollow Triumph"; United California Productions (Eugene Frenke and Robert Cummings) are streamlining "Let's Live a Little"; William Moss, Bebe Daniels and William Katzell are preparing a schedule, and Bryan Foy, who has completed "Twenty-Nine Clues", now plans a picture concerning Army Intelligence work on the atom bomb, to be titled "These Are My Orders". Permission has been obtained from the government to photograph portions of Oak Ridge for the film, and a full company of actors and technicians, with Foy in charge personally, leave for Oak Ridge on the 15th.

Marshall Grant Productions will make "The Quantrells Are Coming", a story of the Civil War Outlaw to be in documentary form and released through Eagle-Lion. The Red Ryder films, previously made by Republic, will henceforth be made under the banner of Equity Productions, four to be made a year, in color, and turned out through Eagle-Lion. Masque productions "Million Dollar Weekend" is finishing up in Hollywood after a week's shooting in Honolulu on a location jaunt.

The deal has been closed with J. Arthur Rank for distribution of "Alice in Wonderland", now being completed in Paris. The picture should be a natural for novelty exploitation, being part live action and part puppets, and made in AGFA color. Rank loaned Carol Marsh for the title role.

According to a survey made by Eagle-Lion through newspapers, the movie-goers of the country want documentary pictures more than any other type. Musicals come second comedies third. The studio plans to continue the survey periodically in an effort to keep up on current trends, a plan that might well be adopted by other studios, giving the public what it wants and not what the brass hats want to make.

METRO-GOLDWYN-MAYER

Await Upped Production Activity

L. B. Mayer's promise of increased production has not yet shown at this studio, where activity is moderate with four shooting, one ("The Three Godfathers") under the Argosy banner. With the exception of the latter, the lot has put nothing new before the cameras since the end of April. The only picture slated to start soon is "Take Me Out to the Ball Game", starring Gene Kelly and Frank Sinatra. This one will be the first big-time directing chore in six years for Busby Berkeley, who is teaming up once more with producer Arthur Freed.

One of the two films planned for production in England will start soon. Spencer Tracy, Deborah Kerry and producer Edwin Knopf, plus director George Cukor, have already left for England where they'll make "Edward, My Son".

In the more distant future the studio will produce "Juggernaut", the story of a lynching in a small town, to be produced by Owen Crump under his new contract with M-G-M. Louis de Rochemont's first picture under his new deal with this studio will be "Lost Boundaries", novel by W. L. White.

Following the death of Father Flanagan, Metro has been inundated with requests for the re-issue of "Boys' Town", and from all reports, the ten year-old film will soon be on the market.

Economy Note: Metro has decided to discontinue its prize novel Contest,, a wise move in view of the fact that prizes constituted over a half-million dollars, and of all the winners, only one has been made into a film; "Green Dolphin Street". The remainder are gathering dust on the studio shelves.

MONOGRAM

Parsons To Thaw Frozen British Funds

LINDSLEY Parsons, currently producing "Kidnapped" for Monogram release has already set his first production in 1949 "Typee", a story of the South Seas which he will film in British Samoa, using frozen British poundssterling for production financing. Roddy McDowall, star and associate producer of "Kidnapped", also acts in same capacities in "Typee", which was written by Herman Melville author of "Moby Dick". The South Sea feature follows Parsons' next production. "Tuna Clipper", to start at San Diego in August.

Two new starters this time; "High Tension," a Bowery Boys film, and "The Fighting Ranger", a Johnny Mack Brown western. With "Kidnapped" still going, this gives Monogram three in production.

June will see four releases from this lot; "Range Renegades", "Stage Struck", "Triggerman" and "Jinx Money".

Plans are almost final to release the series of Northwest Mounted Police pictures to be made by Arthur Gottlieb and his associates in Canada. Monogram has been dickering for these, which will amount to three films for some time. Gottlieb's productions are the lead-off deal in Canada's campaign to draw Hollywood producers.

Paul Short, who is preparing the film "Bad Boy" has what we believe to be an original idea. He is asking exhibitors, throughout the country to recommend casting for the principal roles in the picture, having sent a representative group copies of the final treatment.

PARAMOUNT

Plans Scripts Tailored To Stars

DEARTH of story material to fit the talents and personalities of contract players is the basis for a radical scripting development at Paramount. The idea is to employ big name writers to develop stories designed for individual stars. The deals will be on a single picture basis, and it is understood that if a story idea is accepted, the studio will retain the writer to do the shooting script.

Leo McCarey in New York to dig up story material for Paramount is on the verge, at this writing of closing the deal with Lee Habinson for the film right to "Finian's Rainbow". If this goes through, it is to be hoped that the movie turns out to be a better film version than the last Broadway show filmization attempted by Paramount, "Dream Girl", which was a sad parallel with the stage production.

William Pine and William Thomas have been signed to a new contract under which they will cut their output from six to three pictures annually, budgeted in the $500,000 to $1,000,000 range. Paramount will continue to finance Pine-Thomas production.

Activity here limps along with no new starters, and only "Sorrowful Jones" (Hope - Ball) before the cameras three having been wound up last week.

Starting soon, however, will be "The Heiress", with William Wyler producing and directing.

STUDIO SIZE-UPS

Deal finally went through with Korda to get English star Ralph Richardson for male lead. Olivia de Havilland will co-star and Meriam Hopkins will return to the screen for a featured role.

REPUBLIC

Stromberg Film Gets Republic Financing

HUNT Stromberg, who has been seeking backing for the past year, finally found it at Republic immediately following his package deal with Hal Wallis to borrow Lizabeth Scott, Don DeFore and Wendell Corey for top roles in "Too Late for Tears." Stromberg's last film, for United Artists release,, was "Lured" a year ago. "Too Late for Tears" was also set for UA distribution but apparently Republic's financing deal swung the producer over to Yatesville. The film will be made on the Republic lot with Republic sharing in the financing and profits. Shooting will begin this Summer.

Two new ones, both big budget pictures, are shooting here. "The Plunderers", starring Rod Cameron and Ilona Massey, is the first big-time vehicle by this studio to be garnished with Trucolor. Up to now, Trucolor has been used only on Roy Rogers and Monty Hale westerns. The second film is "Homicide For Three", formerly titled "Whispers" (Audrey Long - Warren Douglas - Grant Withers), directed by George Blair.

Republic plans to start nine films within the next two months, a record for this lot. June will begin "Desperadoes of Dodge City", "Grand Canyon Trail", "Sons of God's Country" and "The Denver Kid". Five will start in July, "Federal Agents vs. The Underworld, Inc.", "Wake of the Red Witch", "Daughter of the Jungle", untitled Roy Rogers starrer in Trucolor, and "Sundown in Santa Fe".

The Sons of the Pioneers will no longer dress up the Roy Rogers westerns. Bob Nolan and his gang have severed relations with the studio and will free-lance in the future.

RKO

Initial Meeting Finds Toppers Palsy-Walsy

FIRST meeting between top drawer RKO executives,, including Howard Hughes, Dore Schary, Peter Rathvon and Ned Depinet has reportedly resulted in complete agreement among the top brass. It was stated that there would be no change in Schary's status at the studio and the immediate reaction among employees was relief. Schary has finally completed his realignment of RKO's production setup. The studio now boasts cooperative, long range planning in a streamlined organization, and is backed up by a pile of completed scripts that augers well for the studio's production activity. It certainly cannot be denied that Schary has been a most valuable asset to this lot, and has proven his ability with intelligent, direct action.

Meanwhile, plans for the biggest production in some time for this lot are now underway with the finished script for "Battleground", based on factual incidents of the Battle of the Bulge. Jesse L. Lasky and Walter MacEwen will produce "Battleground" in cooperation with the War Department, and it will include Robert Mitchum, Robert Ryan and Bill Williams. Fred Zinneman, director of "The Search" has been assigned to handle the reins under his one pic-per-year 3-year pact with RKO.

Harriet Parsons continues to draw plums, with her next assignment, "The Prodigal Woman", following her "I Remember Mama".

The studio is researching material for "Affair at St. Albans" at the actual site in Vermont. The novel tale is based on a War episode when Confederate soldiers sneaked into Vermont from Canada and captured the town, sizing $200,000 for the Confederate Treasury. Film will be done in documentary style.

Producer Richard Berger, with completion of his "Baltimore Escapade" (Temple-Agar), checks off the lot to join Paramount.

Three are before the cameras at this lot, with one new one "Every Girl Should Be Married". This comedy stars Cary Grant, Franchot Tone, Dianna Lynn and Betsy Drake, with Don Hartman at the reins. "Weep No More" is still shooting as is Goldwyn's "Take Three Tenses". "Indian Agent", a Tim Holt western was started and finished within the last two weeks.

SRO

What Will Selznick Pull Out Of Hat Next?

DAVID O. Selznick has finally come home to roost,, after three months in New York and the studio is ready for whatever new plans he springs on them.

One of the most important developments to come out of his New York sojourn is the hook-up between Selznick and Korda, a "global" picture deal under which four films will be made in England in the next twelve months. The two men will share ownership in the films, with Korda owning them outright in the eastern hemisphere and Selznick in the western. This will enable Selznick to keep all proceeds, as coin taken here from British-owned pictures must go into the U.S. dollar pool for distribution among American companies. Korda with America distribution all set, can easily borrow from English banks to get started. Although the new deal purportedly does not affect Korda's arrangement with Fox for the distribution of six pictures, it will curtail his plan to shoot "The King's General" in Hollywood this fall. First film under the deal will probably be "The Third Man", in which Cary Grant may star. Others to follow include: "Tess of the D'Urbervilles", with Jennifer Jones in the title role, and Carol Reed directing; "Tale of Two Cities" in Technicolor with Gregory Peck and "An outcast of the Islands",, based on the Joseph Conrad story.

Future production under the two-year pact includes: "The King's General", "Around the World in 80 Days", "Point Counter Point" and "The Magic Mountain". Summed up the program indicates a batch of topnotch films, and the deal if successful, may be copied in the future by other American and English producters.

Several independent deals were set while Selznick was in New York. Two that are known are Robert Golden's "What Every Young Bride Should Know" and the Jesse L. Lasky-Walter MacEwen production of "Trilby". Selznick continues his policy of familiarizing the public with his players, and "Trilby" will include in its cast Valli and Louis Jourdan. Rossano Brazzi, Italian actor under contract to Selznick has arrived in Hollywood to play the part of Svengali in this film.

SRO will also release "If This Be My Harvest", produced by William Bacher in association with James Nasser, which will go before the cameras in early July with Selznick stars Valli, Louis Jourdan and Robert Mitchum.

20th CENTURY-FOX

Studio Poised For Busy Summer Production

With the start of "Yellow Sky," Fox sends 180 people on its biggest location trek (Death Valley) since prewar days. Anne Baxter takes over the lead from Paulette Goddard in this one, starring opposite Gregory Peck. With "Burlesque" still going, this makes only two in production. "That Wonderful Urge" and Frank Seltzer's "West of Tomorrow" are in the can.

"Yellow Sky" heads the list of eight which the studio plans for a start in the next two months. Following will be "A Letter to Three Wives" for which Hal Wallis has loaned Kirk Douglas. Incidentally, this one has been successively tagged "A Letter to Six Wives" and "A Letter to Four Wives". With the reduction to three, a local wag cites the reduction as typical of Zanuck's new economy program.

Others to follow in June are: Robert Bassler's Technicolor production "Sand"; Perlberg's "Chicken Every Sunday", and "The Fan", with Jeanne Crain finally set for the lead after Gene Tierney bowed out because of expectant motherhood. Madeleine Carroll and John Sutton are also cast for this one. Otto Preminger is in London now, shooting some of the exteriors and while there will line up some English talent to bring back to Hollywood for his production.

July will start four more, beginning with Bassler's "Living with Connie" in Technicolor.

Early August has been set as a starting date for "Prince of Foxes", to be made in Italy with Tyrone Power starring. Nat Holt's first independent for Fox release will be "Canadian Pacific", with Randolph Scott set for lead. Studio is planning the life of Robert Burns, and if deal goes through, Cornel Wilde will star in film to be titled "Immortal Bachelor".

Sol Wurtzel is planning "Tucson", his only musical and most ambitious picture on his schedule for Fox release, to start in mid-June.

"The Snake Pit", which the studio finished last September, is reportedly being held for a late fall release this year, and will be Fox's bid for the 1948 Oscar.

Ernest Hemingway's prize-winning story "The Snows of Kilimanjaro" has been purchased by 20th-Fox for an unrevealed sum.

UNITED ARTISTS

Inde Financing Problem Bodes UA Product Shortage

With the increasing difficulties of independents in getting their product financed, UA finds itself facing a serious film shortage this fall. The financing situation among indies has become a survival of the fittest. With production costs up and private investors showing preference for financing a series rather than a single picture, there has been a noticable breakdown of independent production. UA president Grad Sears, in Hollywood trying to hypo production for UA release, says frankly that he has no solution to the financial obstacle UA will undoubtedly stretch their product as far as possible by maximum spacing between releases, but they are faced with a limit to the gaps since they need about $100,000 a week income to meet operating expenses.

On the brighter side, Lester Cowan has closed a deal with UA for distribution of the first Marx Brothers film in over two years, "Hearts and Diamonds". Production should start late in June.

James Nasser is planning to buy up Italian frozen money belonging to partners in several

STUDIO SIZE-UPS

UA productions, to give him resources for making a picture in Italy late this year. If Nasser garners enough cash, he hopes to make more than one film, as he has several properties lending themselves to production in Italy.

Sam Coslow has merged film interests with Noel Clark of Cameo Productions, and the two men will function on a partnership basis, the indie setup retaining the present banner, Coslow Productions. Mid-summer will see the start of "Music City", first of Coslow's six-picture commitment with UA.

Lucille Ball has been set for the femme lead in Cautious Amorist", one of six UA productions scheduled to be filmed in Italy,, with Arthur Kelly at the helm,, and a possibility of Carol Reed directing. Remainder of cast will be English.

Two are before the cameras here, "My Dear Secretary" and "Outpost in Morocco".

"The Girl From Manhattan" is new title for "All's Well that Ends Well", which has finished shooting.

UNIVERSAL-INTERNAT'L

Studio Will Be Buzzing By Mid-June

WITH the starting of four pictures by mid-June, Universal-International will have a total of seven top budget pictures before the cameras.

Co-producers John Beck and Z. Wayne Griffin will get the Claudette Colbert, Fred MacMurray starring picture, "Family Honeymoon", under way with Claude Binyon directing. Also scheduled to start is the Abbott and Costello New York musical hit,, "Mexican Hayride", with Charles Barton directing for Producer Robert Arthur.Robert Siodmak will get under way with the Burt Lancaster, Yvonne DeCarlo, Dan Duryea starrer, "Criss Cross", for Producer Jules Schermer. Immediately following, "Wildfire", starring Ann Blyth, George Brent and Howard Duff, leaves for a Knabe, Utah location to start the Technicolor picture with George Sherman directing for Producer Leonard Goldstein.

Besides these new productions, Rampart's Joan Fontaine - Jimmy Stewart starrer, "You Gotta Stay Happy," will still be on the stages with Douglas Fairbanks, Jr.'s picture, "The O'Flynn", and John Beck's "The Countess of Monte Cristo" starring Sonja Henie. Directorial reins on the latter have been changed.

Due to the illness of Andrew Stone. Frederick De Cordova has taken over with about two more weeks to go on the schedule. Three have finished, "Rogue's Regiment", "Larceny" and "The Unafraid", new title for the Burt Lancaster - Joan Fontaine starrer which struggled through production under the gory label "Kiss the Blood off My Hands".

Also, "The Saxon Charm", original title of film, comes back to be final title of this picture.

There is a possibility that Universal-International may take the life story of Sonia Henie on film. Her current contract here calls for one a year, the first one being the "Countess of Monte Cristo". Next year's Henie epic will be a filmization of her ice show, and the life story idea, suggested by several sports writers, may fill the third year spot.

Bill Bendix comes to the lot in September to make "Life of Riley", a film version of his popular radio show.

Tony Martin's first assignment under his new pact will be "Bagdad" in Technicolor, in which he will co-star with Yvonne de Carlo. Leonard Goldstein will produce following his current "Wildfire" and his next, "Story of Sam Bass".

WARNER BROS.

Five Color Films In Seven Before Cameras

THIS lot is humming, with currently before the cameras, an activity that bolsters J. L. Warner's promise of increased production. The two new starters are "South of St. Louis" (McCrea-Smith), and "Fighter Squadron" (O'Brien-Stack), a factual film version of the fighter pilots during the last war. The five remaining still going at Warners are "My Dream is Yours" (Carson-Day), "Silver Lining" (Haver-Bolger), "The Younger Brothers" (Paige-Morris), "June Bride" (Davis-Montgomery) and "Girl From Jones Beach" (Reagan -Mayo).

It's interesting to note that all except the last two named are in Technicolor, something of a record for tinted production.

Two more air films are being prepared, "Task Force", based on the history of naval aviation, to be made with the Navy Department's assistance, and an untitled drama about the Wright Brothers, with Gary Cooper starred. Jack L. Warner has assigned producer Jerry Wald and director Delmer Daves, collaborators on "Destination Tokyo" and "Pride of the Marines" to "Task Force", while Henry Blanke has been assigned the production of the Wright Bros. film.

INDEPENDENTS

SAMUEL GOLDWYN

Samuel Goldwyn and Sir Alexander Korda have concluded an agreement for the filming of "The Scarlet Pimpernel," with David Niven as the hero of the Baroness Grezy novel. The picture will be made in England with Eserich Pressburger and Michael Powell as producer and director, the same team which collaborated on "Stairway to Heaven," "Black Narcissus", and "I Know Where I'm Going". Production will begin as soon as Niven arrives in London probably in August following completion of "Take Three Tenses" for Goldwyn.

The picture will be distributed in the Eastern Hemisphere by the Alexander Korda organization and sponsored in the Western Hemisphere by Goldwyn. No distributor has been set but there is a possibility that Eagle Lion may make this the first in the rumored EL-Goldwyn deal.

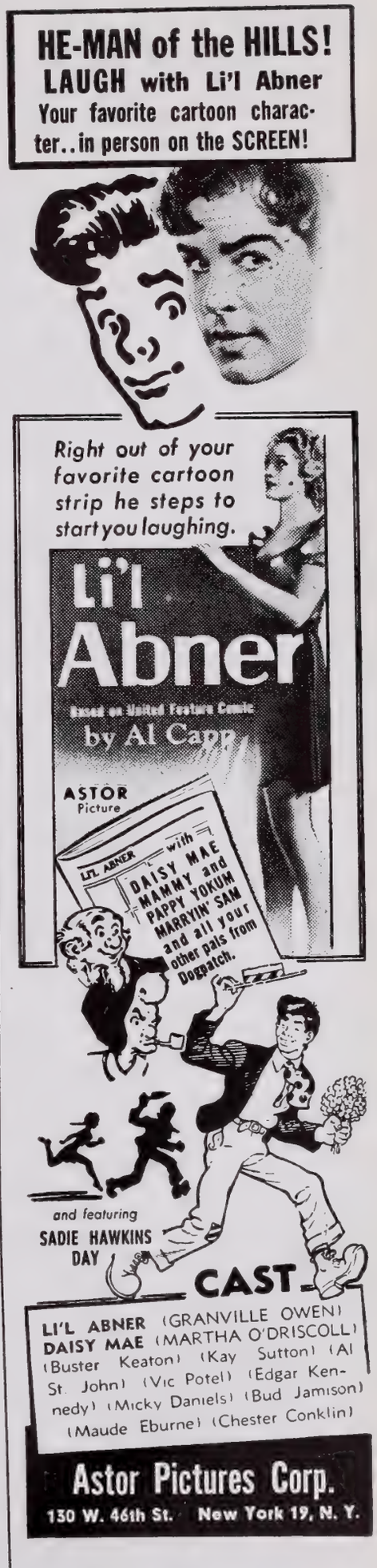
FILM CLASSICS

Richard B. Morros, son of Boris Morros, and Samuel Rheiner have formed a new independent production company tagged M.R.S. Pictures, and will release through Film Classics.

Albert J. Cohen has started his new independent program, for release through Film Classics, with "Unknown Continent" in Cinecolor, cast including Virginia Grey, Philip Reed and Barton MacLane.

SCREEN GUILD

"The Return of Wildfire" has started, starring Richard Arlen, Patricia Morison and Mary Beth Hughes, to be released through Screen Guild.



"QUOTES"

What the Newspaper Critics Say About New Films

"Berlin Express" Gets A Clear Track

Praise for both the melodrama and the message of "Berlin Express," RKO Radio's thriller filmed in post-war Europe, was the rule among the New York newspaper critics following its opening at the Victoria.

"Unflagging action" has been augmented by a message *"not cloying and theatrical but a warm and altogether natural observation,"* advises Abe Weiler in the Times. It has *"the authentic impact of a documentary"* and its method of presentation adds up to *"adult fare."*

The Herald Tribune's Otis Guernsey bows to RKO for combining *"a constructive treatment of a contemporary problem with vivid dramatic entertainment."* In it he finds *"as many thrills as a roller coaster; and in addition, when the trip is over, one may just possibly find one's self at some destination other than the starting point."*

Alton Cook, World-Telegram scoffs at the *"wild and illogical tale of derring-do,"* then cracks,*"If this picture is exported, it should be prefaced with an assurance that American audiences take these melodramas just as a turbulent lark. Otherwise, European audiences are apt to think we are nuts."*

The Post's Archer Winsten calls it *"the perfect antidote to "The Iron Curtain"* as the *"high skill in dialogue, direction and performance make real what might have seemed an artificial pleading of a special case . . . the worthy cause of peace."*

In PM, Seymour Peck regrets that "*something more true and honest and moving than this corny spy yarn"* did not result from RKO's jaunt to Germany. *"It defeats itself,"* he adds, because it is *"bad melodrama and good thinking."*

"Bank-up melodrama" is the verdict of Rose Pelswick in the Journal-American, as she extols the *"exciting and realistic"* photography, the cast and the *"authentic backgrounds."*

The Sun's Eileen Creelman is less kind, calling it *"one of those little thrillers which insists on 'having something to say',"* but nonetheless *"quite a good little thriller for over half its length."*

'TIME OF YOUR LIFE'

UNITED ARTISTS

"Surely an unorthodox movie, a 'different' one; a movie worth stringing along with despite its irritations: for it also is a movie that in the long run pays off in entertainment."—AGER, PM.

"The Cagneys . . . can take bows . . . Delightful piece, a top-drawer entertainment on every count . . . Don't miss this one."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Striking entertainment . . . Due for a reception as uncertain as the trend of Saroyan's own thinking. It will be greeted with enthusiasm, bewilderment, laughter, serious conversation and here and there with ennui."—COOK, N. Y. WORLD TELEGRAM.

"Good-plus . . . Cagney fans . . . will have seen their muscular and forceful hero in the most saintly and static role of his entire career . . . A millionaire in its wealth of verbal gymnastics and almost utterly lacking in the one thing the movies guarantee, a straight and simple plot continuity."—WINSTEN, N. Y. POST.

"Gets nowhere at a rate of speed that fitfully jumps from slow to breakneck and back again . . . People accustomed to action and some reasonable progression in films are likely to find almost two hours of this sort of maundering rather tough."—CROWTHER, N. Y. TIMES.

"One of the outstanding pictures of the year . . . May not be true cinema, but it is an irresistable entertainment."—BARNES, N. Y. HERALD TRIBUNE.

'UP IN CENTRAL PARK'

UNIVERSAL-INTERNATIONAL

"The material of the hit show is likely to become a moderately appealing movie."—COOK, N. Y. WORLD TELEGRAM.

"Stagey, stodgy filmusical . . . Does little for Miss Deanna Durbin's histrionic talents . . . In practically all ways a mediocre package from Universal - International."—THIRER, N.Y. POST.

"Kind of musical comedy photographed in color . . . Miss Durbin has a role that suits her."—CREELMAN, N. Y. SUN.

"One of the dullest shows on the record . . . Utterly without charm, a stiff and static bore." —GUERNSEY, N. Y. HERALD TRIBUNE.

"Film version . . . even somewhat less successful as entertainment than the play . . . All of the bounce, and it was little enough to start with, has gone from the slim book."—PRYOR, N. Y. TIMES.

"In spite of a lavish and ambitious production, it is neither a very good musical nor a very interesting study of infamy."—PECK, PM.

"Some of Mr. Romberg's music sounded fine to me and one sequence—a Currier & Ives skating ballet—is charming as it ever was. But all in all, probably due to that closed-in feeling, I could not get more enthusiastic than uh-huh."—MAYNARD, N. Y. JOURNAL AMERICAN.

'THE PIRATE'

"Good-plus . . . The musical of the year, unless a better one comes along later . . . Feverish product, mostly fuss, feathers, color, song production numbers and magnificence, and not much that can touch you."—WINSTEN, N. Y. POST.

"Eye-filling, entertaining musical . . . Delightful specialities by Kelly and Miss Garland . . . You'll find it fun."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Big overstuffed musical with songs too serious, dances too long . . . Always a feast for the eye . . . 'The Pirate' for all its swirling costumes, is something of a bore."—CREELMAN, N. Y. SUN.

"With Gene Kelly hoofing like a dervish, Judy Garland changing character at the drop of a hat, and resplendent trappings, the show is bouncing and beautiful."—BARNES, N. Y. HERALD TRIBUNE.

"Animated, colorful and lavish . . . The play has been smothered under the elaborate trappings of a very expensive musical spectacle . . . Its appeal will depend on just how violently you like to have the works hit you in the eye."—COOK, N. Y.WORLD TELEGRAM.

'THE SAINTED SISTERS'

PARAMOUNT

"Stock idea which seems to have been written and produced hurriedly . . . Barry Fitzgerald, who had bad luck with too many of his films, has a silly role in this one . . . Riddled with cliches, both in plot and dialogue."—CREELMAN, N. Y. SUN.

"Few scattered moments of amusement . . . Fluffy and cloying, but so good natured withal that its faults merit indulgence."—PRYOR, N. Y. TIMES.

"Good . . . Fair amount of skullduggery, a load of laughter and a smattering of romance have combined to make this an enjoyable humorous little picture."—THIRER, N. Y. POST.

"So-So entertainment . . . Fitzgerald saves what there is to be saved in what would have been an exceeding bore without his participation."—BARNES, N. Y. HERALD TRIBUNE.

"Slim tale, sentimental as to theme and leisurely as to pace."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Mildly screwball, mildly diverting comedy." —AGER, PM.

"about a third of the picture is very good and the rest is not too bad . . . Can be rated as pretty fair entertainment."—COOK, N. Y. WORLD TELEGRAM.

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with
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exhibitors?

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (50)	In Production (4)
Serials	Completed (3)	In Production (0)
Westerns	Completed (18)	In Production (2)

NEW PRODUCTIONS

HEARSAY
Melodrama—Started May 17
Cast: William Holden, Lee J. Cobb.
Director: Rudy Mate Producer: Buddy Adler
Story: Psychology professor leads killer to confess through use of psychology.

BLONDIE'S SECRET
Comedy—Started May 17
Cast: Penny Singleton, Arthur Lake.
Director: Edward Bernds Producer: front office
Story: Efforts of the family to get away on vacation while Dagwood is repeatedly stalled at the office.

EL DORADO PASS
Western—Started May 17
Cast: Charles Starrett, Smiley Burnette, Elena Verdugo.
Director: Ray Nazarro Producer: Colbert Clark
Story: Durango Kid tracks down consignment of stolen Mexican gold.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
FBI Meets Scotland Yard	O'Keefe–Hayward	5-24			
Undercover Man	Ford–Foch	5-24			
Loaded Pistols	Autry–Britton	5-24			
Walking Hills	Scott–Raines	5-24			

COMPLETED —— 1947-48 ——

Adventures in Silverado (75)	Bishop–Henry	11-10	3-25		
Arkansas Swing	Vincent–Hot Shots	3-29			
Details under title: Texas Sandman					
Best Man Wins (75)	Buchanan–Lee	12-22	5-6		
Big Sombrero, The	Autry–Verdugo	8-18			
Details under title: A Little Spanish Town					
Black Eagle	Bishop–Patton	5-10			
Black Arrow, The	Hayward–Blair	8-4			
Blazing Across The Pecos	Starrett–Burnette	11-24			
Blondie's Reward (67)	Singleton–Lake	5-29	6-3		
Details under title: Blondie's Night Out					
Congo Bill	McGuire–Moore	5-10			
Coroner Creek (C)	Scott–Chapman	5-29			
Fuller Brush Man, The (93)	Skelton–Blair	10-27	6-48		
Gallant Blade (C)	Parks–Chapman	12-8			
Gentleman From Nowhere	Donaldson–Litel	5-10			
Glamour Girl (68)	Krupa–Reed	5-1	1-16		
Her Wonderful Life	Kiepura–Eggerth	11-10			
Details under title: The Eternal Melody					
I Love Trouble	Tone–Blair	5-26	1-48		2-2
Details under title: Double Take					
I Surrender Dear	Jean–Street	3-1			
Lady from Shanghai, The (87)	Hayworth–Welles	10-14	5-48		
Let's Fall in Love	Lamour–Ameche	1-1			
Loaded Pistols	Autry–Britton				
Loves of Carmen, The	Hayworth–Ford	11-24			
Lulu Belle	Lamour–Montgomery	11-10			
Man From Colorado, The (T)	Ford–Drew	3-17			
Manhattan Angel	Jean–Ford	3-15			
Details under title: Sweetheart of the Blues					
Mary Lou (66)	Lowery–Barton	9-15	1-23		
Mating of Millie, The (87)	Ford–Keyes	7-7	4-28		3-29
My Dog Rusty (67)	Donaldson–Litel	4-8			
Phantom Valley (53)	Starrett–Burnette	8-4	2-19		
Port Said (69)	Bishop–Henry	12-22	4-15		
Prince of Thieves (72)	Hall–Morison	5-12	1-48		2-16
Relentless (93)	Craig–Chapman	12-9	2-48		
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford–Moore	9-29			
Return of The Whistler, The (63)	Duane–Albert	10-27	3-18		
Rusty Leads the Way	Donaldson–Moffett	3-1			
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Sign of the Ram, The (84)	Peters–Knox	8-4	3-48		3-15
Singin' Spurs	Hoosier Hot Shots				
Six Gun Law (54)	Starrett–Saunders	7-7	1-9		
Sea Hound, The (Serial)	Crabbe–Blake	5-26	9-4		
Song of Idaho (66)	Hoosier Hot Shots		3-30		
Strawberry Roan, The	Autry–Henry	7-7			
Superman (Serial)	Alyn–Neil	2-16			
Swordsman, The (T) (81)	Parks–Drew	12-9	1-48		10-27
Tex Grainger (Serial)	Stevens–Stewart	8-4	4-1		
Thunderhoof	Foster–Bishop	2-16			
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell–Hasso	12-9	2-48		3-15
Trapped by Boston Blackie (67)	Morris–Lane	12-22	5-13		
West of Sonora (55)	Starrett–Burnette	9-29	3-25		
Whirlwind Raiders (54)	Starrett–Saunders	9-15	5-13		
Winner Take Nothing	Mitchell–Nigh	3-15			
Woman from Tangier, The (66)	Jergens–Dunne	9-29	2-12		
Wrangler, The (C)	Tufts–Britton	4-12			

EAGLE-LION

1947-48 Features	Completed (37)	In Production (1)
Westerns	Completed (7)	In Production (0)

NEW PRODUCTIONS

INSIDE THE WALL
Mystery—Started May 17
Cast: Lucille Bremer, Richard Carlson, Dickie Moore.
Director: Oscar Boetticher Producer: Eugene Ling
Story: Private detective feigns insanity to enter sanitarium in search of [illegible] from police.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Casanova (83)	deCordova–Nash	5-12	2-7	812	2-2
Assigned to Danger (66)	Brady–Shaw	3-15			
Born To Fight	Raymond–Nash		5-19	821	
Canon City (83)	Brady–Meade	3-29	6-30	826	
Check Your Guns (55)	Dean–Gates	7-7	1-24	813	12-8
Close-up (76)	Baxter–Gilmore	12-22	6-9	824	
Cobra Strikes, The (62)	Ryan–Fraser	1-5	4-24	820	
Enchanted Valley (C) (77)	Curtis–Gwynne	9-1	3-27	817	3-20
Headin' For Heaven (71)	Erwin–Farrell	8-4	1-17	810	1-5
It's Murder	Switzer–Whalen	5-12			
Hollow Triumph	Henreid–Bennett	2-16			
Lady At Midnight	Denning–Lee	3-15			
Let's Live A Little	Lamarr–Cummings	3-1			
Linda Be Good (67)	Hubbard–Knox	7-21	1-3	808	10-27
Man from Texas (71)	Craig–Bari	5-26	10-18	815	4-12
Details under title: A Texas Story					
Mickey (C) (87)	Butler–Goodwin	11-10	6-23	825	
Noose Hangs High, The (77)	Abbott–Costello	11-24	4-27	819	4-12
Northwest Stampede (79)	Leslie–Craig	7-21	7-28	830	
Details under title: Wild Conquest					
October Man, The (91)	Mills–Greenwood	Foreign	3-20	816	3-29
Oliver Twist	Davies	Foreign	7-14	828	
Open Secret (70)	Ireland–Randolph	9-1	5-5	813	2-16
Prairie Outlaw	Dean–Holt	11-10	5-12	857	
Rampage	Mitchell–Long	12-22			
Raw Deal (78)	O'Keefe–Trevor	11-24	5-26	822	
Details under title: Corkscrew Alley					
Ruthless (104)	Scott–Lynn	9-1	4-3	818	3-29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich–Wayne	Reissue	2-27	848	
Shed No Tears (70)	Ford–Vincent	3-1	7-21	829	
Smugglers, The (85)	Redgrave–Kent	Foreign	1-31	811	2-2
Spiritualist, The (79)	Bey–Bari	1-19	7-7	827	
Sutter's Gold (93)	Arnold	Reissue	3-27	849	
Sword of the Avenger (76)	Delgado–Gurie	6-2		823	
Tioga Kid (54)	Dean–Ates	6-16		818	
T-Men (91)	O'Keefe	7-21	1-10	807	12-22
Take My Life (85)	Gynt–Williams	Foreign	2-28	814	
Tomorrow You Die	Ireland–Ryan	5-12			
Tornado Range (56)	Dean–Holt	9-1	2-21	854	
Twenty-Nine Clues	Basehart–Brady	5-10			

FILM CLASSICS

1947-48 Features	Completed (6)	In Production (0)

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Argyle Secrets	Gargan–Lord		5-7		
Blonde Ice	Paige–Brooks	3-1	5-20		
Devil's Cargo	Calvert–Hudson		4-1		
Miraculous Journey (C)	Calhoun–Lenz	4-12			
Money Madness	Rafferty–Beaumont		4-15		
Sofia (C)	Raymond–Gurie	3-29			

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (36)	In Production (4)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Command Decision	Gable–Pidgeon	4-26			
Sun in the Morning, The (T)	MacDonald–Nolan	5-10			
Three Godfathers, The (T)	Wayne–Armendariz	5-24			
Words and Music (T)	Garland–Rooney (all star)	4-26			

COMPLETED —— 1947-48 ——

Alias The Gentleman (74)	Beery–Patricw	5-13	Mar.	818	2-16
B. F.'s Daughter	Stanwyck–Heflin	8-6	Apr.	820	
Big City, The (103)	O'Brien–Murphy	10-27	June	827	3-29

Bride Goes Wild, The (98)	Johnson–Allyson	7–7	Mar	819	3–15	
Details under title: Virtuous						
Cass Timberlane (119)	Tracy–Turner	5–12	Jan	813	11–10	
Date With Judy, A	Beery–Powell	1–5	July			
Easter Parade	Astaire–Garland	12–8	July			
Gone With the Wind (T)	Gable–Leigh	Reissue	Feb	3000		
Good News (T) (95)	Lawford–Allyson	3–31	Dec	810	12–22	
Green Dolphin Street	Turner–Hefl n	9–30	Nov	811		
Details under title: The Personal Touch						
High Wall, The	Taylor–Totter	7–7	Feb	815		
Homecoming (113)	Gable–Turner	9–15	May	826		
If Winter Comes (97)	Pidgeon–Kerr	6–9	Jan	814	1–5	
Julia Misbehaves	Garson–Pidgeon	1–19	Aug			
Killer McCoy (103)	Rooney–E. Taylor	6–23	Dec	809	10–27	
Luxury Liner (T)	Brent–G fford	9–1				
Kissing Bandit, The (T)	Sinatra–Grayson	5–26				
Master of Lassie	Gwenn–Leigh	9–29				
Details under title: Hills of Home						
On An Island With You	Williams–Lawford	6–23	June	828	5–24	
Pirate, The (T) (102)	Carland–Keily	3–3	June	825	4–12	
Search, The (105)	Clift–MacMahon				4–12	
Summer Holiday	Rooney–DeHaven	7–8	Apr	821		
Southern Yankee	Skelton–Dahl	2–2	Aug			
State Of The Union (120)	Tracy–Hepburn	10–13	Apr	824	3–29	
Three Musketeers (T)	Turner–Kelly	2–16				
Tenth Avenue Angel (76)	O'Brien–Murphy	4–1	Feb	816	1–19	
Three Daring Daughters (T) (115)	MacDonald–Iturbi	11–25	Mar	817	2–16	
Details under title: The Birds and the Bees						

MONOGRAM

1947-48 Features	**Completed (23)**	**In Production (2)**
Westerns	**Completed (10)**	**In Production (1)**

NEW PRODUCTIONS

HIGH TENSION

Drama—Started May 21

Cast: Leo Gorcey, Huntz Hall, Gabriel Dell, Helen Parrish.

Director: Reginald Le Borg Producer: Jan Grippo

Story: Bowery Boys accidentally see murder through telescope and assist police in solving crime.

THE FIGHTING RANGER

Western—Started May 24

Cast: Johnny Mack Brown, Raymond Hatton, Christine Larson.

Director: Lambert Hillyer Producer: Barney Sarecky

Story: Ranch foreman kills everyone on property to get possession of ranch, is tracked down by Ranger.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Kidnapped	MacDowall–England	5–24			

COMPLETED — 1947-48 —

Angels' Alley (67)	Gorcey–Gray	11–24	3–21		
Released originally under title: When Strangers Marry					
Back Trail	Brown–Hatton		7–18		
Campus Sleuth	Stewart–Preisser	12–8	4–18		
Crossed Trails (53)	Brown–Hatton		4–11	4755	
Docks of New Orleans (70)	Winters–Young	11–24	4–4		
Fighting Mad (75)	Errol–Kirkwood	9–15	2–7	4709	
Details under title: A Palooka Named Joe					
French Leave (64)	Cooper–Coogan	2–2	4–25		
Details under title: Kilroy On Deck					
Frontier Agent (56)	Brown–Hatton		5–16		
I Wouldn't Be in Your Shoes	Castle–Kane	2–16	5–23		
Jiggs and Maggie in Society (66)	Yule–Riano	9–29	1–10	4704	
Jinx Money (68)	Gorcey–Caldwell	1–19	6–27	4717	
Manhattan Folksong	Stewart–Brito	5–24			
Michael O'Halloran	Roberts–Beckett	4–12			
Mystery of The Golden Eye	Winter–Young	4–26			
Oklahoma Blues	Wakeley–Belmont	1–19	3–28		
Overland Trails (58)	Brown–Belmont	11–24	1–31	4751	
Partners of the Sunset	Wakely–Larson		5–6		
Perilous Waters (66)	Castle–Lane	9–1	2–14	4707	
Range Renegades	Wakely–Holt		6–6		
Rocky (76)	McDowall–Barrier	8–18	3–7	4705	
Rose of the Rio Grande (60)	Carroll–Movita	Reissue	3–14	4710	
Saddle Serenade	Wakely–Taylor				
Shanghai Chest, The	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sign of the Wolf (69)	Whalen–Brady	Reissue	5–2	4711	
Smart Politics (68)	Preisser–Stewart	9–15	1–3	627	1–5
Song of The Drifter (53)	Wakely–Coles	11–10	1–17	685	
Stage Struck	Long–Richmond	3–15	6–13		
Thunder On the Range	Brown–Hatton	2–2	3–28		
Trigerman	Brown–Hatton				

ALLIED ARTISTS

Babe Ruth Story, The	Bendix–Trevor	3–29			
Dude Goes West, The	Albert–Storm	12–8	5–30	8	
Details under title: The Tenderfoot					
Hunted, The (85)	Belita–Foster	4–14	4–7	6	
It Happened on Fifth Avenue (115)	Storm–DeFore		4–19	1	2–17
Panhandle (84)	Cameron–Downs	9–29	2–22	5	
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7	
Song of My Heart (89)	Lundstrom–Long	2–3	1–31	4	11–24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features	**Completed (39)**	**In Production (1)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Special Agent	Eythe–Reeves	5–24			

COMPLETED — 1947-48 —

Accused, The	Young–Cummings	4–26			
Alberquerque (C) (90)	Scott–Britton	3–3	2–20	4709	2–2
Beyond Glory (82)	Ladd–Reed	9–29	9–3	4726	
Details under title: The Long, Grey Line					
Big Clock, The (95)	Milland–O'Sullivan	3–17	4–9	4713	2–2
Caged Fury (61)	Denning–Ryan	9–29	3–5	4711	3–1
Connecticut Yankee, A (T)	Crosby–Fleming	6–24	7–2	4720	
Dark Circle	Milland–Totter	5–10			
Disaster	Denning–Marshall	2–16			
Dream Girl (86)	Hutton–Carey	5–12	7–23	4721	5–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	6–24	7–2	4720	
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	
Great Gatsby, The	Ladd–Field	3–29			
Hatter's Castle (105)	Mason–Kerr	Foreign	6–18	4718	4–26
Hazard (95)	Goddard–Carey	11–10	5–28	4716	3–29
I Walk Alone (99)	Lancaster–Scott	12–23	1–15	4708	12–22
Details under title: Deadlock					
Isn't It Romantic	Lake–DeWolfe	3–1			
Mr. Reckless (66)	Eythe–Britton	11–19	3–26	4712	3–1
Details under title: Hard To Kill					
My Own True Love	Douglas–Calvert	7–7			
Now and Forever	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes	Robinson–Russell	7–7			
Paleface, The (T)	Hope–Russell	8–18			
Road To Rio (100)	Crosby–Hope	1–6	12–25	4 07	11–24
Shaggy (C) (72)	Joyce–Shayne	6–11	4/17		4–25
Saigon (94)	Ladd–Lake	12–9	3–12	4 10	2–16
Sainted Sisters, The (89)	Lake–Caulfield	10–27	4–30	4717	3–15
So Evil My Love (100)	Milland–Todd	5–26	8–6	4 23	
Sorrowful Jones	Hope–Ball	4–26			
Sorry, Wrong Number	Stanwyck–Lancaster	2–2			
Speed To Spare (57)	Arlen–Rogers	10–27	5–14	4.15	3–1
Tattlock Millions	Hendrix–Lane	4–12			
Unconquered (T) (146)	Cooper–Goddard	8–19	4–2	4705	5–25
Waterfront at Midnight (64)	Gargan–Hughes	12–8	6–25	4719	5–24
Whispering Smith (T)	Ladd–Marshall	4–28			

REALART

RELEASE CHART

REISSUE — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland–Eilers			736	
Argentine Nights (73)	Ritz Bros.–Andrews Sis.		Mar	5013	
Black Cat, The (72)	Ladd–Rathbone		Oct	1129	
Black Friday (71)	Karloff–Lugosi		Oct	1046	
Butch Minds the Baby (77)	Bruce–Crawford		Nov	1217	
Captive Wild Woman (60)	Carradine–Ankers		Apr	1290	
Drums of the Congo (61)	Erwin–Munson		Apr	1210	
Ex-Champ (72)	McLaglen–Brown			926	
Ghost of Frankenstein (67)	Chaney–Ankers		Jan	1212	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1095	
Green Hell (87)	Fairbanks–Bennett		Dec	1017	
Hellzapoppin (87)	Olsen–Johnson		Mar	6046	
Invisible Man, The (71)	Rains–Stuart		Dec	623	
Invisible Man Returns (81)	Price–Hardwicke		Dec	1029	
Lady From Cheyenne (89)	Young–Preston		Sept	1121	
Lady In A Jam (85)	Dunne–Knowles		Sept	1208	
Little Tough Guy (83)	L.T. Guys–D.E. Kids		Mar	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar	929	
Magnificent Brute (78)	McLaglen–Barnes		Apr	796	
Model Wife (78)	Blondell–Powell			1124	
Mummy's Ghost (65)	Chaney–Carradine		Feb	1344	
Mummy's Tomb (61)	Foran–Chaney		Feb	1246	
Pittsburgh (91)	Wayne–Dietrich–Scott		Dec	1270	
Sea Spoilers (63)	Wayne–Grey		Apr	361	
Sin Town (74)	Bennett–Crawford		Jan	1266	
Son of Dracula (80)	Chaney–Allbritton		Jan	1295	
Storm, The (78)	Bickford–Foster		Feb	924	
Tight Shoes (69)	Crawford–Gwynne		Nov	1139	
When Tomorrow Comes (92)	Dunne–Boyer			948	
You're Not So Tough (71)	L.T.Guys–D.E.Kids			1053	

REPUBLIC

1947-48 Features	**Completed (23)**	**In Production (1)**
Westerns	**Completed (9)**	**In Production (1)**
Serials	**Completed (3)**	**In Production (0)**

NEW PRODUCTIONS

HOMICIDE FOR THREE

Mystery—Started May 19

Cast: Audrey Long, Warren Douglas, Grant Withers.

Director: George Blair Producer: Stephen Auer

Story: Three murders take place and are solved, all with circus background.

THE PLUNDERERS (Tr)

Western—Started May 24

Cast: Rod Cameron, Ilona Massey, Adrian Booth, Forrest Tucker.

Director-Producer: Joseph Kane

Story: U. S. Marshall poses as an outlaw in order to catch one.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Frank & Jessie James	Moore–Neill	4–26	6–11		
Bandits of Dark Canyon	Lane–Waller		12–15	752	
Bill and Coo (Tr.) (61)	Burton's Birds		3–28	728	
Miracle of Charlie Dakin	Carroll–Mara	4–12			
Bold Frontiersman	Lane–Waller	12–22	4–15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale–Booth	10–13	4–1	654	4–26
Campus Honeymoon	Crane–Wilde	10–13	2–1	703	
Carson City Raiders	Lane–Waller	2–16	5–13	755	
Dangers of the Canadian Mounted (Serial)	Bannon–Belmont	10–27	4–24	792	
Daredevils of the Clouds	Livingston–Clark	3–11			
Drums Along the Amazon	Brent–Ralston	5–10			
Eyes of Texas, The (T)	Rogers–Roberts	4–12			
G–Men Never Forget (Serial)	Moore–Ames	8–4	1–31	791	
Gallant Legion, The	Elliott–Booth	1–5			
Heart of Virginia	Martin–Lowery	12–22	4–25	707	
I, Jane Doe (85)	Hussey–Carroll	11–24	5–25	710	5–24
Inside Story, The (87)	Hunt–Lundigan	9–15	3–14	705	3–29
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature	12–20		761	

King of the Gamblers	Wright–Martin		5–10		709
Lightnin' in the Forest (58)	Roberts–Douglas	12–8	3–25		706	4–26
Macbeth	Welles–Nolan		7–7		
Madonna of The Desert	Castle–Roberts	11–10	2–23		704
Main Street Kid, The	Pearce–Martin	9–29	1–1		701
Marshal of Amarillo	Lane–Waller				
Moonrise	Clark–Russell	1–5			
Nighttime in Nevada (T)	Rogers–Harmon	5–10			
Oklahoma Badlands	Lane Cole	11–04	2–22		753
Old Los Angeles	Elliott–McLeod	10–13	4–25		708
Out of the Storm	Lydon–Collier	3–29			
Details under title: Backfire					
Red Pony, The (T)	Loy–Mitchum	6–9			
Secret Service Investigator	Bridges–Roberts	2–16	5–31		711
Slippy McGee	Barry–Evans	5–1	1–15		702
Sons of Adventure	Hayden–Roberts	3–15			
Timber Trail, The	Hale–Roberts		6–15		656
Train to Alcatraz	Barry–Martin	3–1			
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.)	Rogers–Frazee	11–25	5–1		731

RKO RADIO

1948 Features — **Completed (30)** — **In Production (3)**

NEW PRODUCTIONS

EVERY GIRL SHOULD BE MARRIED

Comedy—Started May 24

Cast: Cary Grant, Franchot Tone, Dianna Lynn, Betsy Drake.

Director-Producer: Don Hartman

Story: Clerk in baby department of store falls in love with owner, starts setting snares.

INDIAN AGENT

Western—Started May 10

Cast: Tim Holt, Richard Martin, Nan Leslie.

Director: Lesley Selander — Producer: Herman Schlomm

Story: Newspaper girl and hero foil crooked administrator of Indian reservation.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Take Three Tenses	Wright–Niven	5–24			
Ween No More	Cotten–Valli	5–10			

COMPLETED — 1947-48

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd–Karloff	4–14		809	11–24
Night Song (102)	Andrews–Oberon	4–15		806	11–24
Details under title: Memory of Love					
Out of the Past (57)	Mitchum–Greer			810	11–24
So Well Remembered (114)	Scott–Mills			807	11–10
Wild Horse Mesa (60)	Holt–Leslie	8–4		808	11–24

BLOCK NO. THREE

If You Knew Susie (90)	Cantor–Davis	1–30			2–16
Western Heritage (60)	Holt–Leslie				2–16

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt–Leslie	11–10			4–12
Tarzan and the Mermaids (68)	Weissmuller–Joyce	8–4			4–12

BLOCK NO. FIVE

Berlin Express (86)	Oberon–Ryan	9–1			5–24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell	3–31			
Guns of Hate (61)	Holt–Leslie	12–22			5–24
Return of the Badmen (90)	Scott–Jeffreys				5–24

NOT DESIGNATED

Blood On The Moon	Mitchum–Bel Geddes	3–1			
Bodyguard	Tierney–Lane	5–10			
Boy With Green Hair (T)	O'Brien–Ryan				
Good Sam	Cooper–Sheridan	8–18			
Indian Summer	Knox–Sothern				
Joan of Arc	Bergman–Farrer	10–13			
Le Silence Est D'or	Chevalier–Durrier	Foreign			
Long Denial, The	O'Hara–Douglas	3–1			
Miracle of The Bells, The (118)	MacMurray–Valli	8–4			3–15
Mr. Joseph Young of Africa	Johnson–Armstrong	1–5			
Mystery in Mexico	Lundigan–White	10–13			
Pearl, The (77)	Marques–Armendariz	Foreign			3–15
Race Street	Raft–Maxwell	9–1			
Rachel and the Stranger	Young–Holden	9–1			
Details under title: Rachel					
Return of the Badman	Scott–White				
Station West	Powell–Greer				
Tycoon (T)	Wayne–Day	2–3			2–8
Under Arizona Skies	Holt–Leslie	9–1			
Velvet Touch, The	Russell Genn	10–13			
Window, The	Hale–Kennedy	11–24			
Your Red Wagon	O'Donnell–Granger	7–7			

SPECIALS

Bishop's Wife, The (109)	Grant–Young	3–17			11–24
Fugitive, The (104)	Fonda–Del Rio	1–6			11–10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9–1
I Remember Mama (137)	Dunne–Homolka	6–9			3–15
Melody Time (T)	Disney Musical				5–24
Mourning Becomes Electra (172)	Russell–Redgrave	4–14			11–24

SCREEN GUILD

1947-48 Features — **Completed (12)** — **In Production (0)**

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast	8–20		X–2	
Burning Cross, The (78)	Daniels–Patton	6–9	10–11	4704	
Dead Man's Gold	LaRue–Stewart	5–10			
Dragnet (73)	Wilcoxson–Brian	4–28	10–25	4703	
Hollywood Barn Dance (65)	Tubb–Irving	3–31	6–21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne–Albertson	3–31	9–13	4702	
Mark of the Lash	LaRue–Crandell	5–24			
Miracle in Harlem (71)	Stepin Fetchit		5–14		X–3
Road to the Big House (72)	Doran		12–27		4706
Prairie, The (80)	Aubert–Baxter		4–30		4705
Trail of the Mounties (42)	Hayden–Holt	3–29	2–21		4708
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden–Holt		12–13		4707

SELZNICK—S.R.O.

Features — **Completed (5)** — **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones–Cotten	3–19	4–9		4–14
Intermezzo (70)	Bergman–Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant–Loy	10–13	7–1		3–29
Paradine Case, The (132)	Todd–Peck		12–23		1–19
Portrait of Jenny	Cotten–Jones	3–3			

20th CENTURY-FOX

1948 Features — **Completed (33)** — **In Production (2)**

NEW PRODUCTIONS

YELLOW SKY (T)

Action Drama—Started May 26

Cast: Gregory Peck, Anne Baxter, Richard Widmark, Robert Arthur

Director: Wm. Wellman — Producer: Lamarr Trotti

Story: Old man and granddaughter try to regain deserted mine which bandits want for hideout. Men fall in gold who storms them

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Burlesque (T)	Miller–Franz	5–24			

COMPLETED — 1947-48

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820	
Apartment for Peggy	Crain–Holden	1–19			
Call Northside 777 (111)	Stewart–Walker	10–13	Feb	805	2–2
Captain From Castile (T) (140)	Powers–Peters	12–9	Jan	801	12–8
Challenge, The (68)	Conway–Vincent	11–24	Mar	807	2–16
Checkered Coat, The	Conway–Nash		July	825	
Counterfeiters, The (73)	Sutton–Merrick		June	819	
Creeper, The		3–29			
Deep Waters	Andrews–Peters	10–13	Aug	821	
Escape	Harrison–Cummins	9–16	July	822	
Fury at Furnace Creek (88)	Mature–Gray	9–15	May		4–26
Details under title: Ballad of Furnace Creek					
Gay Intruder, The	Emery–Geva	3–15		815	
Gentleman's Agreement (118)	Peck–McGuire	6–9	Mar	806	11–24
Give My Regards to Broadway (T) (89)	Guild–Daley	5–12	June	827	
Green Grass of Wyoming (T) (89)	Cummins–Coburn	6–23	June	818	4–26
Ideal Husband, An (T) (96)	Goddard–Wilding		Mar	809	3–29
Iron Curtain, The (87)	Andrews–Tierney	12–8	May	816	5–24
Let's Live Again (67)	Emery–Brooks	11–24	Apr	813	
Martin Rome	Mature–Conti	1–5			
Details under title: The Chair for Martin Rome					
Meet Me at Dawn (89)	Eythe–Court		Apr	812	3–29
Mine Own Executioner	Meredith–Moore		July	824	
Road House	Lupino–Wilde	4–12			
Scudda Hoo! Scudda Hay! (T) (95)	Haver–McCallister	3–17	Apr	811	3–15
Shamrock Touch	Power–Baxter	2–16			
Details under title: For Fear of Little Mer					
Sitting Pretty (84)	Young–O'Hara	11–10	Apr	810	3–29
Snake Pit, The	DeHavilland–Genn	8–4			
Street With No Name, The	Stevens–Lawrence	1–5	July	823	
Tender Years, The (81)	Brown–Hutchinson	9–1	Jan	803	12–8
That Lady in Ermine (T)	Grable–Fairbanks	11–10			
Details under title: This is the Moment					
That Wonderful Urge	Power–Tierney	4–12			
Thirteen Lead Soldiers (66)	Conway–Wescott	12–22	Apr	8–14	
Unfaithfully Yours	Harrison–Darnell	3–1			
Walls of Jericho	Wilde–Darnell	11–10	Aug	826	
Winner's Circle, The (70)	Willes–Farley		Aug	829	
You Were Meant for Me (91)	Crain—Dailey	9–15	Feb	802	2–2

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier–Cowan	12–22	May	817	4–26
Big Dan	Russell–Christine	4–26			
Dangerous Years, The (62)	Halop–Todd		Feb	824	12–22
Fighting Back	Langton–Rogers	3–29	Aug	828	
Half-Past Midnight (69)	Taylor–Knudsen	11–24	Mar	808	2–16
Trouble Preferred	Knudsen–Russell				
West of Tomorrow	Grable–Dailey	4–12			

UNITED ARTISTS

1947-48 Features — **Completed (32)** — **In Production (2)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
My Dear Secretary	Day–Douglas	5–24			

An Innocent Affair	Carroll–MacMurray	3–29		Nas		
Angry God	Ara–Orena					
Arch of Triumph (120)	Bergman–Boyer	7–22	3–48	Ent	4–26	
Dead Don't Dream	Boyd–Brooks	8–4		BB		
False Paradise	Boyd–Brooks	9–1		BB		
Four Faces West	McCrea–Dee		5–48	Ent	5–24	
Girl From Manhattan	Montgomery–Lamour			Bog		
Details under title: All's Well That Ends Well						
Henry V (T) (134)	Oliver–Newton	For	9–47	GFD	4–20	
Hoppy's Holiday (60)	Boyd–Ware	9–30	7–18	EB	5–12	
Kings of the Olympics	Documentary		5–48			
Laff Time (C)	Olsen–Jannsen	9–30		Rgs		
Details under Misc. Independents Chart						
Mad Wednesday (80)	Lloyd–Walburn	10–1		Stg	3–3	
Rev. under title: Sin of Harold Diddlebock						
Man of Evil (90)	Mason–Calvert	For		GFD	4–12	
Montana Mike (97)	Cummings–Donlevy	12–23	9–47	Nel	8–4	
Details under title: Heaven Only Knows						
On Our Merry Way	All–Star	8–5	11–47	Bog–Mer		
Details under title: A Miracle Can Happen						
Outpost in Morocco	Raft–Tamiroff			BB		
Personal Column	Landers–Ball	11–11	7–25	Sig	7–21	
Pitfall, The	Powell–Scott	2–2				
Red River	Wayne–Clift	9–30		Hks		
Silent Conflict	Boyd–Brooks	7–21		BB		
Siren of Atlantis	Montez–Aumont	3–3	3–48	Neb		
Details under title: Atlantis						
Sleep My Love (97)	Colbert–Cummings	6–9		Sml	1–19	
So This Is New York (79)	Morgan–Vallee	10–13		Ent	5–24	
Strange Gamble	Boyd–Clyde	9–1		Ba		
Texas, Brooklyn, and Heaven	Madison–Lynn	2–16				
Time of Your Life, The	Cagney–Bendix	5–26		y		
Vendetta	DeGeorge–Brooks	8–19		Ge		
Vicious Circle	Conrad Nagle		5–48			

UNIVERSAL-INTERNATIONAL

1947-48 Features — **Completed (41)** — **In Production (3)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
O'Flynn, The	Fairbanks–Carter	5–24			
You Gotta Stay Happy	Fontaine–Stewart	5–24			
COMPLETED — 1947-48 —					
Abbott & Costello Meet Frankenstein	Robinson–Christians	10–13	May	657	4–12
All My Sons (84)	March–Blyth	11–10	June	660	
Another Part of The Forest (107)	O'Connor–San Juan	11–24	May	656	
Are You With It (90)	Palmer–Niven	Foreign			11–10
Beware of Pity (102)	DeCarlo–Duryea	6–23	Apr		3–15
Black Bart (T) (80)	Bart				
Details under title: Adventures of Black						
Brothers, The (80)	Rico Raffo	Foreign			5–24
Bush Christmas (70)	Rafferty–Forsaide	Foreign			12–8
Casbah (94)	DeCarlo–Martin	10–27	Apr		
Captain Boycott (92)	Jenie–Kirby	4–26			
Countess of Monte Cristo	Donat–Granger	Foreign	Jan	652	12–8
Dear Murderer (90)	Portgan–Gynt	Foreign	May	653	5–24
Double Life, A (105)	Colman–Hasso	6–23	Mar		1–19
Details under title: Imagination						
Exile, The (95)	Fairbanks–Montez	5–12	Nov	630	10–27
Feudin', Fussin' and Fightin'	O'Connor–Main	3–1			
Details under title: The Wonderful Race at Rimrock						
Holiday Camp (97)	Robson–Price	Foreign			2–16
Hungry Hill (92)	Lockwood–Price	Foreign			10–27
Jassy (96)	Lakewood–Price	Foreign	Mar		
Case Against Calvin Cooke	March–Eldredge	2–2			
Larceny	Powell–Toren	4–12			
Letter From An Unknown Woman (87)	Fontaine–Jourden	5–15	June	6–9	
Man–Eaters of Kumaon	Sabu–Page	12–22			
Mr. Peabody and the Mermaid	Powell–Blyth	1–19			
Naked City, The (96)	Fitzgerald–Duff	7–7	Mar		2–2
Nicholas Nickleby (94)	Hardwicke–Bond	Foreign			11–24
One Touch of Venus	Walker–Gardner	2–16			
River Lady (T)	DeCarlo–Duryea	8–4	June	661	
Rogues Regiment	Abbott–Costello	2–16			
Saxon Charm	Montgomery–Hayward	2–16			
Secret Beyond the Door (89)	Bennett–Redgrave		Feb		1–19
Senator Was Indiscreet, The (81)	Powell–Raines	7–7	Jan		12–22
Tap Roots (T)	Heflin–Hayward	6–23			
Tawny Pipit (81)	Miles–John	Foreign			5–15
Unafraid, The	Lancaster–Fontaine	3–29			
Details under title: Kiss the Blood Off My						
Up In Central Park (87)	Durbin–Haynes	10–13	June	662	
Woman's Vengeance, A (96)	Boyer–Blyth	8–4	Feb		1–5
Details under title: The Mortal Call						

WARNER BROTHERS

1947-48 Features — **Completed (37)** — **In Production (7)**

NEW PRODUCTIONS

SOUTH OF ST. LOUIS (T)
Western—Started May 27
Cast: Joel McCrea, Alexis Smith, Zachary Scott.
Director: Ray Enright — Producer: Milton Sperling
Story: Ranching family involved in blockade running during the Civil War.

FIGHTER SQUADRON (T)
Drama—Started May 28
Cast: Edmund O'Brien, Robert Stack, John Rodney, Tom D'Andrea.
Director: Raoul Walsh — Producer: Seton I. Miller
Story: Factual tale of the fighter pilots in World War II.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Girl from Jones Beach, The	Reagan–Mayo	5–24			
June Bride	Davis–Montgomery	5–24			
My Dream Is Yours (T)	Carson–Day	4–12			
Silver Lining (T)	Haver–Bolger	4–26			
Younger Brothers (T)	Paige–Morris	5–24			
COMPLETED — 1947-48 —					
Adventures of Don Juan (T)	Flynn–Lindfors	12–27			
Always Together (78)	Reynolds–Hutton	6–23	1–10	713	12–22
Details under title: Love at First Sight					
April Showers (84)	Carson–Sothern	9–15	3–27	719	3–15
Big Punch, The	Morris–Maxwell	2–2	6–26	727	
Details under title: The Fighting Terror					
Christopher Blake	Smith–Douglas	9–15			
Dames Don't Talk	Marlo–Bennett	3–1			
I Became A Criminal (87)	Howard–Gray	Foreign	3–6	717	2–16
John Loves Mary	Reagan–Neal	2–2			
Johnny Belinda	Wyman–Ayres	9–15			
Key Largo	Bogart–Bacall	1–5			
Kiss in the Dark, A	Wyman–Niven	3–29			
My Girl Tisa (95)	Palmer–Wanamaker	6–9	2–7	715	2–2
Details under title: Ever The Beginning						
Night Unto Night	Lindfors–Reagan	9–30			
One Last Fling	Smith–Scott	2–16			
One Sunday Afternoon (T)	Morgan–Paige	2–16			
Romance on the High Seas (T)	Carson–Paige	6–23	7–3	728	
Rope (T)	Stewart–Chandler	2–2			
Silver River (110)	Flynn–Sheridan	5–12	5–29	725	
Smart Money	Mayo–Scott	4–26			
This Side of the Law	Clark–Brooks	3–15			
Details under title: Sunburst					
To the Victor (100)	Morgan–Lindfors	8–18	4–10	720	4–26
Treasure of Sierra Madre (126)	Bogart–Huston	3–31	1–24	714	1–19
Two Guys From Texas (T)	Morgan–Carson	3–17			
Voice of The Turtle (103)	Parker–Reagan	3–3	2–21	716	1–5
Winter Meeting (104)	Davis–Davis	10–13	4–24	721	4–12
Woman in White, The (109)	Parker–Smith	10–14	5–15	724	4–26
Wallflower	Reynolds–Hutton	3–3	6–12	726	
Whiplash	Clark–Smith	3–31			

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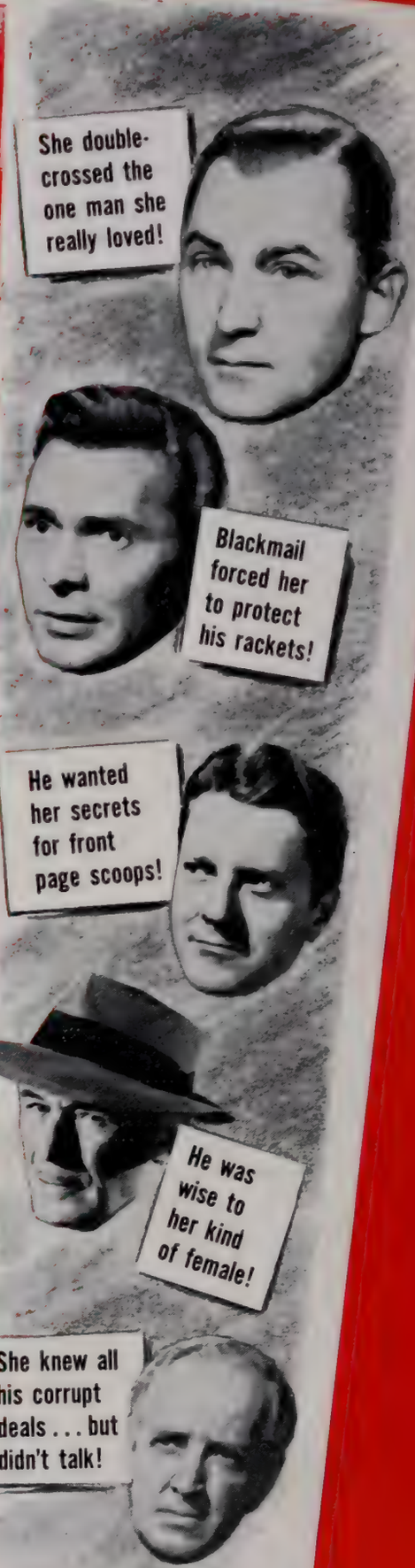
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Film BULLETIN

25c per Copy

JUNE 21, 1948

AMERICA HAS AN ANSWER FOR RANK!

Editorial by Mo Wax
Page Three

THE STORY BEHIND THE NEWS!

News and Opinion

Starting on Page 5



IT'S IN THE AIR!

Vitamin M-G-M puts pep in your step! The pep that held over "THE PIRATE" (*Technicolor*) for 4th big week at Music Hall. The pep that made Frank Capra's "STATE OF THE UNION" simultaneously Box-office Champ of Motion Picture Herald and Blue-Ribbon Award Winner of Boxoffice Magazine. The pep that keeps "HOMECOMING" America's No. 1 hit! The pep that's got everyone talking about Irving Berlin's "EASTER PARADE" (*Technicolor*). The pep that will soon have them talking about two more big M-G-M Technicolor musicals, "A DATE WITH JUDY" and "ON AN ISLAND WITH YOU." The pep that makes "M-G-M Great in '48!"



EDITORIAL

Vol. 16, No. 13 June 21, 1948

☆

THINK IT OVER

Fidelity

He who freely magnified what hath been nobly done, and fears not to declare as freely what might be done better, gives ye the best covenant of his fidelity.

—JOHN MILTON

☆

Film BULLETIN

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WARNING, MR. RANK

The American film companies are fully justified in their anger at the proposed 45 per cent British film quota. Having negotiated in good faith the settlement of the discriminatory 75 per cent *ad valorem* tax, it is small wonder that the Americans feel they have been double-crossed by this latest device to exclude our films from England.

Apparently, the British Government is determined to "make" its film industry at all costs. Having granted J. Arthur Rank a virtual monopoly, it appears to stand ready to dishonor its international agreements, if need be, to see that he does not fail in his drive to grab a large chunk of the world's movie business.

The 45 per cent quota has two obvious purposes: one, to compel England's own exhibitors to play fewer American films and more British; two, to give Rank an added weapon in his campaign to force more of his films into American theatres. As a matter of fact, the latter objective appears to be the primary one, since British film production, at its present rate, seems hardly able to provide 45 per cent of the average English theatre's playing time.

There is no question but that Mr. Rank has wrought great improvement in the quality of British film production, but it still remains something which the vast majority of American exhibitors would be happy to do without. The fact stands that most of the playing time JAR films has enjoyed in this country is the result of the salesmanship and aggressive showmanship accorded them by Rank's American distributors, not to mention the acute war-born product shortage of recent years, and not from any profit motive on the part of the exhibitors. Even such expertly produced pictures as "Great Expectations" and "Stairway to Heaven" failed to inspire the American movie-going public and grosses on these fine films fell short of those earned by mediocre American films.

The hope and best interests of both the American and the English film industries lie in cooperation. But cooperation is not a one-way street. Nor is it cricket to poke a chap in the nose while he's offering you his hand — which is what our "sporting" British cousins have done in this instance.

If Mr. Rank and his Government wish to play loose with the spirit of their given word, if they intend to supplant freer international trade with greedy nationalism, let them take heed of what might result. Two can play at this game of being tough. Our country and our industry are in far better position to withstand a knock-down, drag-out fight-to-the-finish than the impoverished British.

Little persuasion would be needed to exclude ALL British films from the screens of America's theatres. It is our judgment that 90 per cent of the theatre owners in this country would actually welcome such a call to arms as an *opportunity*. If American exhibitors should feel required to give this answer to Mr. Rank and the British Government, it might readily mean the decimation of the vast JAR movie empire.

MO WAX

Wanna Sure bet ??

Then bet on Paulette—in the gay, gambling comedy to which the trade press is dealing out every high card of praise in the deck:

"Top Entry Jammed With Belly Laughs." —DAILY VARIETY

"Spells Boxoffice In Large Letters." —FILM DAILY

"Happy Booking Experience For Any Showman." —BOXOFFICE

"Entertainment To Please The Entire Family." —SHOWMEN'S TRADE REVIEW

And it wins a Citation-of-the-Month from Louella Parsons in Cosmopolitan Magazine as "witty, wicked and full of suspense."



Imagine winning HER on the turn of a card!





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Directed by
GEORGE MARSHAL

Screen Play by Arthur Sheekman and Roy Chanslor

It'll Warm Up Your Boxoffice for that Summer Hit Wave from

PARAMOUNT

Film BULLETIN
Volume 16, Number 13
June 21, 1948

News and Opinion

Rank May Have Difficulty In Making 45% Quota Stick

It could be construed as evidence that Joseph Arthur Rank's British film empire is tottering. It could mean that the English filmogul was taking this means of retaliating for what he might regard as a bad "horse trade" he made in settling the 75 percent ad valorem tax with U. S. leaders Eric Johnston and Jim Mulvey. It could mean merely that American films are too tough as competition for the best Britain has to offer.

Whatever the reason, the British Government was joining Mr. Rank in an effort to *force* the sale of English films on the English market. That was the purpose of the new British 45 percent film quota announced by the Board of Trade and soon to be acted upon by the House of Commons. It meant that all exhibitors in Britain would be required to devote no less than 45 percent of their playing time to British-made pictures. Last year the quota was 17½ percent — and many exhibitors over there failed to meet it.

The howl that went up against the 45 percent quota on this side of the Atlantic was hardly unexpected. But, apparently, a large segment of the British exhibitor body cannot bring itself to feel patriotic about this latest effort by the Government to nurse Rank's movie monopoly into full stature.

Meeting in convention on the Isle of Man, the Cinematograph Exhibitors Association let go with some blasts against the proposed quota that matched the vehemence of remarks from American film sources. It was called "unworkable" and Rank was accused of seeking to crush England's independent exhibitors. Furthermore, members of the CEA unburdened themselves of some uncomplimentary opinions of JAR product. One exhibitor called it just plain "rotten."

Squeeze-Play

The English theatremen know that American films mean the most to their boxoffices and they view the Rank-sponsored 45 percent quota as a "squeeze-play" at their expense. It is widely believed that few theatres in England would be able to operate successfully without defaulting on the quota.

Faced with a severe cut in their British revenue if the new quota should be passed by Parliament, American film companies asked MPAA president Eric Johnston to request the State Department to register a "vigorous protest" to the British Government. Johnston asserted that a 45 percent quota is "excessive and unnecessary" and that "its requirements obviously can't be fulfilled by British producers."

Pointing out that England's theatres use about 350 features annually and that only 32 features had been produced in England during the first five months of this year, Johnston declared, "It is obvious that British producers cannot fulfill the 45 percent quota requirements. It is equally obvious, therefore, that the purpose of the new quota proposal is to damage and discriminate against American interests."

There was little doubt that Parliament would put its approval on the 45% quota. For his part, monopolist Rank declared that he would "take off his coat" and see to it that every British exhibitor abides by the quota. The big question: can he make it stick?



ALLIED'S MYERS
"Think Boldly"

Exhibs—And 'Others'—Call Decision Industry Boom—Myers

The recent Supreme Court decision will be good for the entire industry is the unanimous opinion of the nation's independent exhibitors—and, confidentially, of producers and distributors. That was what Allied general counsel Abram F. Myers reported after conducting his own poll throughout the country garnering reaction to the all-important decree.

"Those engaged in a highly profitable routine do not relish being jarred out of it," said the Allied executive, referring to his discussions of the decision with distribution toppers, who, he added, privately admitted its benefit to the industry. "There is some mumbling and grumbling mostly among second and third flight executives. But the industry has remained static for too long a time and it is due for a good shaking up. From now on there will be some hard thinking by those whose mental processes had virtually atrophied," he declared.

The public gains from the decree, which include bans on fixed admissions and unreasonable clearances, plus an increase in quantity and quality of pictures as an aftermath of divestiture, has justified the confidence public leaders placed in Allied's struggle against monopoly, Myers stated.

He advised inde exhibitors to be "bold in their thinking and bold in the assertion of their rights" without fear of retaliation. "The courts have been so clogged with motion picture cases in recent years that they will be intolerant of any further efforts by the distributors or by the circuits to continue their monopolistic practices or to retaliate against exhibitors who assert their legal rights," he said. He cautioned, however, against bringing "badly prepared actions (which) may cause us to lose some of the ground we have gained and thus deprive deserving exhibitors of the relief to which they are justly entitled."

Myers warned the distributors against delaying tactics. "If the Supreme Court on the first appeal was moved to remark twice on their 'marked proclivity to unlawful conduct', what will it say the next time when it is confronted by a recorded showing that the defendants have resorted to every device to delay and evade the Court's mandate?", he suggested.

As to "rumors that defendants will stall the proceedings in the District Court until after the national election in the hope that there will be a new Administration — particularly a new Attorney General — who will take a more tolerant view of Sherman Act violations," Myers predicted that no candidate for office "will ever admit that he favors conceding away the relief which the Supreme Court has ordered in the public interest in a Sherman Act case."



MPAA'S JOHNSTON
45 per cent ! ! !

Gov't. Injunction Denied, Court Plea 'No Jurisdiction'

The Government deferred to a technicality.

The death of Federal District Judge John Bright turned out to be the major factor in the New York District Court's refusal last Tuesday (15th) to grant the Department of Justice request for a temporary injunction based on the U.S. Supreme Court decision in the industry anti-trust case. Judge Bright's death reduced the statutory court judges sitting on the case to two, Judges Augustus N. Hand and Henry W. Goddard. Presiding Judge Hand interpreted this to mean that the Court had no jurisdiction until a new judge could be appointed and the hearing was postponed to Oct. 13.

Conforming to this decision, Government attorney Robert L. Wright presented a new order on Wednesday asking that further proceedings be held "before a full court of three judges" on the date set.

Disputes 'No Jurisdiction'

On Tuesday, however, Wright disputed the "no jurisdiction" plea, as he pressed for a ruling on the Government's request for an interim freeze of the Big Five's theatre holdings and an injunction to restrain the defendants from

(Continued on Page 7)

The name is

WIDMARK!

The electric excitement that has raced through the industry since the first preview of "THE STREET WITH NO NAME" is matched only by the word-of-mouth on the performance of Richard Widmark, first discovered as the brutal, blustering 'Big Man' in the "KISS OF DEATH"!



In addition to a great boxoffice attraction, every showman has a great new boxoffice star!





FROM THE FILES OF THE F. B. I.

THE STREET WITH NO NAME



"THE STREET WITH NO NAME" Starring MARK STEVENS RICHARD WIDMARK with LLOYD NOLAN • BARBARA LAWRENCE • Ed Begley • Donald Buka • Joseph Pevney John McIntire • Walter Greaza • Howard Smith • Directed by WILLIAM KEIGHLEY • Produced by SAMUEL G. ENGEL Original Screen Play by Harry Kleiner

20th CENTURY-FOX

MEANS BUSINESS

(Continued from Page 5)

making franchise deals with affiliated theatres, discriminatory licensing and those findings of the Supreme Court which could be enforced. Although it was obviously not the purpose of the high court ruling that the defandants' make further theatre acquisitions, this is now possible since the Supreme Court lifted the District Court ban on additional theatre buying, ordering the Court to ascertain which theatres had been acquired in violation of the Sherman Act.

Indications that the hearings next fall would be another protracted series were apparent from some of the defandant's counsels arguments. Paramount attorney, Whitney North Seymour said that the only way to establish legality of theatre holdings would be to examine each situation individually; John W. Davis, of Loew's, claimed that it was the Government's job to submit a list of joint theatre ownerships in an attempt to establish of legality.

Most pessimistic of all was Judge Hand, who complained: "This looks like it will take longer than our natural lives," and expressed doubt that another judge could be persuaded to sit on the case if it lives up to its promise to last as long as it appears — "even if he's young," he added. Wright, however, felt that the hearings would not go on interminably, since the Government doesn't propose to offer witnesses nor does it "visualize the necessity of ruling on new factual issues."

Boosts Arbitration

Judge Hand disputed Wright's contention that an injunction is the solution to the interim conduct of the defendants. He leaned rather toward continuation of the arbitration system. But Wright argued, "We must start afresh," pointing to evidence tending to show discrimination despite the arbitration system.

Warner counsel Judge Joseph M. Proskauer took issue with the Government's attitude that it had sustained a victory in the Supreme Court. He felt that the hearings might be prejudiced if conducted in an atmosphere "that we sustained a blow from the Supreme Court and Mr. Wright is here solely to reap the harvest." The case must be decided on merit of facts as presented in the District Court, he declared.

Former Secretary of State James F. Byrnes represented 20th Century-Fox; Louis Frohlich, Columbia and Thomas Turner Cooke, Universal.

Balaban Sees Divestiture, Plans Capital Adjustment

Bowing to the inevitable, Paramount president Barney Balaban prepared the company stockholders for the shock of divestiture.

Addressing the company's first stockholders meeting since the recent Supreme Court decision, Balaban told questioning shareholders that the decision "will force transformations within the industry" in which Paramount will be involved. "I do not know what the outcome will be," he added, "but I believe that our theatre interests will be reduced with a corresponding reduction of our ultimate earning power."

The answer to divestiture, financially, Balaban suggested, would be a shrinking of Paramount's capital structure adaptable "to the assets and earning power that are left." In reply to queries, he said that earning power would not decrease in proportion to the loss of theatre revenues, since the company, in all probability, would receive a higher return in film rentals. In this, he affirmed the belief of 20th Century Fox prexy Spyros P. Skouras, who, a couple of weeks ago, ripped off the horrible mask which had been affixed to divestiture.

Theatre Values High

Balaban also feels that the company would realize a much higher return on theatres which they might be required to sell than the original purchase price, because of inflated real estate values. He told the stockholders that Paramount would retain as many of their theatres as possible and where theatres must be sold, would attempt to hold on to the leases. Company balance sheets do not reveal the "true" value of Paramount theatre holdings, he added, because they are listed at the original 1932-35 "bankruptcy level."



PARAMOUNT'S BALABAN
Preparing for Divestiture

Referring to the company's 1947 profits, second highest in Paramount's history (1946 was tops), Balaban blamed the drop from '46 on "the forbidding twins" — higher costs and diminished volume of business. Theatre earnings, he said, "have held up much better" than production-distribution income, principally because costs in the latter division were proportionally higher.

High-Cost Inventory

He stressed the importance of both inventory and costs on the company's financial condition, noting that pictures currently in release were produced at high cost. However, a film company "must have inventory which is adequate to ensure an even flow of product." Every effort to control cost without damaging quality is being made, he told the stockholders.

As for the foreign situation, Balaban termed the British attitude "so narrow" and use of frozen funds in Britain "so hedged and restricted" that the company cannot count on this source as a means of "bolstering our dollar resources." He charged that the British government had not acted in good faith with the establishment of the 45 per cent quota.



E-L'S YOUNGSTEIN
PR a Job for Specialists

Let Public Relations Men Do The PR Job — Youngstein

Public relations is the province of advertising and publicity men. The reason why the motion picture industry's public relations is "one of the worst butchered jobs in history" is the refusal of the industry leaders to utilize "the brains and talents of the men and women who, on a day-to-day working basis, really make the public relations of our industry."

Max E. Youngstein, Eagle Lion vice-president in charge of advertising, was addressing the Associated Motion Picture Advertisers on the occasion of his induction into the presidency last Thursday. In a hard-hitting speech, Youngstein blamed the advertising-publicity people, too for allowing the industry's toppers to follow the line of reasoning: "When a picture is a success, it is because it is a great picture; when it is a failure, it is because the campaign stinks."

The new AMPA president pledged the manpower of the organization "on the basis of a day-to-day job all year around" to cooperate with the Johnston office and with all exhibitor groups to promote an improvement in public relations.

Majors, WB Circuit Make First Payment To Goldman

Eight words and eight figures — "Pay to the order of William Goldman exactly $472,581.14" — closed the first phase of William Goldman's anti-trust action against the eight majors and the Warner Bros. theatre circuit.

The check received by the Philadelphia independent theatreman was broken down as follows: $375,000 triple damages; $32,397.54 accrued interest; $65,183.60 counsel fees. William A. Gray is the attorney for Goldman.

Still pending is an $8,400,000 treble damages suit, based directly on the first action, which charged withholding of first-run product by the majors from Goldman's Erlanger Theatre from 1940 to 1942. The pending suit seeks compensation for the years 1942-46.

There was a report last week that the defendants were making overtures for a settlement of the whopping $8 million case, but inquiry at the Goldman office brought the reply: "We're not talking to anyone about a settlement."

Hearings on this suit are slated to start in October before U. S. District Judge Kirkpatrick.

25% All-Duallers MPAA Survey Shows

—One-quarter of the nation's theatres show only double features.

—Three-quarters of New York's theatres are exclusively dual billers.

—A little over one-third of the country's theatres have a single feature policy.

—These were some of the facts gleand from a survey conducted by the Research Department of the Motion Picture Ass'n of America. The figures were determined from replies to questionnaires sent throughout the country in its national theatre survey last April.

Other double feature statistics:

—36.2 per cent show combination single and dual bills.

—New York, New Haven, Los Angeles and Detroit lead in theatres showing double fea-

tures regularly, with 76.6%, 75.5%, 64.7% and 58.1%, respectively.

—Southern theatres predominate with the single feature policy, with the Charlotte exchange area's 77% heading the list, followed by Oklahoma City, 75.2%; New Orleans, 70.6%; Dallas, 69.5%. New Orleans has only 1.1% of its area's theatres sporting a dual bill regularly.

Allied Invades St. Louis Wehrenberg's TOA Bailiwick

The bailiwick of Fred Wehrenberg, old-time MPTOA (now TOA) leader, has been successfully invaded by Allied States Ass'n. About two weeks ago, a group of some 30 independent exhibitors from St. Louis, E. Missouri, and S. Illinois, headed by Andy Dietz, general manager of Cooperative Theatres, organized Mid-Central Allied Theatre Owners, voting unanimously to affiliate with National Allied. Dietz was, until recently, executive secretary of Wehrenberg's MPTOA unit.

An organization committee was named to draw up a constitution and by-laws to be submitted to a general organization meeting next month at which officers and board of directors will be elected.

Guiding lights in the organization of the new group were the veteran Col. H. A. Cole, president of Texas Allied, and Trueman Rembusch, president of ATO of Indiana, both of whom were present at the birth of the new unit.

With Dietz as chairman, the organization committee includes: from the St. Louis area — Henry Halloway, Hugh Graham, Howard Zuloff; from E. Missouri — W. T. Zimmerman, O. F. Jeffris, Earl Vandiver; from Illinois — Loren Cluster, E. H. Wiecks, Gene Beckam, and Charles Beninati.

Philly Theatres Face Quiz In Tax Swindle Probe

Like the rings spreading from a big blob of mud dropped into stagnant water, the inquiry into Philadelphia's $2,000,000 amusement tax swindle threatened to involve that city's theatre owners. Spotlighted by lurid publicity and a Grand Jury investigation, the nauseous affair was particularly embarrassing to the civic administration which is playing host to the GOP presidential convention this week.

The Warner circuit, which operates 60 theatres in the area, wasn't exempt from the inconvenience of undergoing investigation. Much refusal to open their books last week to inwas made in the local newspapers of Warners' vestigators assigned by City Controller Frank J. Tiemann. The fact, as explained by the circuit's counsel, Louis J. Goffman, is that it was purely a matter of proper authorization and Warners, he said, would be happy to give access to its records to Receiver of Taxes Frank Marshall, as provided by city ordinance. Marshall is among those involved in the Grand Jury investigation.

The larger houses which paid their amusement taxes by check would have little difficulty in sidestepping anything more than the inconvenience. Small independent exhibitors, however, who paid by cash, or, alas, made "deals" with tax collectors, face the possibility of making good on any discrepancies.

City officials wailed that if other theatres followed Warners' lead in refusing a field audit of their books, the task of ascertaining the amount of shortages in the Receiver of Taxes' office will be delayed indefinitely.

Warner Net Down 50% Columbia Even Worse Off

The two-headed bogey that has haunted film company profits of late — increased costs, lower volume (perhaps poor quality should be mentioned, too) — confronted Warner Bros. and Columbia last week.

Warners' net for the six months ended Feb. 28, last, approximated only half of its half-year profit in the corresponding '47 period. The company showed a consolidated net of $7,311,000, after provision of $5,200,000 for Federal taxes, compared with $14,013,000 following a tax bite of $8,400,000.

Film rentals, theatre admissions, etc. grossed $75,852,000, about $9 million below the '47 figure.

In the case of Columbia, the drop was even more drastic, percentage-wise. Unable to boast anything resembling a "Jolson Story" in the 39 weeks ended March 27, 1948, Columbia skidded to a net of $855,000, less than one-third of the nearly $3 million reported for the corresponding '47 period. Provision for Federal taxes was $570,000 for the current 39 weeks, $1,705,000 for the corresponding stanza last year.

Stockholders Suits Vs. NT Execs Near Settlement

20th Century-Fox stockholders may receive benefits totaling $3,500,000 if proposals to settle the two-year-old stockholders' suits are approved by the Court and board of directors. The proposals were submitted to the company by Milton Pollack, appointed by the courts as counsel for the several plaintiffs when the suits were consolidated.

The cases grew principally out of the sale of a block of National Theatres "B" stock to four executives in 1944 and the subsequent repurchase in 1946. The NT officers involved were Charles Skouras, Elmer Rhoden, Frank H. Ricketson and Harold J. Fitzgerald. The amount involved, including salaries and bonuses, approximated $7 million.

Principal benefits from the proposed settlement include approximately $1,800,000, as well as amendments to the employment contract of NT prexy Skouras, for the next seven years, which represent an estimated saving to the corporation of $1,750,000. In addition, the company would obtain from executives, calls expiring Dec. 31, 1949, on 18,500 shares of 20th-Fox common at $22½ per share.



WILLIAM C. MacMILLEN, JR.

Eagle Lion's new vice president in charge of operations and v.p. of E-L Studios. Assistant to Robert R. Young in Pathe Industries, E-L parent company, the 35-year-old executive's responsibilities will be in administration, personnel and finance and will in no way affect the position of William J. Heineman, vice president in charge of distribution, it was emphasized by president Arthur B. Krim.

Courts Hand One-Two Punch To 'Unfriendly Ten'

The "unfriendly 10" lost more ground last week to the committee with which they refused to be friendly. It was a one-two punch for the eight Hollywood writers, director and producer cited for contempt of Congress, when the Thomas Committee was upheld by a Supreme Court and Appeals Court ruling in a pair of cases closely paralleling their own.

In one action, the Supreme Court refused to hear the appeal of officials of the Joint anti-Fascist Refugee Committee from a contempt of Congress conviction for refusal to produce records at the request of the Thomas group. Counsel for the cited ten had filed a brief as amicus curiae in the defendants' petition for a Supreme Court hearing.

At the same time, in the Washington Circuit Court of Appeals, which next Fall will hear the cases of two writers already convicted, a District Court conviction of Gerhart Eisler for contempt of Congress was upheld. The Court ruled that Eisler, in refusing to be sworn in or to answer committee questions without first making a statement, was guilty of contempt since he had been summoned by lawful authority and should conform to committee procedure. The 2-1 decision was handed down by Justices Bennett Champ Clark (who conducted the abortive industry investigation some years back) and James Proctor.

Dr. Kalmus Dubs New Color Process Impractical

The new French color process, Rouxcolor, is overrated and impractical. At least, so says Dr. Herbert T. Kalmus, chief executive of Technicolor, in reply to the recent splash in the trade and lay press about a "revolutionary" new color process, following a demonstration by the inventors, Armand and Lucien Roux, in Paris.

Basing his remarks around the story which appeared in the N. Y. Times, which he said was confirmed by Technicolor's London director, Kay Harrison, Dr. Kalmus declared that the process "is ill-adapted to meet the practical requirements of the motion picture industry due to limitations in the range of lenses that can be used with it."

Dr. Kalmus felt that it would require highly skillful operation by the theatre projectionist, that the filter system and a highly increased light requirement "would mean re-equipping most of the theatres at enormous total cost." And besides, said the Technicolor head, in the demonstration at the Madelaine Theatre in Paris, despite the fact that a special arc lamp and small bead screen were used, "according to my report, the results were not satisfactory."

He recalled that some of the earliest Technicolor pictures used a system similar to the Rouxcolor process, but because of the difficulties described, it was abandoned in favor of the present system.

JACK CARSON · JANIS PAIGE · DON DeFORE and! DORIS DAY



SUCH SONGS! New-all Hit-Paraders!!

'T'S MAGIC'

'T 'EM IN A BOX'

YOU OR NO ONE'

'I'M IN LOVE'

'UN, RUN, RUN'

TOURIST TRADE'

"It's riotous! Tip-top! Doris Day brilliant, and something new and special!" —M. P. DAILY

"In every detail reminiscent of the top filmusicals for which Warners are famed!" —BOXOFFICE

"Will have them buying heavily! Devastating Doris Day is socko!" —FILM DAILY

"Lush and exquisite! Enormously entertaining! Doris Day someone to rave about!" —HOLLYWOOD REPORTER

"Unquestionably will score!" —DAILY VARIETY





Warner Bros. Present

ROMANCE ON THE HIGH SEAS

IN COLOR BY TECHNICOLOR

A MICHAEL CURTIZ PRODUCTION

with OSCAR LEVANT ☆ S.Z. SAKALL · FORTUNIO BONANOVA ·

directed by MICHAEL CURTIZ · produced by ALEX GOTTLIEB

A WARNER BROS. PICTURES RELEASE Screen Play by Julius J. & Philip G. Epstein Additional Dialogue by I. A. L. Diamond Orchestral Arrangements

Short Subjects

By BARN

CAPITALIZING ON A MOVIE'S FAILURE is one way a publisher expects to make the best of a bad bargain. When "The Hucksters" was hitting best-seller lists regularly, Bantam Books, the soft-cover reprint outfit, made a deal for the 25-cent edition. Then the M-G-M film version was released and flopped, and Bantam's hopes for cashing in on what was expected to be a great film suffered a severe fracture. The sales staff went into a huddle and voila! — a new sales theme: "The Whole Story the Movie Didn't Tell!" The line will be carried on the cover of the book and a whole campaign will be based on the film's failure to do justice to the Frederic Wakeman characters and story. Oh, Public Relations, wherefore art thou?

WITH HIS CHARACTERISTIC DIRECTNESS, RKO studio chief Dore Schary does thus put at rest grist from the rumor mill: "There have been a number of rumors concerning a change of production management at RKO. This statement is made with the desire to dispel all of these rumors. I have had a number of talks with Mr. Howard Hughes, and we are in complete accord on present policy and on the projected program for RKO. We have a big schedule of pictures planned and all of us at RKO must now stop listening to rumors and bend all of our energies to making as many good pictures as we possibly can." Period.

HALF-AND-HALF STAR INTERVIEWS is an interesting innovation instituted by Paramount under its intensified promotion program. A platter is cut for transcription on a local radio station with Paramount stars giving the answers and a blank time allowance for questions and comments by the local interviewer. Thus the interview acquires a nice, homey tone and the awed listener feels as though Paulette Goddard or Ray Milland is right around the corner, zooming the listenability of the air-waver. In its current merchandising, incidentally, Paramount is pushing its product as a whole, in addition to individual pic plugging, using the theme, "A Sizzling Summer Hit Wave from Paramount."

BARRING UNFORESEEN DEVELOPMENTS in the international situation, Secretary of State George Marshall will be on hand at Variety Clubs' Mid-Winter meeting in Washington next September to receive the Clubs' Humanitarian Award which could not be presented to him during the Miami Beach convention in April due to the pressure of international affairs. Int'l Chief Barker Bob O'Donnell is slated to be toastmaster at the climactic dinner Sept. 18, which will see Senators, Congressmen, Cabinet members and other government dignitaries on the dais. Big Boss John H. Harris will make the presentation of the Award Plaque. First Ass't Int'l Chief Barker Carter Barron is handling the details for this, the third annual Award. Previous recipients were Cordell Hull and Sir Alexander Fleming.

BUCKING UP its publicity department to take care of an augmented showmanship campaign on forthcoming product, Universal-International has added Maurice "Bucky" Harris for the all-important New York openings, and Matt Cantillon for theatre promotion material to Maurice Bergman's Eastern ad-pub-exploitation department. The new promotion set-up is being keyed to the current campaigns for the Monty Shaff-Frank P. Rosenberg production, "Man-Eater of Kumaon," Walter Wanger's "Tap Roots," "Mr. Peabody and the Mermaid" and others to follow. For "Man-Eater," incidentally, there will be a unique situation which will find five former Columbia ad-publicity directors working on the promotion: Bergman, Rosenberg, ad manager Henry A. "Hank" Linet, studio co-ordinator David A. Lipton, and inde public relations exec Benjamin H. Serkowich.

CHAPEAU DOFFING is in order for the tremendous publicity build-up Max E. Youngstein's Eagle Lion crew is constructing for the company's young singing star, Lois Butler, whose first starring vehicle, "Mickey," is yet to make its bow. Borne on the wings of a whirlwind promotion by the EL publiciteers, the sixteen-year-old made a big splash in New York, with every newspaper and syndicate edging into the doorway for an interview, a full schedule of radio broadcasts, sweetheart at West Point's Cadet Hop, and then on to Chicago and points west for new worlds to conquer. Not overlooking the exhibitors, Youngstein is now on a tradewise campaign on Miss Butler's behalf which has greatly accelerated the list of "Mickey" bookings. Latest stunt is a free record of the star singing the songs from the film to all exhibitors, exemplary of EL's confidence that "once heard, every exhibitor will recognize the ticket-selling possibilities inherent in our new star."

CANADA BIDS FAIR TO become a fruitful film production territory under a one-hand-washes-the-other policy. Under the Canadian Cooperation Project whereby the American picture business is helping Canada's dollar problem by making pictures there, while the Canucks bend over backward to cater to American film-making needs, most of the major companies are planning increasing production. Originally a shorts program primarily, it is now expanding into feature films. According to Taylor Mills of MPAA staff, NY coordinator of the Project. Monogram has set 10 features for Canadian filming, first of which is scheduled for a summer start. The project was described by Donald Gordon, Deputy Governor of the Bank of Canada, at an MPAA luncheon in his honor, as an excellent indication of "imaginative spirit rather than legal restriction as well as an outstanding example of good neighborliness."

OF MEN AND THINGS: Three divisional sales exec changes held the spotlight last fortnight: Milton E. Cohen moved over to Eagle Lion as Eastern division sales manager after a 10-year stint at RKO which saw him rise from Detroit salesman to Eastern Central district manager, Maurice E. Lefko was elevated to Cohen's former spot at RKO, with David C. Silverman succeeding Lefko as Pittsburgh branch manager; Morris B. Orr, United Artists Western division sales head, leaves the company and the industry on July 1 to become president of his family's Orr Felt and Blanket Co. of Piqua, O. He had been in the sales end of the industry since 1914...Louis S. Lifton, Allied Artists ad-publicity director, is back on the West Coast after an Eastern trip to set up special screenings of "The Dude Goes West" and national ad campaigns on AA's biggest to date, "The Babe Ruth Story." ...Ed Lachman, president of N. J. Allied, foresees a precedent-shattering turnout at the org's annual convention in West End, June 28-30. with national Allied prexy William Ainsworth heading an impressive list of inde exhibitor leaders. Paramount's Paul Raibourn will be principal speaker at the initial session...Robert Taplinger will bid adieu July 1 to Enterprise Productions, where he has been v.p. in charge of advertising and publicity.

'A FOREIGN AFFAIR' POWERED FOR STRONG BOX-OFFICE

Rates ● ● ● generally

Paramount
116 minutes
Jean Arthur, Marlene Dietrich, John Lund, Millard Mitchell, Peter Von Zerneck, William Murphy, Stanley Prager, William Neff, Boyd Davis, Raymond Bond, Robert Malcolm, Charles Meredith, Harlan Tucker, Gordon Jones, Fred Steele, Michael Raffetto.
Directed by Billy Wilder

Two of Hollywood's keenest movie-makers got together on this jumbo production and they have come up with a fast and amusing picture about present-day Berlin. Charles Brackett produced it, Billy Wilder directed, and they both collaborated on the screenplay, delving into their capacious bag of cinematic tricks to delightful effect. Although its sophisticated flavor is especially suited for metropolitan centers, it is not too subtle for the small town trade. Grosses should be strong in all situations. An out-size package (116 minutes), most of "A Foreign Affair" is filled with tip-top entertainment. Audiences will be rewarded by its topical interest, saucy satire, brisk comedy and generous portions of good,, old-fashioned sex. There is marquee value in the names of Marlene Dietrich, as a tarnished Nazi jezebel, Jean Arthur, as a naive Congresswoman, and John Lund, as an Army playboy—and their paths converge in some sizzling and laugh-provoking situations. The picture contains some serious components—such as the problems of black marketeering, fraternization, and de-nazification—but they serve only as window dressing for the amorous scrimmage. This questionable admixture remains its least admirable quality.

The two feminine stars were provided with roles perfectly tailored to their respective talents. La Dietrich romps through a supercharged performance as the disreputable fraulein and chants two ballads in her continental manner. Jean Arthur, as the righteous solon, gasps and flutters becomingly and garners laughs in a scene when she gets squizzled on champagne. John Lund presents a vigorous, high-pressure Romeo, and Millard Mitchell is a standout with a convincing portrayal of Army brass. A large portion of the background footage was shot in Berlin and the production values throughout are excellent.

EXPLOITATION: Feature the Brackett-Wilder combination along with the three stars, and sell its "Laughs, Thrills and Steaming Romance". Give John Lund a build-up as a new heart-throb and stress the tantalizing situation that puts him in a hot spot between Marlene Dietrich and Jean Arthur.

Jean Arthur is a member of a Congressional committee that arrives in Berlin to investigate Army morale. On their tour conducted by the Colonel, Millard Mitchell, she is shocked to discover some shady doings that center around Marlene Dietrich, a cabaret entertainer. She is unaware that her escort, John Lund, is intimately involved with the chanteuse. And neither of them know that she was once chummy with Nazi leaders and that the Army is giving her a loose rein in order to smoke out her former sweetheart, a Nazi bigwig. Lund makes love to Miss Arthur to distract her snooping and she falls for his line. But when she discovers that he is the man in the fraulein's life, she is heart-broken and prepares to leave Germany. Meanwhile, the Colonel has ordered Lund to continue his association with LA Dietrich (What an order!) and detains Miss Arthur until he springs his trap. The Nazi shows up at the cabaret, gunning for his ex-sweetie and her lover, and he is shot down. Miss Arthur turns the tables on Lund by cornering him into a proposal. Abrams.

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'BEYOND GLORY' POOR ALAN LADD VEHICLE

Rates ● ● + on star value only

Paramount
82 minutes
Alan Ladd, Donna Reed, George Macready, George Coulouris, Harold Vermilyea, Henry Travers, Luis Van Rooten, Tom Neal, Conrad Janis, Margaret Field, Paul Lees, Dick Hogan, Audie Murphy, Geraldine Wall, Charles Evans, Russell Wade, Vincent Donahue, Steve Pendleton, Harland Tucker.
Directed by John Farrow.

"Beyond Glory" may be a fine tribute to the steadfast traditions of West Point, but, as entertainment, it adds up to one long yawn. And what an unhappy vehicle for Paramount's popular star, Alan Ladd! Meant to be a thoughtful document of post-war significance, it turns out to be lacking in the kind of vitality that sells tickets. It will prove a let-down for the Ladd fans when they see him in this "new" kind of role! He doesn't smoke or drink, in fact, doesn't do much of anything. (He does play solitaire in a barroom, but even then maintains a poker face.) The picture is a very talky affair that moves slowly and confusedly through a great many flashbacks that follow Ladd's career before he went to West Point. The exposition is synthetic and humorless. Donna Reed is easy on the eyes in an undemanding role and George Coulouris, as the disagreeable prosecutor, is far bettter than his material. The local color at West Point is photographed to good advantage and the picture concludes with a dignified speech by General Eisenhouser that lends a touch of authenticity.

EXPLOITATION: Hail Alan Ladd in a different kind of role. Offer catch-lines: "The Gripping Story of a Man Tormented by Guilt . . . He Found a Love Beyond Devotion . . . Courage Beyond Glory!"

There is an investigation under way at a military tribunal in West Point, in which an expelled cadet has accused Alan Ladd of being an undemocratic bully. The prosecutor is George Coulouris,, who has been engaged by the cadet's father. Flashbacks unravel Ladd's history—his war experiences, combat training, O. C. S. and finally the battle field. His Captain and best friend was killed and he mistakenly felt responsible, ,developing a guilt neurosis. His malajustment increased in civilian life. Finally he met Donna Reed, the widow of his friend, and they planned to marry. She encouraged him to enter West Point where he achieved a fine record. Now, discouraged by the accusations, he tries to resign. But further testimony reveals that his treatment of the cadet was exemplary and that his war record is blameless. Apologies are in order and the couple look forward to wedding bells. Abrams.

'THE DUDE GOES WEST' WESTERN WITH A SENSE OF HUMOR

Rates ● ● ● — as top dualler generally

Republic
87 minutes
Eddie Albert, Gale Storm, James Gleason, Binnie Barnes, Gilbert Roland Barton MacLane, Douglas Fowley, Tom Tyler, Harry Hayden, Chief Yowlachie, Sarah Padden, Catherine Doucet, Edward Gargan, Olin Howlin, Francis Pierlit, Tom Fadden, Si Jenks, George Meeker, Dick Elliott, Charles Williams, Lee White. . . . Directed by Kurt Newman.

Surprise! At long last a Western that is different! "The Dude Goes West" rates this category by virtue of a generous fund of "Grade A" comedy. As an amiable spoof of the Western picture tradition, it is a welcome treat and its fresh approach should be a box-office hypo. It will assuredly capture Western devotees; youngsters will cheer its sharp-shooting "Dude"; adult audiences everywhere will heartily enjoy its tongue-in-cheek merriment. For their first venture into sagebrush territory, the King brothers have constructed a neat little production and were fortunate in choosing the crackerjack team of Richard Sale and Mary Loos to write the script. They provided an ingenious story that scrambles all the routine formulae into a chucklesome composite. It moves rapidly from one goofy situation to another, and despite its kidding nature, sustains adequate interest in its action and romance. Their Western tintypes are deftly modeled by a well-selected cast. Eddie Albert is the good-natured tenderfoot who displays a phenomenal prowess with fire-arms; Gale Storm is the pert and capricious lady fair; James Gleason the hard-bitten desert rat; Gilbert Roland the dastardly menace; Barton MacLane the ornery outlaw; Binnie Barnes the cigar-smoking bandit queen. They are paced by Kurt Neumann's adroit direction, with a nimble emphasis on visual humor. By and large,, the production is a tidy affair and there is a boisterously appropriate musical score by Dimitri Tiomkin.

EXPLOITATION: Serve this one up with the accent on HUMOR. Spread the word that here is something new and different in Westerns. Street ballyhoo with cowboy and Indian get-ups would be effective.

Eddie Albert, a Brooklyn gunsmith, heads west with his head full of book learning. On board the train is Gale Storm with a map of a gold mine, and so is Gilbert Roland with felonious intent. Albert kicks him off the train, but she takes him for a masher and he gets the cold shoulder. Arriving in Arsenic City, he sets up his gunsmith shop in a bakery wagon and is slugged and hijacked by outlaw Barton MacLane. He is given a lift by Miss Storm and they are both captured by the Apaches. His knowledge of Indian lore serves in good stead and he is accepted as their Great White Brother. The tussle continues with Binnie Barnes and Roland maneuvering for the map, thwarted by Albert's amazing six-gunnery. He finally finds the mine and works it with his Indian pals. There develops a shooting fray in which the villainess and company all bite the dust. The Indians escort the couple back to town for a romantic conclusion. Abrams.

'MICKEY' LIGHT COMEDY INTRODUCES NEW JUVENILE

Rates ● ● + as dualler

Eagle Lion
87 minutes
Lois Butler, Bill Goodwin, Irene Hervey, John Sutton, Rose Hobart, Hattie McDaniel, Skippy Homier, Beverly Wills, Leon Tyler.
Directed by Ralph Murphy

Lois Butler is a promising new starlet, hereby given an auspicious debut by Eagle Lion. She is a petite miss of sixteen with the girlish effervescence and vocal ability that is reminiscent of the earlier Durbin and Garland. She has an engaging personality all her own that shines through this lively, if trite, Cinecolor comedy. It is a lightweight movie morsel, designed for the family trade, with a special bid for the younger set. Following the strong E-L build-up for the star, "Mickey" should prove a good dual bill attraction, particularly in naborhood and small town houses. It retains the adolescent character of the novel, "Clementine" by Peggy Goodin. Puppy love, baby sitting and teen-time trivia provide the laugh material, which presents Miss Butler as a dirty-faced tomboy who would rather play baseball than study her voice lessons. She has a sweet, clear voice and warbles five popular and light classical melodies, scoring best with a rendition of "The Minute Waltz". Skippy Homeier accompanies her adolescent misadventures with an amusing portrait of callow youth and the romantic and marital mix-ups involve Bill Goodwin, Irene Hervey, John Sutton and Rose Hobart. Their efforts are occasionally hampered by some trite dialogue and by "A" standards this Bryan Foy production could be accused of being a pretty hackneyed affair, but it offers plenty of entertainment for mass audiences.

Tomboy Lois Butler is the star catcher of the neighborhood ball team and engages in unladylike rough-housing with Skippy Homeier. Her widower father, Bill Goodwin, is being stalked by comely widow, Rose Hobart, much to her displeasure. She tries to promote a romance between her father and visitor, Irene Hervey. On the night of the high school dance, Miss Hervey dolls her up in glamorous clothes and sends her out on the town with her ex-fiance, John Sutton. The new look interests Skippy. The next evening, as they are baby-sitting, they think the baby swallowed a pin and rush it to the hospital on a wild scooter ride. Her father thinks she is out with Sutton and creates a scene. The scandal causes him to lose out on his appointment as hospital director. But at her song recital, "Mickey" clears up all the misunderstanding and Goodwin and Miss Hervey exit smiling. DAV.

'FEUDIN', FUSSIN' AND A-FIGHTIN' , MERRY MUSICAL PROGRAMMER

Rates ● ● + as top dualler generally

Universal-International
78 minutes
Donald O'Connor, Marjorie Main, Percy Kilbride, Penny Edwards, Joe Besser.
Directed by George Sherman.

Here is a fresh and happy antidote for summer "dog days." It is one of those merry little musical films that provide fun for average audiences—both young and old. No boxoffiice records will be threatened by "Feudin', Fussin' and A-Fightin, ", but it will give a good account of itself boxofficewise in all locations. It was originally a story in Collier's called "The Wonderful Race at Rimrock", by D. D. Beauchamp, who also wrote the screenplay and succeeded in switching the rustic shindig into a song and dance fandango. It worked out very well, for the nonsensical plot is liberally crammed with bright gags and Donald O'Connor puts on a typical show. He really knocks himself out as the hair tonic pitchman who saves the day for Rimrock by running a most hilarious race, pursued by a snake, a porcupine, a skunk and a horse doctor and is roped, pummeled, helf-drowned and half starved—while the laughs come loud and fast. More humor is supplied by the droll antics of Marjorie Main, the rambunctious mayor, and Percy Kilbride, her sad-faced suitor, the same pair who scored in "The Egg and I."

O'connor also has two dance numbers, one a flashy single and the other a smooth duo with winsome Penny Edwards. Their songs are the nostalgic favorites, "Sposin' " and "Me and My Shadow". The title song has been edded to the sound track and provides an exploitable gimmick. It is a sure-fire crowd pleaser as produced by Leonard Goldstein and owes much of its well-timed humor to George Sherman's snappy direction.

The town of Rimrock needs a fleet-footed runner for their annual race against the neighboring town of Big Bend. Mayor Marjorie Main and her assistant, Percy Kilbride, kidnap Donald O'Connor from a passing stage. He looks like a thoroughbred and they lock him up in a barn, but after they fatten him up he can't run a lick. Meanwhile he falls for delectable Penny Edwards and tries unsuccessfully to elope with her. The Big Bend contestant slips him some knock-out pills, but a horse drinks it instead. Donald stays up all night, walking the floor with the sick horse, and next morning on the day of the race he is in sad shape. But he comes through in flying colors and a strong aroma of skunk. He is elected the new mayor of Rimrock and, of course, also wins Penny. York.

'BLONDE ICE' FAIRLY ENGROSSING MURDER MELLER

Rates ● ● + as supporting dualler

Film Classics
72 Minutes
Leslie Brooks, Robert Paige, Walter Sande, John Holland, James Griffith, Russ Vincent
Directed by Jack Bernhard.

"Blonde Ice" another study in ruthlessness, this time spot-lighting a woman who stops at nothing to gain wealth and social prestige. And if it is murder your audience wants to see, this is it; not just one, but (count 'em) three, all for the price of one. This modest-budget melodrama presents a beautiful lady Bluebeard who has a nasty habit of knocking off her husbands. It has been given a slick treatment and despite its lack of name power, should prove absorbing enough to make a strong supporting feature on dual bills in most situations. The direction by Jack Bernhard keeps it moving at a fairly brisk pace. Kenneth Gamet's adaptation of the novel by Whitman Chambers makes use of all the routine twists, including the usual psychiatrist who knows all the answers, but the murders do get a bit monotonous. Leslie Brooks gets top billing as the murderous babe with knots in her head. She gives it a brittle, sophisticated characterization and it is not her fault that the role remains unconvincing. Robert Paige capably portrays the harassed newspaper man who is her one and only true love and the rest of the cast handle their routine assignments with adequate skill, notably Walter Sande, John Holland and Russ Vincent. The production by Martin Mooney has a glossy effect that makes the budget look twice its size.

Leslie Brooks is the society columnist with an adding machine for a heart. Sports writer Robert Paige is in love with her, but when it comes to marriage she lands wealthy and influential John Holland. On their honeymoon, her husband discovers her love letter to Paige and walks out. She carefully builds herself an air-tight alibi and shoots him. The evidence points to Paige and the police give him a bad time. Meanwhile Russ Vincent, who was in on her fake alibi comes around for blackmail and she casually knocks him off. Then she proceeds to acquire another husband, this time politician Michael Whalen. She almost has him hooked, until he discovers her in a clinch with Paige. Another murder, and Paige is framed again, but good. Finally, a psychiatrist bluffs her into a show-down and a bullet ends her career. *York.*

'CARSON CITY RAIDERS' ACTIONFUL 'ROCKY' LANE WESTERN

Rates ● ● + for Western spots

Republic
60 Minutes
Allan "Rocky" Lane, Eddy Waller, Frank Reicher, Beverly Jons, Hal Landon, Steve Darrell, Harold Goodwin, Dale Van Sickel
Directed by Yakima Canutt.

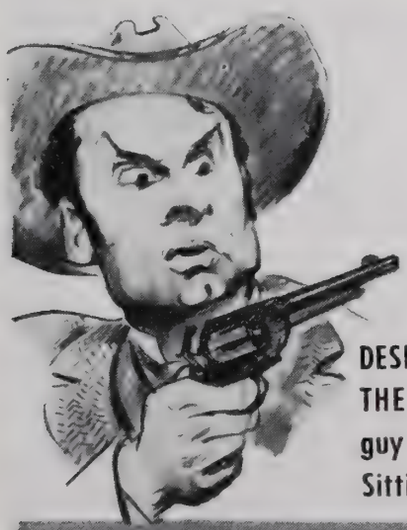
This punchy little item is one of the best of the "Rocky" Lane sage-jumpers. As a parcel of slam-bang action, it stacks up as reliable fare for Western houses. This series never changes much; there is always a frontier town infested with assorted desperados, until "Rocky" gallops in on Black Jack and straightens out the mess with blazing guns. He is in great form here — handy with his fists guns and lariat and the way he jumps on Black Jack without touching the stirrups is a caution! There usually aren't any women in these towns, but this time a concession was made with a small part for Beverly Jons. And the crook master-mind is always disguised as a respected citizen; this time it's Frank Reicher as the town barber. Grizzled Eddy Waller is again around for comedy relief and Harold Goodwin makes a hissable heavy. There is no romance or music to gum up the works and the production is designed exclusively for action, with plenty of chasing, slugging and shooting.

When "Rocky" Lane arrives as an express company agent, this mining town is in a bad way from the hold-ups on Eddy Waller's freight wagons. He discovers that the newly elected sheriff is a reformed outlaw, Fargo Jack. He lets it ride, but Frank Reicher, the bandit master-brain, frames the sheriff by importing a killer to pose as Fargo Jack. Complications ensue when young Hal Landon goes gunning for the sheriff for killing his father. "Rocky" restrains him and sets a trap for the marauders. Show-down occurs in a mine pit and when the smoke clears away, the culprits are dead and the sheriff is exonerated.

When VARIETY says...

"The Dude Goes West" will tickle every spectator who catches it...The producers haven't missed a bet...Class production notable for top values in every department.

...you know it's GREAT!



DESPERATE DAN, THE DUDE...he's the guy who out-bulled Sitting Bull!

ALLIED ARTISTS presents

"The DUDE GOES WEST"

A KING BROS. PRODUCTION

EXPLOITATION PICTURE

'ROMANCE on the HIGH SEAS' A JOY RIDE!

A Dream Vacation For The Audiente

To the theatreman surfeited by bang-bang and bucolics comes Warner Bros. "Romance on the High Seas" like a tall, frosty mint-julep on a hot summer day. Gay, girl-filled, gag-laden, gorgeously Technicolored, this gala musical bubbles with six top tunes, plus an assortment of tropical rhythms, that should make this a hot-weather humdinger.

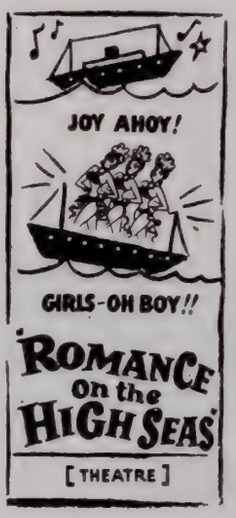
Selling point No. 1 to a vacation-minded populace is an invitation to join the four stars — Jack Carson, Janis Paige, Don DeFore and the sultry-voiced, blonde-tressed newcomer, Doris Day — in the ideal vacation, that luxurious Caribbean cruise to the land of samba, conga and calypso they have always dreamed about. Decked out in lavish trappings that the real thing could hardly hope to equal, "Romance on the High Seas" is just the thing to whisk an audience away for an hour-and-a-half of wonderful, wish-you-were-here fun.

With Busby Berkeley, daddy of the movie musical ("42nd Street," "Gold Diggers," etc.), handling the production numbers and top tunesmiths Jules Styne and Sammy Cahn, contributing a sextet of toe-tapping ditties, the musical portions are insured first-rate treatment. Add the tricky calypso, South American rhythms and a blaze of color, so ideally suited to such numbers, and you have another potent selling angle.

And right up there with the other exploitation fortes is a star-studded cast, with an exciting new personality, Doris Day, who reveals talents in the vocal, visual and fun-fetching departments that forecasts a bright film future for the rookie from the radio and dance band circuit. Disporting herself joyously among such established and clever performers as Carson, DeFore, Miss Paige and Oscar Levant, she scores a resounding hit, and the showman would do well to play up this new personality big.

Want more? Easy. There's breath-taking Technicolor; there's a whole boatload of beautiful gals; there are costumes to delight the eye and a wardrobe sported by the Misses Day and Paige to make the ladies gasp.

And the box-officers on Mort Blumenstock's staff have concocted a pressbook crammed with promotional aids that should give Joe Exhibitor a running start to bring this into box-office paradise.

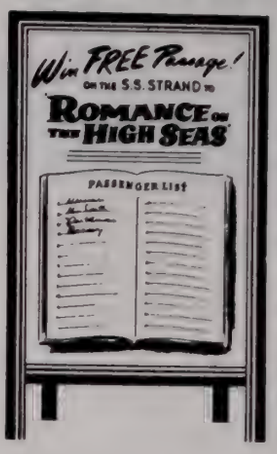




TEASERS

Both the teasers (above) and the newspaper ads (below) are right in tune with the gleeful, girlful rhythmic proceedings.

The teasers can be used, in addition to newspaper movie page space, on travel pages, as post cards, lobby blow-ups and program backs.



Passenger List

An effective lobby display to carry out the nautical flavor that should characterize the promotion is this "Passenger List." Patrons are invited to sign up on numbered lines and at given time tapes are removed and lucky numbers win free passage aboard your "ship" opening night.

PLUG SONGS

The six hit tunes from the talented pens of Jules Styne and Sammy Cahn are being plugged on the air via top artist recordings, including Andrews Sisters, Bob Crosby, Dick Haymes, Doris Day and lots more. Augment this by stunts tied in with the titles: Store window theme, ' "I'm in Love' with the New (product)." ": A Doris Day double contest on stage with the "It's You or No One" theme. Others are suggested by "It's Magic," "The Tourist Trade," "Run, Run, Run" and "Put 'Em in a Box."

Gangplank



An easy-to-set-up gangplank to the boxoffice is a novel stunt to bring the customers aboard. If ticket booth location isn't right for it, try gangplank leading up to lobby entrance or covering three-or-four-step stairway inside the theatre.

In lobby, a display of nautical items, captioned, "Gals! Steer a Straight Course to 'Romance on the High' Seas' ", can be labeled, i. e., Binoculars — "To help you spot the right guy a mile off"; Compass — "In Case you're just drifting," etc.





ROMANCE on the HIGH SEAS

The tropics, Technicolor and torrid. tingling tunes provide the come-on-in setting for this Warner musical comedy of errors and romance. Plotting its course to insure a field day for the ever-popular conga. samba and calypso, "Romance on the High Seas" takes its quartet of stars — Jack Carson, Janis Paige, Don DeFore and a blonde newcomer with palpitating pipes, Doris Day—on a joyride to Havana, Trinidad and Rio. En route. a mistaken identity and marital mix-up plot serves as the hold for a cargo of comedy and tunes that should be a sure cure for box-office doldrums. Abetting the frolic are Oscar Levant. S. Z. "Cuddles" Sakall. Avon "Porgy and Bess" Long, Calypso champ Sir Lancelot, The Samba Kings and an eye-filling assortment of long-stemmed American and Latin-American beauties.





EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

16 MM. STRAWS

Associated Theatre Owners of Indiana

Just when the regular theatre owners and old customers are worried and wondering about how to entice the last potential customer into the theatre R. K. O. enthusiastically inaugurates a program to enable more people to see movies without patronizing the theatre by making a concerted effort to book their 16 mm product in trains, planes and ships. While salesmen will shrug off the plan as being of no consequence in the way of theatrical competition company executives do not conceal their enthusiasm over the practically unlimited possibilities of this market. Any exhibitor who would study the growing wealth of product available on the narrow guage and note the campaign books and sales literature distributed to the 16 mm operators could not help but feel concern over each new development along this line. It is not that each new inroad is so serious in itself but one by one the straws are being piled on and the accumulation is finally going to break somebody's back.

As we have said before, we strongly feel that as 16 mm exhibition grows it is logical for the regular theatre man to equip himself so that this same product will be available to him and can be shown with all the advantages that would surround a showing in a good theatre operation. We also believe that it is only fair turnabout that if the major film companies are soliciting narrow guage customers, then their present accounts should think of turning to producers of 16 mm product for some of their supply.

Exhibitors who question the quality of 16 mm projection might note that a Loew's theatre with a capacity of 2,743 recently operated for three weeks with nothing but 16 mm prints as a result of power failure that left only a 120 volt line available. An Ampro projector fitted with a Strong 16 mm lamphouse was used and according to report, during the entire time no patron complained of having noticed any change in either picture or sound.

VIDEO NEWSREELS

Allied ITO of Kansas — Missouri

Twentieth Century Fox has signed a contract with R. J. Reynolds under which Movie-Tone News will furnish five 8-minute reels per week to be televised over the NBC Video network for sponsorship by Camel Cigarettes. How similar the composition of these newsreels will be to the footage that is later exhibited in theatres remains to be seen, but regardless of treatment it would seem that it must inevitably lessen the value of newsreels in theatres. This would apply equally to producers other than Fox.

There is no reason to criticize Fox for this move because whether it be a threat or not to the theatres, the growth in importance of television is inevitable and sure, and news from one source or another will be televised. Perhaps the entrance of the newsreel companies into the picture is the best safeguard of the exhibitor's interest.

The important thing about the Fox contract is to take note of the fact that it is another step in the growing alliance between the film and television industries, and it signals further things to come. Universal, Paramount, and Warners are reported close to following Movietone's lead.

Kansas City territory has not as yet been cursed with the probable opposition of television due to the fact that there is no televised studio in this district as yet, however, we are reliably informed that it will only be a matter of several months before television will thrust its ugly head into our midst to be creating an additional form of opposition toward motion picture theatres.

In other territories where there is television we are informed that it cuts considerably into regular motion picture theatre attendance, particularly is this so when there is some big sporting event. Public places that utilize television as an attraction, of course free, and find it most advantageous, is the beer tavern. The writer has seen taverns that were crowded to the point of elbow-room only for the televising of such events, as, the Louis-Wolcott fight, the California-Michigan football game, etc. These taverns utilize this service naturally to attract customers into their places of business, successfully, and we do not know of any more vicious competition than that afforded in this form to the theatre.

PHONY BOOKS

Associated Theatre Owners of Indiana

After continually calling attention as to how product is dissipated in producer owned theatres and finally quoting Spyros Skouras to the effect that an independent in the same situation will pay higher film rental than an affiliate we are still hearing from certain distributors that counterfeit claim "the theatre department makes all the profits." So next we summon David O. Selznick as a witness who is quoted in last week's Variety as saying that financial statements of the majors indicating that their theatre circuits made big profits while their production affiliates lost money is "nothing but phoney bookkeeping." Selznick asserted that big theatre profits as against studio losses were merely the result of a company's affiliated circuit failing to be charged a fair amount for the pictures it plays.

According to the article in Variety, Selznick recalled an incident when he was in charge of production at R. K. O. "The theatre chain was losing money. Then a new man was brought in and placed in charge. Overnight the losses disappeared and the circuit began to show a big profit. I naturally began to investigate. What I found was that he had arbitrarily reduced the rentals the circuit paid on all R. K. O. pictures to 15%."

PLAYING FAVORITES

Allied Rocky Mt. Independent Theatres

A lot of the "big boys" in New York have already resigned themselves to an eventual theatre divorcement.

The Supreme Court decision pointed the way toward it in the very strong language which it used when it passed the ball back to the lower court. The Supreme Court called the whole affiliated circuit problem a monopoly and condemned its "marked proclivity for unlawful conduct."

The biggest racket that has grown out of the monopoly is the price discrimination between affiliated circuit houses and independent theatres.

Fox, RKO, and the rest of the film companies have been taking care of each others affiliated circuits for so long that there is absolutely no comparison between what they pay for film and what you have to pay.

It fits into the neatest little game of "you scratch my back and I'll scratch yours" that has ever been seen.

RKO "takes care of" the Fox Circuit in this territory in exchange for 20th Century Fox "taking care of" the RKO theatres in the Cincinnati territory and wherever else RKO happens to be dominant.

Meanwhile, what happens to you? You get slugged for everything that they can get out of you.

The crowning blow is that the distributors have become so accustomed to that form of double standard that they have come to accept it as absolutely proper.

They rant and rave about *"national sales policies"* and *"must percentage pictures,"* but those so-called policies are for the independents and *not for the affiliated circuits.* And when an occasional independent exhibitor does get upon his hind legs and start to holler about discrimination, the distributor pops off with, "it doesn't make any difference what we charge somebody else."

The — it doesn't!

There are laws in this country which have something to say about people being equal. They say that a little guy has just as much right to live as the big guy. That means equality under the law and equal rights for all.

BUSINESS RELATIONS

Allied Theatres of Michigan

The meeting of exhibitors in conjunction with the Optimist Club held in Battle Creek on May 18th was, in our humble opinion, a huge success. The attendance was larger than we had hoped for and the enthusiastic reception on the part of the businessmen who make up the membership of that service club was heart-warming.

The meeting was the first to be held under the Allied Theatres of Michigan Public Relations Plan and our first experience has shown that the large majority of businessmen are not familiar with the problems of operating a motion picture theatre.

When the details were explained to them, they immediately became deeply interested. Many of them asked questions after the luncheon and more than one remarked that he was surprised at the points of detail connected with operation of the theatre. They seemed amazed at the amount of taxes levied against the theatre and one businessman remarked "How can you keep admission prices so low when your taxes are so high." He then followed with this, paraphrasing a statement emanating from World War II, "How can so few provide so much for so many for so little."

If this interest on the part of the local businessman has any significance, we feel that carrying the importance of the motion picture theatre to the citizens of your city is a big step forward in public and community relations.

The short discussion following the luncheon between the exhibitors who attended was, though somewhat brief, of major importance to this office in that it provided direct contact with exhibitors in centralized area and particularly the thinking of those exhibitors on pertinent subjects affecting their own communities.

AMAZING DUALS

Associated Theatre Owners of Indiana

In the May 1st issue of Motion Picture Herald, Red Kann takes note of the astonishment expressed by various Allied units about the kind of double billing employed by many of the producer-owned theatres and their questioning as to how much these same programs would cost the independent exhibitor. Mr. Kahn then sets forth the results of his own quiet survey over a 14 week period and comes up with a list that includes the following:

Secret Life of Walter Mitty and Where There's Life, Secret Life of Walter Mitty and Daisy Kenyon, My Wild Irish Rose and Tycoon, My Wild Irish Rose and T-Men, Wild Harvest and My Wild Irish Rose, Good News and My Wild Irish Rose, Green Dolphin Street and Daisy Kenyon, Road To Rio and The Swordsman, Captain from Castile and Prince of Thieves, Prince of Thieves and Tycoon, Variety Girl and The Foxes of Harrow, Crossfire and The Foxes of Harrow, Variety Girl and Crossfire, Fun and Fancy Free and The Foxes of Harrow, Killer McCoy and You Were Meant For Me, Golden Earrings and Daisy Kenyon.

All of these amazing double bill programs played in the Fox West Coast Theatres. As one exhibitor remarked, Mr. Charles Skouras must be the greatest film buyer in the world. At terms that permitted this dissapation of product is it any wonder that the film companies tell you that the major share of their profits come from the exhibition branch of their business? This is your answer the next time some salesman tells you, "We can't sell our pictures any cheaper because we are not making money in distribution."

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Talks Six-Pic Pact With Jimmy Savo

NEGOTIATIONS are under way for Columbia to release the product of Jimmy Savo Productions, a new indie formed by comedian Jimmy Savo and a former MGM flack, Perry Charles. The company plans six films, the first of which will be "Hello, Little World," to be filmed in Italy this fall, and directed by Basil Wrangel, former MGM director. Of the six, three will be made in Italy and three here.

Columbia has decided to re-hire four of the publicists recently fired, but two of the men have learned their lesson at this lot, and refuse to go back.

Drew Pearson has been set to narrate a documentary for Columbia, titled "The House on R. Street," for which Pearson prepared the story. It concerns the wartime lobbying activities of John Monroe.

The second of the season's Durango Kid westerns, "Quick on the Trigger" is the only new starter on this lot, with four others still going, Edward Small's "FBI Meets Scotland Yard," "Undercover Man," "Walking Hills" and "The Dark Past." The latter is the latest title for "Hearsay," the Lee Cobb-Bill Holden-Nina Foch film, formerly tagged "Blind Alley."

Plans here for the near future include only "The Lovers," which, naturally, teams Cornel Wilde and his estranged wife Patricia Knight. Douglas Sirk will direct the S. Sylvan Simon production.

EAGLE - LION

Three Color Films Move Out On Location

WITH the finish of "Inside the Wall", the Eagle-Lion lot activity will take a brief catnap and then renew its steady pace. Three, all in Cinecolor, will start late this month, at widely divergent points. "Tulsa," starring Susan Hayward, Robert Preston and Pedro Armendariz and produced by Walter Wanger, will be filmed in Oklahoma on a $1,500,000 budget. William Moss's "The Big Cat" will go before the cameras in Colorado, as will "Red Stallion in the Rockies".

Bryan Foy, in the East for story material, has wound up a deal with Connie Mack to film the biography of the grand old man of baseball. A high budgeter, the film is scheduled for a fall start and spring release. The 84-year-old Mack is expected to act as advisor and possibly will make a brief appearance in the film, which may be given documentary treatment.

Walter Wanger has inked Eugene Frenke to produce "The World and Little Willie" for Eagle-Lion release, Frenke taking time off from his United California Productions set-up to do the job.

Lester Cowan has evidently changed his mind on release plans for "Hearts and Diamonds", his Marx Brothers picture. Originally set for United Artists distribution. Cowan is now dickering with Eagle-Lion for release of the film.

Eagle-Lion is planning to get "Canon City", the jailbreak story,, into the exchanges late this month, just six months after the actual break.

METRO-GOLDWYN-MAYER

Enterprise Signs With Leo; To Make Four

METRO and Enterprise have finally closed their domestic distribution deal,, with Metro signed to handle four Enterprise films. The first will be "Natural Impulse", Lewis Milestone's production formerly titled "No Minor Vices" (Dana Andrews - Lilli Palmer - Louis Jourdan). After weeks of speculation, it is now definite that this film will be in MGM's lap. The second is "Tucker's People," John Garfield starrer under the Roberts Production banner , then "Wild Calendar", to be produced by Wolfgang Reinhardt, possibly in Ruoxcolor, new color process developed in France, and finally, "Pursuit of Love", to be filmed in England.

Enterprise's pact with United Artists ends with "Four Faces West" and "So This is New York".

Production here rolls at top speed with two new starters on the lot, making a total of six shooting. The two new ones are "Act of Violence" (Van Heflin - Robert Ryan - Janet Leigh) and "The Bribe", (Robert Taylor - Ava Gardner - Charles Laughton - John Hodiak).

Future plans may include the filming of both "Oklahoma!" and "Carousel." Rouben Mamoulian is trying to set the deal to film the two big Broadway musicals and if he is successful he wants MGM to release them.

Arthur Freed has two in rehearsal for an early start. "Take Me Out to the Ball game" (Sinatra - Kelly) and "The Barkleys of Broadway" teaming the co-stars of "Easter Parade, Judy Garland and Fred Astaire, with Oscar Levant added for good measure. Both will be Technicolored.

The Metro has officially opened its new Elstree studios in England with the start of "Edward, My Son", starring Spencer Tracy and Deborah Kerr, and based on the London stage success. It is the first of four films planned for the English studios this year.

MGM has acquired the rights to "Conspirator", an English novel dealing with an English guardsman turned Communist, and Robert Taylor is reportedly set for the lead.

MONOGRAM

Allied Artists Maintains Steady Pace

WITH "Kidnapped", "The Fighting Ranger" and "High Tension" all wound up, the Monogram Allied Artists lot is comparatively quiet. Only one new one rolling, "Last of the Badmen", a King Brothers production for Allied Artists starring Barry Sullivan, Marjorie Reynolds and Broderick Crawford.

A A won't be idle, however "Red Light" will start soon, and Jack Wrather plans "Strike it Rich" with Stuart Erwin in a leading roll.

Only immediate plan for Monogram is an early start for "Bowery Comeback", the next Bowery Boys epic, and "Silver Trail", a western.

Roy Del Ruth has acquired full rights to "The Yellow Kid", story based on the life of the swindler Joe Weil.

PARAMOUNT

Production At Standstill; Three To Start Next Month

ALTHOUGH the Paramount lot was buzzing with production a month ago, when five were going, activity has petered out to a dead silence with nothing currently before the cameras. However, three will start in July. The first will be "The Heiress", produced by William Wyler and starring Olivia DeHavilland. Next, "Streets of Laredo", a high budget western, with Bill Bendix, William Holden, MacDonald Carey and Mona Freeman in top roles. Third will be "A Mask for Lucretia", starring Paulette Goddard and Ray Milland, with the former licking her chops at the apportunity of portraying Lucretia Borgia, the gal with a yen for men and poison.

Cecil B. DeMille, after a nation-wide search for his femme lead in "Samson and Delilah" has decided choice of an unknown would take too many months for training,, which is the reason (he says) for his finally signing Hedy Lamarr for the role. It will be her first for DeMille. Role of Samson hasn't yet been set, but Victor Mature is rumored. Shooting will begin in October.

Paramount lifted option of Gail Russell, starting her seventh year on this lot.

REPUBLIC

Republic Lot Becoming Popular

HUNT Stromberg's final deal with Republic turned out to be an arrangement whereby the producer will utilize the lot's stages and release through United Artists, Republic participating in financing only to the extent of stage space. Two other producers are currently talking over deals with Republic to house their product. Howard Welch wants to use the lot's facilities for his Trucolor big budgeter "Montana Belle", and Sam Coslow, UA producter who has been operating from the Goldwyn lot, will probably move to Republic to make his "Music City". Although not certain, it is likely that Republic will have a financing deal with these two similar to the arrangement with Stromberg, who will be the first inde producer releasing through another company to use the Republic lot for an "A" picture.

Before leaving for the east, Republic boss Herbert Yates okayed starting dates for twelve films before September.

The July schedule includes five starters, the busiest schedule for this month at Republic in six years. They include a serial, "Federal Agents vs. Underworld Inc.", Eddie Granger's big budgeter, "Wake of the Red Witch", "Daughter of the Jungle" "Sundown in Santa Fe" and an untitled color film. August will see three starters, including another high-budgeter titled "The Missourians".

"The Plunderers" is still shooting, "Desperadoes of Dodge City," Alan "Rocky" Lane starrer, has started and finished in eight days, and other new ones are "Son of God's Country" with Monty Hale and "Grand Canyon Trail," Roy Rogers film. Incidentally, the studio has inked a deal with Jane Frazee for a picture-to picture basis, starting with this latter film, indicating that she will henceforth be Rogers' leading lady. And with the casting of the Riders of the Purple Sage in "Grand Canyon Trail", it looks as though this group will take

over for the Sons of the Pioneers, who have left the lot.

The studio has decided to discontinue the use of Trucolor in the Monte Hale westerns, of which eight have so far been made in the color process. The Rogers pictures will keep the tint, but the lot reportedly figures that the extra outlay for the Hale westerns is not worth it from a boxoffice standpoint.

"Sands of Iwo Jima" has been scheduled as one of the top pics on Republic's 1948-49 schedule. The big-budgeter will be produced by Edmund grainger, with the full cooperation of the U. S. Marine Corps.

Producer Lou Brock has had "High School Daughters" assigned to his slate.

RKO

Schary Statement Ends Shakeup Rumors

THE skepticism aroused by the studio's statement that Dore Schary would stay within the fold, due to the stipulation in his contract that he may leave any time he wishes has been dispelled. Mr. Schary, who is known as a man of his word, has now definitely stated to the press that he intends to stay. With commendable brevity he said, "I am in complete accord with Mr. Hughes, and it is time to stop listening to rumors and bend all of our energies to making as many good pictures as we possibly can." Which should settle the issue once and for all.

Four are shooting here: "Enchanted" (formerly "Take Three Tenses" on the Goldwyn lot, with David Niven and Teresa Wright. "Every Girl Should Be Married" (Cary Grant-Franchot Tone comedy) is still in work and two new ones have started — "Baltimore Escapade" with Shirley Temple and husband John Agar and "Outlaw Valley," a Tim Holt western. The last two are off the schedule of ten pictures promised during the summer months. "Brothers in the Saddle," first of the Tim Holt '48-'49 schedule, will start immediately, then Sid Rogell's "Follow Me Quietly." July will see "Bed of Roses" with Barbara Bel Geddes, "Interference" and another Tim Holt western. August will have one more Holt film, and an untitled property, and the "Battleground" biggie will start in early September.

Frank Ross is bringing "The Robe" to light again, having signed Victor Fleming to direct, and playwright Maxwell Anderson to do the screenplay. RKO will release, and picture is supposed to start shooting late this year with a budget halved from the original six million. Ross has had this hanging fire since 1944, which makes this one of the most procrastinated films never made. Another one to return to the RKO fold is "Mayerling," which the Hakim Brothers plan to make in France. The Hakim team originaliy had an agreement with RKO on this one and when it fell through they took it to Metro, where it was to star Joan Fontaine and Robert Taylor. When it didn't start on appointed date, Miss Fontaine pulled out and Metro dropped the picture from its schedule. If current plan goes through, the Hakim Brothers will use frozen coin in France, having already spent about $200,000 on the script.

20th CENTURY-FOX

Two Shooting; Future Looks Bright

TWO remain before the cameras on this lot, "Yellow Sky" (Gregory Peck) and "Letter to Three Wives," starring Jeanne Crain, Linda Darnell, Ann Sothern and Jeffrey Lynn. "Burlesque" is finished with camera work and is in the editing stage. "Chicken Every Sunday" should start any minute, starring Dan Dailey and Celeste Holm.

The future looks bright enough. A crew is now moving to Colorado for start of Louis King's production "Sand." Elia ("Gentleman's Agreement") Kazan has been handed directorial reins on "Beyond Five Fathoms," from book of same title to be published this summer. Shooting will start in November, somewhere along the Florida coast. "Lydia Bailey" has been lifted from the shelves at Fox and handed to Sol C. Siegel for production in England and the Bahamas. Linda Darnell will star in the best-seller film version. Rex Harrison has been signed to lead in "Accustomed As I Am," to be produced by Sam Engle, and Jeanne Crain will have top femme role.

Gregory Peck has had his option lifted by the studio for another year.

Frank Seltzer plans to use Ansco color for his next film for Fox, a foreign legion comedy titled "Suzi from Suez." Tint will necessitate upping the budget, which Seltzer has kept to about $150,000 on his past three pictures.

UNITED ARTISTS

11-Pic Deal Opens Backlog Padlock

NEWS from the most recent meeting of UA board of directors makes the outlook here much brighter. Eleven new deals have been approved; five pictures by Screenplays, Inc., three by James Nasser, one by Sam Goldwyn Jr., one by Buster Collier and one by Bernard Luber's Amusement Enterprises, Inc. Screenplays' five are "The Champion," a Ring Lardner story, starting in August. This will be followed by "Six Shades in Blue," "High Moon," "Juno and the Peacock" and "The Wide House." Nasser's program includes "Some Rain Must Fall," starring Bill Bendix and Dennis O'Keefe, to roll soon. His other two are "Joe MacBeth" with Lew Ayres and Audrey Totter, and "Caesar the Great," both to be directed by Lloyd Bacon. Sam Goldwyn Jr. makes his first for an American film with "Diplomatic Passport," starring Robert Cummings, to be shot in France this fall. The Buster Collier banner will cover "Cautious Amorist," with Lucille Ball, and Amusement Enterprises Inc. will do "The Lucky Stiff," to star Dorothy Lamour and Brian Donlevy.

The more immediate future shows ten films scheduled for UA during June and July, financing permitting. They will be Nasser's "Some Rain Must Fall," Stromberg's "Too Late For Tears," Phil Krasne's "Robin Hood of Sin Town," Lester Cowan's "Hearts and Diamonds" (IF he doesn't switch to E-L), Edward Small's "Indian Scout," Harry Popkin's "Impact," budgeted at $1,000,000, Sam Coslow's "Music City," Sam Bischoff's "Outpost in Morocco" (still going), and two Hopalong Cassidys.

With all the promised activity, UA's return to healthy production will be welcome news to exhibitors. The brightened future has removed the padlock on the jealously hoarded backlog of 18 films. Ready for release are: "Pitfall," "Innocent Affair," "My Dear Secretary" (just finished), "Red River," "So This is New York," "The Time of Your Life," "Atlantis," "Vicious Circle," "The Angry God," "Texas, Brooklyn and Heaven," "The Girl from Manhattan," "High Fury," "Mad Wednesday," "Vendetta," and four Hopalong Cassidys.

UNIVERSAL-INTERNAT'L

Writers Busy On Twenty-Four Scripts

TWO new starters are before the cameras: "Family Honeymoon" co-starring Claudette Colbert and Fred MacMurray, about a widow who remarries and takes her brood with her on the honeymoon. "Mexican Hayride," film adaptation of the Broadway hit, with Abbott and Costello has also begun. "You Gotta Stay Happy" (Joan Fontaine-James Stewart) and "The O'Flynn" (Fairbanks-Carter) are still shooting, making four on the lot and one overseas, "Countess of Monte Cristo," facing the cameras.

"Black Velvet" and "Criss Cross" start soon, and in the interim 24 writers are working on 20 scripts at this lot, seven of the scripters also doubling as producers.

Douglas Fairbanks Jr. is preparing his first musical, "The Cavallero," to go before the cameras in the fall.

Maxwell Shane is planning his second Geffen-Shane production for U-I release, an original idea of his own to present a documentary history of the motion picture industry and Hollywood. Shane has also been given production reins on "The Amboy Dukes" by U-I bosses.

Wm. Goetz and his wife have left for London to talk with Arthur Rank on proposed U-I—JAR cooperative production and distribution deals.

WARNER BROS.

Studio Reaches Post-War Production Peak

THIS lot is still going top speed, with same seven before the cameras, and at least five due to start in July, a production peak not reached since before the war. "Night Beat," a story of big-city police force, will be the first new one to go. Then "Happy Times" with Danny Kaye, "The Fountainhead" with Bette Davis and Gary Cooper, "Two Guys and a Gal" with Dennis Morgan, Jack Carson and Doris Day, and "Flamingo Road," starring Joan Crawford to be handled by Mike Curtiz. This one comes ahead of "Miss O'Brien" for Miss Crawford, which will get going in August for Jerry Wald.

A deal is cooking between Warners and Leland Hayward to make "Mister Roberts," the Broadway hit. If it goes through, Hayward will make the picture independently on the Warner lot, and Henry Fonda, lead in the play, will star. Production is set for late this year or early 1949.

Warners is planning the filming of a top budget Technicolor picture at West Point, and has completed arrangements with Army authorities to film it at the military academy. It will be titled "Classmates." The lot has also arranged with Marion Hargrove to write a screenplay of his novel "Something's Got to Give," which Jerry Wald will produce.

INDEPENDENTS

SCREEN GUILD

"Jungle Goddess," starring George Reeves, and Wanda McKay, has started and wound up within the past two weeks, completing the thirteenth production for this outfit.

FILM CLASSICS

The screen rights to the Inner Sanctum radio show have been bought by M-R-S Pictures Inc. (Richard Morros-Sam Rheiner-Walter Shenson), who will produce pictures based on the program for release through Film Classics. The deal calls for a minimum of three during the next year.

"The Unbelievable," co-starring Virginia Gray and Barton MacLane has finished here, and the next to go will be "Daughter of Ramona," in Cinecolor, producer Martin Mooney's second for Film Classics release.

"QUOTES"

What the Newspaper Critics Say About New Films

'Hazard' Amusing, Fluffy, Obvious

Paramount's cross-country gambling comedy, "Hazard," starring Paulette Goddard and MacDonald Carey is an amusing piece of fluff, but not, as hinted by a certain company's publicisteers, another "It Happened One Night." That was the verdict of New York's newspaper critics, whose concensus seemed to indicate that that IHON formula has worn pretty thin by now.

Howard Barnes in the Herald Tribune finds it *"on more than one occasion . . . reminiscent of the memorable 'It Happened One Night'"*, but a *"haywire"* script dissipates the *"fair share of humor"* and winds up *"in an utter confusion of slapstick."*

In the Post, Archer Winsten finds it a *"cream puff"* chase film *"handled smoothly, cleverly and with all the slick surfaces that makes you think you're seeing something even if you aren't. And,"* he adds *"if you think you're being entertained, you are, aren't you?*

It will *"win no awards, but will keep its customers passably amused,"* says the World-Telegram's Alton Cook. Despite the fact that it is *"covering well trodden ground,"* some *"sprightly dialogue"* and a *"brisk"* pace makes it a picture *"you will be reasonably glad to have seen."*

The Sun's Eileen Creelman discovers it a *"cheerful, if far from witty or adult, farce,"* while in the Journal-American, Rose Pelswick finds it *"obvious"* despite the stars' attempt to *"inject some lightness"* into the film.

Harshest of the critics is the Times Bosley Crowther, who calls it a *"dreary cut up"* which attempts to imitate *"It Happened One Night"* but only winds up with a *"stressed and strained little picture"* whose *"complications are mundane, the humor is painfully forced and the performances by Miss Goddard and Macdonald Carey are a good bit this side of inspired."*

'GREEN GRASS OF WYOMING'

20th CENTURY FOX

"Doesn't go anywhere in particular, but succeeds well enough in holding attention and leaves one in a genial mood . . . The best parts are, of course, the scenes with and about the horses . . . Spanking action in the big trotting race sequences."—PRYOR, N. Y. TIMES.

"Filmed in properly subdued Technicolor, it has no end of pictorial impact. The plot may not be important, but the entertainment is curiously satisfying . . . An animal picture for animal-lovers and on that count makes its points effectively."—BARNES, N. Y. HERALD TRIBUNE.

"May be the best of a series that has included "My Friend Flicka" and "Thunderhead" . . . Handsome production, with a heart and good honest racing excitement."—CREELMAN, N. Y. SUN.

"Has not yet descended to the level of a movie series which has lost its life and vigor, but the tide has noticeably changed."—WINSTEN, N. Y. POST.

'THE LADY FROM SHANGHAI'

COLUMBIA

"Orson Welles . . . Has a strange way of marring his films with sloppiness which he seems to assume that his dazzling exhibitions of skill will camouflage . . . For its sheer visual modeling of burning passions in face, forms and attitudes, galvanized within picturesque surroundings, it might almost match "Citizen Kane" . . . As producer of the picture, Mr. Welles might better have fired himself — as author, that is — and hired somebody to give Mr. Welles, director, a better script."—CROWTHER, N. Y. TIMES.

"Imaginative and highly individualized film which is at the same time one of the most inept celluloid dramas of this or any season . . . Pretty silly piece of infernally good work . . . The treatment, by itself, is very good; but badly integrated with very poor story-telling, it merely high-lights the absurdity of an absurd show."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Typical Welles, heavy, pretentious, arty, with an unmistakable force in spite of its unmistakable phoniness . . . Plot often gets too confused for entertainment . . . Tricky, old-fashioned photography and a deliberate slowness of pace."—CREELMAN, N. Y. SUN.

"We don't think "The Lady From Shanghai" is terrific screen drama — but we'd match it with many a similarly devised opus having to do with infidelity and murder . . . Boasts several distinctive passages, enchanting scenics intriguingly photographed, and performances which are well above par."—THIRER, N. Y. POST.

'MELODY TIME'

RKO RADIO

"Guady-grab bag show in which a couple of items are delightful and the rest are just adequate fillers-in . . . Although the music lacks distinction, the drawing and color are generally fine and the humor is typically Disneyian."—CROWTHER, N. Y. TIMES.

"Walt Disney has slipped into one of his more mature moods . . . Delight of color and song and gaiety."—COOK, N. Y. WORLD TELEGRAM.

"One of his (Disney) most satisfying movies, decidedly superior to those that have come along in the last year or two . . . Has greater humor and satiric wit, and more substance . . . Grown-ups should see it, too."—PECK, PM.

"Disney has used his particular idiom of the screen to great effect in "Melody Time" . . . The genius of animated cartoons has gone all out."—BARNES, N. Y. HERALD TRIBUNE.

"Nothing to scare children or to scare away adults . . . Funny and tuneful and pretty to look at . . . Sometimes charming, sometimes hilarious combination of cartoon and song."—CREELMAN, N. Y. SUN.

"Filmed in the loveliest of Technicolors and made with charm and skill . . . Delightful entertainment for children of all ages."—PELSWICK, N. Y. JOURNAL AMERICAN.

'RIVER LADY'

UNIVERSAL - INTERNATIONAL

"Should satisfy those adventure addicts who are not too particular about the acting and story logic in their films. But, for average moviegoer, it's rather routine and second-rate."—E. J. B., N. Y. TIMES.

"A couple of good fights and a flash of real action . . . but mostly things squirm along at a molasses pace, and the whole business is sodden, dull and flavorless."—HAGUE, PM.

"Deserves an "A" for tasteful use of Technicolor . . . Some of the fight scenes showing Technicolor blood are exciting and realistic. Elsewhere the film is singularly unmoving."—PIHODNA, N. Y. HERALD TRIBUNE.

"Has all the physical action and the Technicolor splendor of a lavish Western . . . Handsome piece, with a good looking cast."—CREELMAN, N. Y. SUN.

"Splendid color and exciting action. The eternal triangular romantic angle is conventioal meller and not even torrid."—THIRER, N. Y. POST.

'BIG CITY'

METRO GOLDWYN MAYER

"Filled with worthy sentiment not too heavily expressed . . . Aspiring film of such patently contrived and expressed terms that it winds up only a notch above sentimental hokum."— BARSTOW, N. Y. HERALD TRIBUNE.

"Sentimental tale which does nicely with its comedy . . . Good cast and a few nice moments of song. But the over-all effect is painfully sticky."—CREELMAN, N. Y. SUN.

"Will induce nausea among those who can't take sentiment double-distilled . . . Those who dote on sentiment will cry themselves happy."—WINSTEN, N. Y. POST.

"Carefully contrived for the devoted O'Brien fans . . . Heavily sentimental throughout the film moves slowly through its obvious paces."—PELSWICK, N. Y. JOURNAL AMERICAN.

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PRODUCTION & RELEASE RECORD

JUNE 21, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (51)	In Production (4)
Serials	Completed (3)	In Production (0)
Westerns	Completed (19)	In Production (1)

NEW PRODUCTIONS

QUICK ON THE TRIGGER

Western—Started June 9
Cast: Charles Starrett, Smiley Burnette.
Director: Ray Nazarro — Producer: Colbert Clark
Story: Doubling as both Durango Kid and a sheriff, hero "clears himself" of murder.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Dark Past, The	Holden–Cobb	6–7			
Details under title: Hearsay					
FBI Meets Scotland Yard	O'Keefe–Hayward	5–24			
Undercover Man	Ford–Foch	5–24			
Walking Hills	Scott–Raines	5–24			

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures in Silverado (75)	Bishop–Henry	11–10	3–25		
Arkansas Swing	Vincent–Hot Shots	3–29	7–29		
Details under title: Texas Sandman					
Best Man Wins (75)	Buchanan–Lee	12–22	5–6		
Big Sombrero, The	Autry–Verdugo	8–18			
Details under title: A Little Spanish Town					
Black Eagle	Bishop–Patton	5–10			
Black Arrow, The	Hayward–Blair	8–4			
Blazing Across The Pecos (55)	Starrett–Burnette	11–24	7–1		
Blondie's Reward (67)	Singleton–Lake	9–29	6–3		
Details under title: Blondie's Night Out					
Blondie's Secret	Singleton–Lake	6–7			
Congo Bill	McGuire–Moore	5–10			
Coroner Creek (C) (90)	Scott–Chapman	9–29	7–48		
El Dorado Pass	Starrett–Burnette	6–7			
Fuller Brush Man, The (93)	Skelton–Blair	10–27	6–48		
Gallant Blade (C)	Parks–Chapman	12–8			
Gentleman From Nowhere	Donaldson–Litel	5–10			
Glamour Girl (68)	Krupa–Reed	9–1	1–16		
Her Wonderful Life	Kiepura–Eggerth	11–10			
Details under title: The Eternal Melody					
I Love Trouble	Tone–Blair	5–26	1–48		2–2
Details under title: Double Take					
I Surrender Dear	Jean–Street	3–1			
Lady from Shanghai, The (87)	Hayworth–Welles	10–14	5–48		
Let's Fall in Love	Lamour–Ameche	1–19			
Loaded Pistols	Autry–Britton				
Loser Take All	Mitchell–Nigh	3–15			
Details under title: Winner Take Nothing					
Loves of Carmen, The	Hayworth–Ford	11–24			
Lulu Belle	Lamour–Montgomery	11–10			
Man From Colorado, The (T)	Ford–Drew	3–17			
Manhattan Angel	Jean–Ford	3–15			
Details under title: Sweetheart of the Blues					
Mary Lou (66)	Lowery–Barton	9–15	1–23		
Mating of Millie, The (87)	Ford–Keyes	7–7	4–28		3–29
My Dog Rusty (67)	Donaldson–Litel	4–8			
Phantom Valley (53)	Starrett–Burnette	8–4	2–19		
Port Said (69)	Bishop–Henry	12–22	4–15		
Prince of Thieves (72)	Hall–Morison	5–12	1–48		2–16
Relentless (93)	Young–Chapman	12–9	2–48		
Details under title: Three Were Thoroughbreds					
Return of October, The (T)	Ford–Moore	9–29			
Return of The Whistler, The (63)	Duane–Aubert	10–27	3–18		
Rusty Leads the Way	Donaldson–Moffett	3–1			
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Sign of the Ram, The (84)	Peters–Knox	8–4	3–48		3–15
Singin' Spurs	Hoosier Hot Shots				
Six Gun Law (54)	Starrett–Saunders	7–7	1–9		
Sea Hound, The (Serial)	Crabbe–Blake	5–26	9–4		
Song of Idaho (66)	Hoosier Hot Shots		3–30		
Strawberry Roan, The	Autry–Henry	7–7			
Superman (Serial)	Alyn–Neil	2–16			
Swordsman, The (T) (81)	Parks–Drew	12–9	1–48		10–27
Tex Grainger (Serial)	Stevens–Stewart	8–4	4–1		
Thunderhoof (77)	Foster–Bishop	2–16	7–8		
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell–Hasso	12–9	2–48		3–15
Trapped by Boston Blackie (67)	Morris–Lane	12–22	5–13		
West of Sonora (55)	Starrett–Burnette	9–29	3–25		
Whirlwind Raiders (54)	Starrett–Saunders	9–15	5–13		
Woman from Tangier, The (66)	Jergens–Dunne	9–29	2–12		
Wrangler, The (C)	Tufts–Britton	4–12			

EAGLE-LION

1947-48 Features	Completed (38)	In Production (0)
Westerns	Completed (7)	In Production (0)

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Casanova (83)	deCordova–Nash	5–12	2–7	812	2–2
Assigned to Danger (66)	Raymond–Nash		5–19	821	
Born To Fight	Brady–Shaw	3–15			
Canon City (83)	Brady–Meade	3–29	6–30	826	
Check Your Guns (55)	Dean–Gates	7–7	1–24	853	12–8
Close-up (76)	Baxter–Gilmore	12–22	6–9	824	
Cobra Strikes, The (62)	Ryan–Fraser	1–5	4–24	820	
Enchanted Valley (C) (77)	Curtis–Gwynne	9–1	3–27	817	3–29
Headin' For Heaven (71)	Erwin–Farrell	8–4	1–17	810	1–5
Inside the Wall	Bremer–Carlson	6–7			
It's Moider	Switzer–Whalen	5–12			
Hollow Triumph	Henreid–Bennett	2–16			
Lady At Midnight	Denning–Lee	3–15			
Let's Live A Little	Lamarr–Cummings	3–1			
Linda Be Good (67)	Hubbard–Knox	7–21	1–3	808	10–27
Man from Texas (71)	Craig–Bari	5–26	10–18	815	4–12
Details under title: A Texas Story					
Mickey (C) (87)	Butler–Goodwin	11–10	6–23	825	
Noose Hangs High, The (77)	Abbott–Costello	11–24	4–27	819	4–12
Northwest Stampede (79)	Leslie–Craig	7–21	7–28	830	
Details under title: Wild Conquest					
October Man, The (91)	Mills–Greenwood	Foreign	3–20	816	3–29
Oliver Twist	Davies	Foreign	7–14	828	
Open Secret (70)	Ireland–Randolph	9–1	5–5	813	2–16
Prairie Outlaw	Dean–Holt	11–10	5–12	857	
Rampage	Mitchell–Long	12–22			
Raw Deal (78)	O'Keefe–Trevor	11–24	5–26	822	6–7
Details under title: Corkscrew Alley					
Ruthless (104)	Scott–Lynn	9–1	4–3	818	3–29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich–Wayne	Reissue	3–27	848	
Shed No Tears (70)	Ford–Vincent	3–1	7–21	829	
Smugglers, The (85)	Redgrave–Kent	Foreign	1–31	811	2–2
Spiritualist, The (79)	Bey–Bari	1–19	7–7	827	
Sutter's Gold (93)	Arnold	Reissue	3–27	849	
Sword of the Avenger (76)	Delgado–Gurie	6–2		823	
Tioga Kid (54)	Dean–Ates		6–16	858	
T–Men (91)	O'Keefe	7–21	1–10	809	12–22
Take My Life (85)	Eyet–Williams	Foreign	2–28	814	
Tomorrow You Die	Ireland–Ryan	5–12			
Tornado Range (56)	Dean–Holt	9–1	2–21	854	
Twenty-Nine Clues	Basehart–Brady	5–10			

FILM CLASSICS

1947-48 Features	Completed (7)	In Production (0)

NEW PRODUCTIONS

THE UNBELIEVABLE (C)

Drama—Started May 12
Cast: Virginia Grey, Barton MacLane, Richard Denning.
Director: Jack Bernhard — Producer: Albert J. Cohen
Story: Expedition to unexplored island for traces of prehistoric life is confronted by live dinosaurs, etc.

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Argyle Secrets	Gargan–Lord		5–7		
Blonde Ice	Paige–Brooks	3–1	5–20		
Devil's Cargo	Calvert–Hudson		4–1		
Miraculous Journey (C)	Calhoun–Long	4–12			
Money Madness	Rafferty–Beaumont		4–15		
Sofia (C)	Raymond–Gurie	3–29	6–48		
Unbelievable, The	Grey–MacLane	6–21			

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (36)	In Production (6)

NEW PRODUCTIONS

ACT OF VIOLENCE

Drama—Started May 17
Cast: Van Heflin, Robert Ryan, Janet Leigh, Phyllis Thaxter.
Director: Fred Zimmerman — Producer: Wm. H. Wright
Story: When GI in German prison camp exposes plan for break, to save friends' lives, buddy vows to kill him and hunts him in post-war world.

THE BRIBE

Drama—Started June 10
Cast: Robert Taylor, Ava Gardner, Chas. Laughton, John Hodiak.
Director: Robert Z. Leonard — Producer: Pandro Berman
Story: Tale of graft in war surplus.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Command Decision	Gable–Pidgeon	4–26			
Sun in the Morning, The (T)	MacDonald–Nolan	5–10			
Three Godfathers, The (T)	Wayne–Armendariz	5–24			
Words and Music (T)	Garland–Rooney (all star)	4–26			

COMPLETED — 1947-48 —

Alias The Gentleman (74)	Beery–Patrick	5–13	Mar.	818	2–15
B. F.'s Daughter	Stanwyck–Heflin	8–6	Apr.	820	
Big City, The (103)	O'Brien–Murphy	10–27	June	827	3–29
Bride Goes Wild, The (98)	Johnson–Allyson	7–7	Mar.	819	3–15
Details under title: Virtuous					
Cass Timberlane (119)	Tracy–Turner	5–12	Jan.	813	11–10
Date With Judy, A	Beery–Powell	1–5	July		
Easter Parade (T) (103)	Astaire–Garland	12–8	July		6–7
Gone With the Wind (T)	Gable–Leigh	Reissue	Feb.	3000	
Good News (T) (95)	Lawford–Allyson	3–31	Dec.	810	12–22
Green Dolphin Street	Turner–Heflin	9–30	Nov.	811	
Details under title: The Personal Touch					
High Wall, The	Taylor–Totter	7–7	Feb.	815	
Homecoming (113)	Gable–Turner	9–15	May	826	
If Winter Comes (97)	Pidgeon–Kerr	6–9	Jan.	814	1–5
Julia Misbehaves	Garson–Pidgeon	1–19	Aug.		
Killer McCoy (103)	Rooney–E. Taylor	6–23	Dec.	809	10–27
Luxury Liner (T)	Brent–Gifford	9–1			
Kissing Bandit, The (T)	Sinatra–Grayson	5–26			
Master of Lassie	Gwenn–Leigh	9–29			
Details under title: Hills of Home					
On An Island With You	Williams–Lawford	6–23	June	828	5–24
Pirate, The (T) (102)	Garland–Kelly	3–3	June	825	4–12
Search, The (105)	Clift–MacMahon				4–12
Summer Holiday	Rooney–DeHaven	7–8	Apr.	821	
Southern Yankee	Eke t n– a il	2–2	Aug.		
State Of The Union (120)	Tracy–Hep urn	10–13	Apr.	824	3–29
Three Musketeers (T)	Turner–Kelly	2–16			
Tenth Avenue Angel (76)	O'Brien–Murphy	4–1	Feb.	816	1–15
Three Daring Daughters (T) (115)	MacDonald–Iturbi	11–25	Mar.	817	2–16
Details under title: The Birds and the Bees					

MONOGRAM

1947-48 Features	Completed (26)	In Production (0)
Westerns	Completed (11)	In Production (1)

NEW PRODUCTIONS

LAST OF THE BADMEN (ALLIED ARTISTS)

Western—Started June 7
Cast: Barry Sullivan, Marjorie Reynolds, Broderick Crawford.
Director: Kurt Neumann — Producer: King Brothers
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Kidnapped	MacDowall–England	5–24			

COMPLETED — 1947-48 —

Angels' Alley (67)	Gorcey–Gray	11–24	3–21	4708	
Released originally under title: When Strangers Marry					
Back Trail	Brown–Hatton		7–18		
Campus Sleuth (66)	Stewart–Preisser	12–8	4–18	4713	
Cowboy Ca alier	Wakely–Tay o		7–4		
Crossed Trails (53)	Brown–Hatton		4–11	4755	
Docks of New Orleans (70)	Winters–Young	11–24	4–4	4712	
Fighting Mad (75)	Errol–Kirkwood	9–15	2–7	4709	
Details under title: A Palooka Named Joe					
Fighting Ranger, The	Brown–Hatton	6–7			
French Lea e (64)	Cooper–Cogan	2–2	4–25	4.14	
Details under title: Kilroy On Deck					
Frontier Agent (56)	Brown–Hatton		5–16		
High Tension	Gorcey–Hall	6–7			
I Wouldn't Be in Your Shoes	Castle–Knox	2–16	5–23		
Jiggs and Maggie in Society (66)	Yule–Riano	9–29	1–10	4704	
Jinx Money (68)	Gorcey–Caldwell	1–19	6–27	4717	
Kidnapped	MacDowall–England	5–24			
Michael O'Halloran	Roberts–Beckett	4–12			
Music Man	Stewart–Brito	5–24			
Mystery of The Golden Eye	Winter–Young	4–26			
Oklahoma Blues	Wakeley–Belmont	1–19	3–28	4761	
Overland Trails (58)	Brown–Belmont	11–24	1–31	4751	
Partners of the Sunset	Wakely–Larson		5–6		
Perilous Waters (66)	Castle–Long	9–1	2–14	4707	
Range Renegades	Wakeley–Holt		6–5	4766	
Rocky (76)	McDowall–Barrier	8–18	3–7	4705	
Rose of the Rio Grande (60)	Carroll–Movita	Reissue	3–14	4710	
Shanghai Chest, The	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sign of the Wolf (69)	Whalen–Brady	Reissue	5–2	4711	
Sixteen Fat oms Deep (Ansco)	Lake–Chaney		7–25		
Smart Politics (68)	Preisser–Stewart	9–15	1–3	627	1–5
Song of The Drifter (53)	Wak l/–Co es	11–10	1–17	685	
Stage St uck	Long–Richmond	3–15	6–13	4.15	
Thunder On the Range	Brown–Hatton	2–2	3–28		
Tr g erman	Brown–Hatton		6–20	4752	

ALLIED ARTISTS

Babe Ruth Story, The	Bendix–Trevor	3–29			
Dude Goes West, The	Albert–Storm	12–8	8–30	8	6–21
Details under title: The Tenderfoot					
Hunted, The (85)	Belita–Foster	4–14	4–7	6	
It Happened on Fifth Avenue (115)	Storm–DeFore		4–19	1	2–17
Panhandle (84)	Cameron–Downs	9–29	2–22	5	
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7	
Song of My Heart (89)	Sundstrom–Long	2–3	1–31	4	11–24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features	Completed (40)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Special Agent	Eythe–Reeves	5–24			

COMPLETED — 1947-48 —

Accused, The	Young–Cummings	4–26			
Alberquerque (C) (90)	Scott–Britton	3–3	2–20	4709	2–2
Beyond Glory (82)	Ladd–Reed	9–29	9–3	4726	
Details under title: The Long, Grey Line					
Big Clock, The (95)	Milland–O'Sullivan	3–17	4–9	4713	2–2
Big Town Scandal (62)	Reed–Brooke				6–7
Caged Fury (61)	Denning–Ryan	9–29	3–5	4711	3–1
Connecticut Yankee, A (T)	Crosby–Fleming	6–24	7–2	4720	
Crusades, The	Young–Wilcoxon	Reiss e	6–48	R3508	
Dark Circle	Milland–To ter	5–10			
Disaster	Denning–Marshall	2–16			
Dream Girl (86)	Hutton–Carey	5–12	7–23	4721	2–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	6–24	7–2	4720	
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	
Great Catsby, The	Ladd–Field	3–29			
Hatter's Castle (105)	Mason–Kerr	Foreign	6–18	4718	4–26
Hazard (95)	Goddard–Carey	11–10	5–28	4716	3–29
I Walk Alone (99)	Lancaster–Scott	12–23	1–16	4708	12–22
Details under title: Deadlock					
Isn't It Romantic	Lake–DeWolfe	3–1			
Mr. Reckless (66)	Eythe–Britton	11–10	3–26	4712	3–1
Details under title: Hard To Kill					
My Own True Love	Douglas–Calvert	7–7			
Now and Forever	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes	Robinson–Russell	7–7			
Patc f e, The (T)	Rogo–Russell	8–18			
Road To Rio (100)	Crosby–Hope	1–6	12–25	4 07	11–24
Shaggy (C) (72)	Joyce–Shayne		6–11	4717	4–26
Saigon (94)	Ladd–Lake	12–9	3–12	4 10	2–16
Sainted Sisters, The (89)	Lake–Caulfield	10–27	4–30	4715	3–15
So Ev'l My Love (100)	Mil and–To d	5–26	8–6	4723	6–7
Sorrowful Jones	Pore–Ball	4–26			
Sorry, Wrong Number	Stanwyck–Lancaster	2–2			
Special Agent	Eythe–R eves	5–24			
Speed To Spare (57)	Arlen–Rogers	10–27	5–14	4.15	3–1
Tatlock Millions	Hen ri –Lor	4–12			
Unconquered (T) (146)	Cooper–Goddard	8–19	4–2	4705	9–29
Waterfront at Midnight (64)	Gargan–Hughes	12–2	6–25	4.19	5–24
Whispering Smith (T)	Ladd–Marshall	4–28			

REALART

RELEASE CHART

REISSUE — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Mil and–Eilers			736	
Argentine Nights (73)	Ritz Bros.–Andrews Sis.		Mar.	5013	
Black Cat, The (72)	Ladd–Rathbone		Oct.	1129	
Black Friday (71)	Karloff–Lugosi		Oct.	1046	
Butch Minds the Baby (77)	Bruce–Crawford		Nov.	1217	
Captive Wild Woman (60)	Carradine–Ankers		Apr.	1250	
Drums of the Congo (61)	Erwin–Munson		Apr.	1210	
Ex–Champ (72)	McLaglen–Brown			926	
Ghost of Frankenstein (67)	Chaney–Ankers		Jan.	1212	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1025	
Green Hell (87)	Fairbanks–Bennett		Dec.	1017	
Hellzapoppin (87)	Olsen–Johnson		Mar.	6046	
Invisible Man, The (71)	Rains–Stuart		Dec.	623	
Invisible Man Returns (81)	Price–Hardwicke		Dec.	1029	
Lady From Cheyenne (89)	Young–Preston		Sept.	1121	
Lady In A Jam (85)	Dunne–Knowles		Sept.	1208	
Little Tough Guy (83)	L.T. Guys–D.E. Kids		Mar.	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar.	929	
Magnificent Brute (78)	McLaglen–Barnes		Apr.	796	
Model Wife (78)	Blondell–Powell			1124	
Mummy's Ghost (65)	Chaney–Carradine		Feb.	1344	
Mummy's Tomb (61)	Foran–Chaney		Feb.	1246	
Pittsburgh (91)	Wayne–Dietrich–Scott		Dec.	1270	
Sea Spoilers (63)	Wayne–Grey		Apr.	361	
Sin Town (74)	Bennett–Crawford		Jan.	1266	
Son of Dracula (80)	Chaney–Allbritton		Jan.	1295	
Storm, The (78)	Sic ford–Foster		Feb.	924	
Tight Shoes (69)	Crawford–Gwynne		Nov.	1139	
When Tomorrow Comes (92)	Dunne–Boyer			948	
You're Not So Tough (71)	L.T.Guys–D.E.Kids			1053	

REPUBLIC

1947-48 Features	Completed (23)	In Production (0)
Westerns	Completed (9)	In Production (3)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

DESPERADOES OF DODGE CITY

Western—Started June 1
Cast: Alan (Rocky) Lane, Eddy Waller, Mildred Coles.
Director: Phil Ford — Producer: Gordon Kay
Story: Not available.

GRAND CANYON TRAIL (Tr)

Western—Started June 10
Cast: Roy Rogers, Andy Devine, Jane Frazee.
Director: Wm. Witney — Producer: Edw. J. White
Story: Not available.

SON OF GOD'S COUNTRY
Western—Started June 11
Cast: Monty Hale
Director: R. G. Springsteen Producer: Mel Tucker
Story: Not available

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Plunderers, The (Tr)	Cameron–Massey	6–7			

COMPLETED

Adventures of Frank & Jessie James	Moore–Neill	4–26	6–11		
Angel in Exile	Carr–Mara	4–12			
Details under title: Miracle of Charlie Dakin					
Bandits of Dark Canyon	Lane–Waller		12–15	752	
Bill and Coo (Tr.) (61)	Burton's Birds		3–28	728	
Bold Frontiersman	Lane–Waller	12–22	4–15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale–Booth	10–13	4–1	654	4–26
Campus Honeymoon	Crane–Wilde	10–13	2–1	703	
Carson City Raiders	Lane–Waller	2–16	5–13	755	
Dangers of the Canadian Mounted (Serial)	Bannon–Belmont	10–27	4–24	752	
Daredevils of the Clouds	Livingston–Clark	3–11			
Desperadoes of Dodge City	Lane–Waller	6–21			
Drums Along the Amazon	Brent–Ralston	5–10			
Eyes of Texas, The (T)	Rogers–Roberts	4–12			
G–Men Never Forget (Serial)	Moore–Ames	8–4	1–31	791	
Gallant Legion, The	Elliott–Booth	1–5			
Heart of Virginia	Martin–Lowery	12–22	4–25	707	
Homicide For Three	Long–Douglas	6–7			
I, Jane Doe (85)	Hussey–Carroll	11–24	5–25	710	5–24
Inside Story, The (87)	Hunt–Lundigan	9–15	3–14	705	3–29
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature		12–20	761	
King of the Gamblers	Wright–Martin		5–10	709	
Lightnin' in the Forest (58)	Roberts–Douglas	12–8	3–25	706	4–26
Macbeth	Welles–Nolan	7–7			
Madonna of The Desert	Castle–Roberts	11–10	2–23	704	
Main Street Kid, The	Pearce–Martin	9–29	1–1	701	
Marshal of Amarillo	Lane–Waller				
Moonrise	Clark–Russell	1–5			
Nighttime in Nevada (T)	Rogers–Harmon	5–10			
Oklahoma Badlands	Lane–Coles	11–24	2–22	753	
Old Los Angeles	Elliott–McLeod	10–13	4–25	708	
Out of the Storm	Lydon–Collier	3–29			
Details under title: Backfire					
Red Pony, The (T)	Loy–Mitchum	6–9			
Secret Service Investigator (60)	Bridges–Roberts	2–16	5–31	711	6–7
Slippy McGee	Barry–Evans	9–1	1–15	702	
Sons of Adventure	Hayden–Roberts	3–15			
Timber Trail, The	Hale–Roberts		6–15	656	
Train to Alcatraz	Barry–Martin	3–1	6–28	712	
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.) (70)	Rogers–Frazee	11–25	5–1	731	6–7

RKO RADIO

1948 Features **Completed (33)** **In Production (4)**

NEW PRODUCTIONS

OUTLAW VALLEY
Western—Started June 2
Cast: Tim Holt, Richard Martin, Martha Hyer.
Director: Lesley Selander Producer: Herman Schlomm
Story: Not available. See next issue.

BALTIMORE ESCAPADE
Comedy—Started June 3
Cast: Shirley Temple, Robert Young, John Agar.
Director: Richard Wallace Producer: Richard Berger
Story: Set in 1905. Daughter of minister rebels and shocks town by chasing a man.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Enchanted	Wright–Niven	5–24			
Details under title: Take Three Tenses					
Every Girl Should Be Married	Grant–Tone	6–7			
Weep No More	Cotten–Valli	5–10			

COMPLETED — 1947-48 —

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd–Karloff	4–14		809	11–24
Night Song (102)	Andrews–Oberon	4–15		806	11–24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum–Greer			810	11–24
So Well Remembered (114)	Scott–Mills			807	11–10
Wild Horse Mesa (60)	Holt–Leslie	8–4		808	11–24

BLOCK NO. THREE

If You Knew Susie (90)	Cantor–Davis	1–30			2–16
Western Heritage (60)	Holt–Leslie				2–16

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt–Leslie	11–10			4–12
Tarzan and the Mermaids (68)	Weissmuller–Joyce	8–4			4–12

BLOCK NO. FIVE

Berlin Express (86)	Oberon–Ryan	9–1			5–24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell	3–31			
Guns of Hate (61)	Holt–Leslie	12–22			5–24
Return of the Badmen (90)	Scott–Jeffreys				5–24

NOT DESIGNATED

Blood On The Moon	Mitchum–Bel Geddes	3–1			
Bodyguard	Tierney–Lane	5–10			
Boy With Green Hair (T)	O'Brien–Ryan				
Cool Sam	Cooper–Sheridan	8–18			
Indian Agent	Hoi–Martin	6–7			
Indian Summer	Knox–Sothern				
Joan of Arc (T)	Bergman–Farrer	10–13			
Le Silence Est D'or	Chevalier–Durrier	Foreign			
Long Denial, The	O'Hara–Douglas	3–1			
Mr. Joseph Young of Africa	Johnson–Armstrong	1–5			
Mystery in Mexico	Lundigan–White	10–13			
Pearl, The (77)	Marques–Armendariz	Foreign			3–15
Race Street	Raft–Maxwell	9–1			
Rachel and the Stranger	Young–Holden	9–1			
Details under title: Rachel					
Return of the Badman	Scott–White				
Station West	Powell–Greer				
Tycoon (T)	Wayne–Day	2–3			2–8
Under Arizona Skies	Holt–Leslie	9–1			
Velvet Touch, The	Russell–Genn	10–13			
Weep No More	Cotten–Valli	5–10			
Window, The	Hale–Kennedy	11–24			
Your Red Wagon	O'Donnell–Granger	7–7			

SPECIALS

Bishop's Wife, The (109)	Grant–Young	3–17	11–24
Design for Death (48)	Documentary		
Fugitive, The (104)	Fonda–Del Rio	1–6	11–10
Fun and Fancy Free (73)	Disney Cartoon Feature	891	9–1
I Remember Mama (137)	Dunne–Homolka	6–9	3–15
Melody Time (T)	Disney Musical		5–24
Miracle of The Bells, The (118)	MacMurray–Valli	8–4	3–15
Mourning Becomes Electra (172)	Russell–Redgrave	4–14	11–24

SCREEN GUILD

1947-48 Features **Completed (13)** **In Production (0)**

NEW PRODUCTIONS

JUNGLE GODDESS (Robert L. Lippert Productions)
Drama—Started June 2
Cast: George Reeves, Wanda McKay, Ralph Eyrd.
Director: Lewis E. Collins Producer: Wm. Stephens
Story: Girl made goddess by natives when plane crashes into jungle, is rescued by two fliers.

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9–20	X–2	
Burning Cross, The (78)	Daniels–Patton	6–9	10–11	4704	
Dead Man's Gold	LaRue–Stewart	5–10			
Dragnet (73)	Wilcoxson–Brian	4–28	10–25	4703	
Hollywood Barn Dance (65)	Tubb–Irving	3–31	6–21	4701	
Details under title: Western Barn Dance					
Jungle Goddess	Reeves–McKay	6–21			
Killer Dill (71)	Gwynne–Albertson	3–31	9–13	4702	
Mark of the Lash	LaRue–Crandell	5–24			
Miracle in Harlem (71)	Stepin Fetchit		5–14	X–3	
Road to the Big House (72)	Doran		12–27	4706	
Prairie, The (80)	Aubert–Baxter		4–30	4705	
Trail of the Mounties (42)	Hayden–Holt	3–29	2–21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden–Holt		12–13	4707	

SELZNICK—S.R.O.

Features **Completed (5)** **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones–Cotten	3–19	4–9		4–14
Intermezzo (70)	Bergman–Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant–Loy	10–13	7–1		3–29
Paradine Case, The (132)	Todd–Peck		12–23		1–19
Portrait of Jenny	Cotten–Jones	3–3			

20th CENTURY-FOX

1948 Features **Completed (34)** **In Production (2)**

NEW PRODUCTIONS

A LETTER TO THREE WIVES
Drama—Started June 7
Cast: Jeanne Crain, Linda Darnell, Ann Sothern, Kirk Douglas, Jeffrey Lynn, Paul Douglas.
Director: Joseph E. Mankiewicz Producer: Sol C. Siegel
Story: Girl causes trouble by writing anonymous letters to married couples.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Yellow Sky (T)	Peck–Baxter	6–7			

COMPLETED — 1947-48 —

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820	
Apartment for Peggy	Crain–Holden	1–19			
Burlesque (T)	Miller–Franz	5–24			
Call Northside 777 (111)	Stewart–Walker	10–13	Feb	805	2–2
Captain From Castile (T) (140)	Powers–Peters	12–9	Jan	801	12–8
Challenge, The (68)	Conway–Vincent	11–24	Mar	807	2–16
Checkered Coat, The	Conway–Nash		July	825	

Counterfeiters, The (73)	Sutton–Merrick		June	819	
Creeper, The		3–29			
Deep Waters	Andrews–Peters	10–13	Aug	821	
Escape (78)	Harrison–Simmins	9–16	July	822	6–7
Fury at Furnace Creek (88)	Mature–Gray	9–15	May		4–26
Details under title: Ballad of Furnace Creek					
Gay Intruder, The	Emery–Geva	3–15		815	
Gentleman's Agreement (118)	Peck–McGuire	6–9	Mar	806	11–24
Give My Regards to Broadway (T) (89)	Guild–Daily	5–12	June	827	6–7
Green Grass of Wyoming (T) (89)	Cummins–Coburn	6–23	June	818	4–26
Ideal Husband, An (T) (96)	Goddard–Wilding		Mar	809	3–29
Iron Curtain, The (87)	Andrews–Tierney	12–8	May	816	5–24
Let's Live Again (67)	Emery–Brooks	11–24	Apr	813	
Martin Rome	Mature–Conti	1–5			
Details under title: The Chair for Martin Rome					
Meet Me at Dawn (89)	Eythe–Court		Apr	812	3–29
Mine Own Executioner (102)	Meredith–Moore		July	824	
Road House	Lupino–Wilde	4–12			
Scudda Hoo! Scudda Hay! (T) (95)	Haver–McCallister	3–17	Apr	811	3–15
Shamrock Touch	Power–Baxter	2–16			
Details under title: For Fear of Little Men					
Sitting Pretty (84)	Young–O'Hara	11–10	Apr	810	3–29
Snake Pit, The	deHavilland–Genn	8–4			
Street With No Name, The	Stevens–Lawrence	1–5	July	823	
Tender Years, The (81)	Brown–Hutchinson	9–1	Jan	803	12–8
That Lady in Ermine (T)	Grable–Fairbanks	11–10			
Details under title: This Is the Moment					
That Wonderful Urge	Power–Tierney	4–12			
Thirteen Lead Soldiers (66)	Conway–Wescott	12–22	Apr	8–14	
Unfaithfully Yours	Harrison–Darnell	3–1			
Walls of Jericho	Wilde–Darnell	11–10	Aug	826	
Winner's Circle, The (70)	Wilde–Farley		Aug	829	
You Were Meant for Me (91)	Crain–Dailey	9–15	Feb	802	2–2

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier–Cowan	12–22	May	817	4–26
Big Dan	Russell–Christine	4–26			
Dangerous Years, The (62)	Halop–Todd		Feb	8 4	12–22
Fighting Back	Langton Rogers	3–29	Aug	[illegible] 8	
Half-Past Midnight (69)	Taylor–Knudsen	11–24	Mar	808	2–16
Trouble Preferred	Knudsen–Russell				
West of Tomorrow	Grable–Dailey	4–12			

UNITED ARTISTS

1947-48 Features **Completed (33)** **In Production (0)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

IN PRODUCTION

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
An Innocent Affair	Carroll–MacMurray	3–29		Nas	
Angry God	Parra–Ortega				
Arch of Triumph (120)	Bergman–Boyer	7–22	3–48	Ent	4–26
Dead Don't Dream	Boyd–Brooks	8–4		BB	
False Paradise	Boyd–Brooks	9–1		BB	
Four Faces West	McCrea–Dee		5–48	Ent	5–24
Girl From Manhattan	Montgomery–Lamour			Bog	
Details under title: All's Well That Ends Well					
Henry V (T) (134)	Olivier–Newton	For	9–47	GFD	4–29
Hoppy's Holiday (60)	Boyd–Ware	9–30	7–18	BB	5–12
Kings of the Olympics	Documentary		5–48		
Laff Time (C)	Olsen–Jannsen	9–30		Rgs	
Details under Misc. Independents Chart					
Mad Wednesday (80)	Lloyd–Walburn	10–1		Stg	3–3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Mason–Calvert	For		GFD	4–12
Montana Mike (97)	Cummings–Donlevy	12–23	9–47	Neb	8–4
Details under title: Heaven Only Knows					
My Dear Secretary	Day–Douglas	5–24			
On Our Merry Way	All-Star	8–5	11–47	Bog–Mer	
Details under title: A Miracle Can Happen					
Outpost in Morocco	Raft–Tamiroff			BB	
Personal Column	Sanders–Ball	11–11	7–25	Smg	7–21
Pitfall, The	Powell–Scott	2–2			
Red River	Wayne–Clift	9–30		Hks	
Silent Conflict	Boyd–Brooks	7–21		BB	
Siren of Atlantis	Montez–Aumont	3–3	3–48	Neb	
Details under title: Atlantis					
Sleep My Love (97)	Colbert–Cummings	6–9		Sml	1–19
So This Is New York (79)	Morgan–Vallee	10–13		Ent	5–24
Strange Gamble	Boyd–Clyde	9–1		BB	
Texas, Brooklyn, and Heaven	Madison–Lynn	2–16			
Time of Your Life, The (107)	Cagney–Bendix	5–26		Cgy	6–7
Vendetta	DeGeorge–Brooks	8–19		Hgs	
Vicious Circle	Conrad Nagle		5–48	Wil	6–7

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (42)** **In Production (4)**

NEW PRODUCTIONS

FAMILY HONEYMOON

Comedy—Started June 5

Cast: Claudette Colbert, Fred MacMurray, Rita Johnson.

Director: Claude Binyon Producers: John Beck, Z. Wayne Griffin

Story: When widow re-marries, her children go with her on honeymoon to Grand Canyon.

MEXICAN HAYRIDE

Musical—Started June 11

Cast: Abbott & Costello, Patricia Alphin, Luba Malina, John Hubbard.

Director: Charles Barton Producer: Robert Arthur

Story: Film adaptation of Broadway hit.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
D'Flynn, The	Fairbanks–Carter	5–24			
You Gotta Stay Happy	Fontaine–Stewart	5–24			

COMPLETED — 1947-48

Abbott & Costello Meet Frankenstein	Robinson–Christians	10–13	July	657	4–12
All My Sons (94)	March–Blyth	11–10	June	660	
Another Part of The Forest (107)	O'Connor–San Juan	11–24	May	656	
Are You With It (90)	Palmer–Niven	Foreign			11–10
Bad Sister (90)	Lockwood–Hunter	Foreign	July		
Beware of Pity (102)	DeCarlo–Duryea	6–23	Apr		3–15
Black Bart (T) (80)	Bart				
Details under title: Adventures of Black					
Brothers, The (20)	Rico Fyffe	Foreign			5–24
Bush Christmas (70)	Rafferty–Forrside	Foreign			12–8
Casbah (94)	DeCarlo–Martin	10–27	Apr		
Captain Boycott (52)	Jenie–Kirby	4–6			
Countess of Monte Cristo	Donat–Granger	Foreign	Jan	653	12–8
Dear Murderer (80)	Portgan–Gynt	Foreign	May	653	5–24
Double Life, A (105)	Colman–Hasso	6–23	Mar		1–19
Details under title: Imagination					
Exile, The (95)	Fairbanks–Montez	5–12	Nov	630	10–27
Feudin', Fussin' and Fightin'	O'Connor–Main	3–1	July		
Details under title: The Wonderful Race at Rimrock					
Holiday Camp (97)	Robson–Price	Foreign			2–16
Hungry Hill (92)	Lockwood–Price	Foreign			10–27
Jassy (96)	Lakewood–Price	Foreign	Mar		
Case Against Calvin Cooke	March–Eldredge	2–2			
Larceny	Powell–Toren	4–12			
Letter From An Unknown Woman (87)	Fontaine–Jourden	9–15	June	659	
Man–Eaters of Kumaon	Sabu–Pate	12–22	July		
Mr. Peabody and the Mermaid	Powell–Blyth	1–19			
Naked City, The (96)	Fitzgerald–Duff	7–7	Mar		2–2
Nicholas Nickleby (94)	Hardwicke–Bond	Foreign			11–24
One Touch of Venus	Walker–Gardner	2–16			
River Lady (T)	DeCarlo–Duryea	8–4	June	661	
Rogues Regiment	Abbott–Costello	2–16			
Saxon Charm	Montgomery–Hayward	2–16			
Secret Beyond the Door (99)	Bennett–Redgrave		Feb		1–19
Senator Was Indiscreet, The (81)	Powell–Raines	7–7	Jan		12–22
Tap Roots (T)	Heflin–Hayward	6–23			
Tawny Pipit (81)	Mills–John	Foreign			5–15
Unafraid, The	Lancaster–Fontaine	3–29			
Details under title: Kiss the Blood Off My					
Up In Central Park (87)	Durbin–Haymes	10–13	June	662	6–7
Woman's Vengeance, A (96)	Boyer–Blyth	8–4	Feb		1–5
Details under title: The Mortal Call					

WARNER BROTHERS

1947-48 Features **Completed (37)** **In Production (7)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Fighter Squadron (T)	O'Brien–Stack	6–7			
Girl from Jones Beach, The	Reagan–Mayo	5–24			
June Bride	Davis–Montgomery	5–24			
My Dream Is Yours (T)	Carson–Day	4–12			
Silver Lining (T)	Haver–Bolger	4–26			
South of St. Louis	McCrea–Smith	6–7			
Younger Brothers (T)	Paige–Morris	5–24			

COMPLETED — 1947-48

Adventures of Don Juan (T)	Flynn–Lindfors	10–27			
Always Together (78)	Reynolds–Hutton	6–23	1–10	713	12–22
Details under title: Love at First Sight					
April Showers (94)	Carson–Sothern	9–15	3–27	719	3–15
Big Punch, The (80)	Morris–Maxwell	2–2	6–26	727	6–7
Details under title: The Fighting Terror					
Christopher Blake	Smith–Douglas	9–15			
Dames Don't Talk	Major–Bennett	3–1			
Flowing Gold (82)	Gerhard–O'Brien	Reissue	7–17	730	
God's Country and the Woman (71)	Brent–Roberts	Reissue	7–17	729	
I Became A Criminal (87)	Howard–Gray	Foreign	3–6	717	2–16
John Loves Mary	Reagan–Neal	2–2			
Johnny Belinda	Wyman–Ayres	9–15			
Key Largo	Bogart–Bacall	1–5			
Kiss in the Dark, A	Wyman–Niven	3–29			
My Girl Tisa (95)	Palmer–Wanamaker	6–9	2–7	715	2–2
Details under title: Ever The Beginning					
Night Unto Night	Lindfors–Reagan	9–30			
One Last Fling	Smith–Scott	2–16			
One Sunday Afternoon (T)	Morgan–Paige	2–16			
Romance on the High Seas (T)	Carson–Paige	6–23	7–3	728	
Rope (T)	Stewart–Chandler	2–2			
Silver River (110)	Flynn–Sheridan	5–12	5–29	725	
Smart Money	Mayo–Scott	4–26			
This Side of the Law	Clark–Brooks	3–15			
Details under title: Sunburst					
To the Victor (100)	Morgan–Lindfors	8–18	4–10	720	4–26
Treasure of Sierra Madre (126)	Bogart–Huston	3–31	1–24	714	1–19
Two Guys From Texas (T)	Morgan–Carson	3–17			
Voice of The Turtle (103)	Parker–Reagan	3–3	2–21	716	1–5
Winter Meeting (104)	Davis–Davis	10–13	4–24	721	4–12
Woman in White, The (109)	Parker–Smith	10–14	5–15	724	4–26
Wallflower (77)	Reynolds–Hutton	3–3	6–12	726	6–7
Whiplash	Clark–Smith	3–31			

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Film BULLETIN

JULY 5, 1948

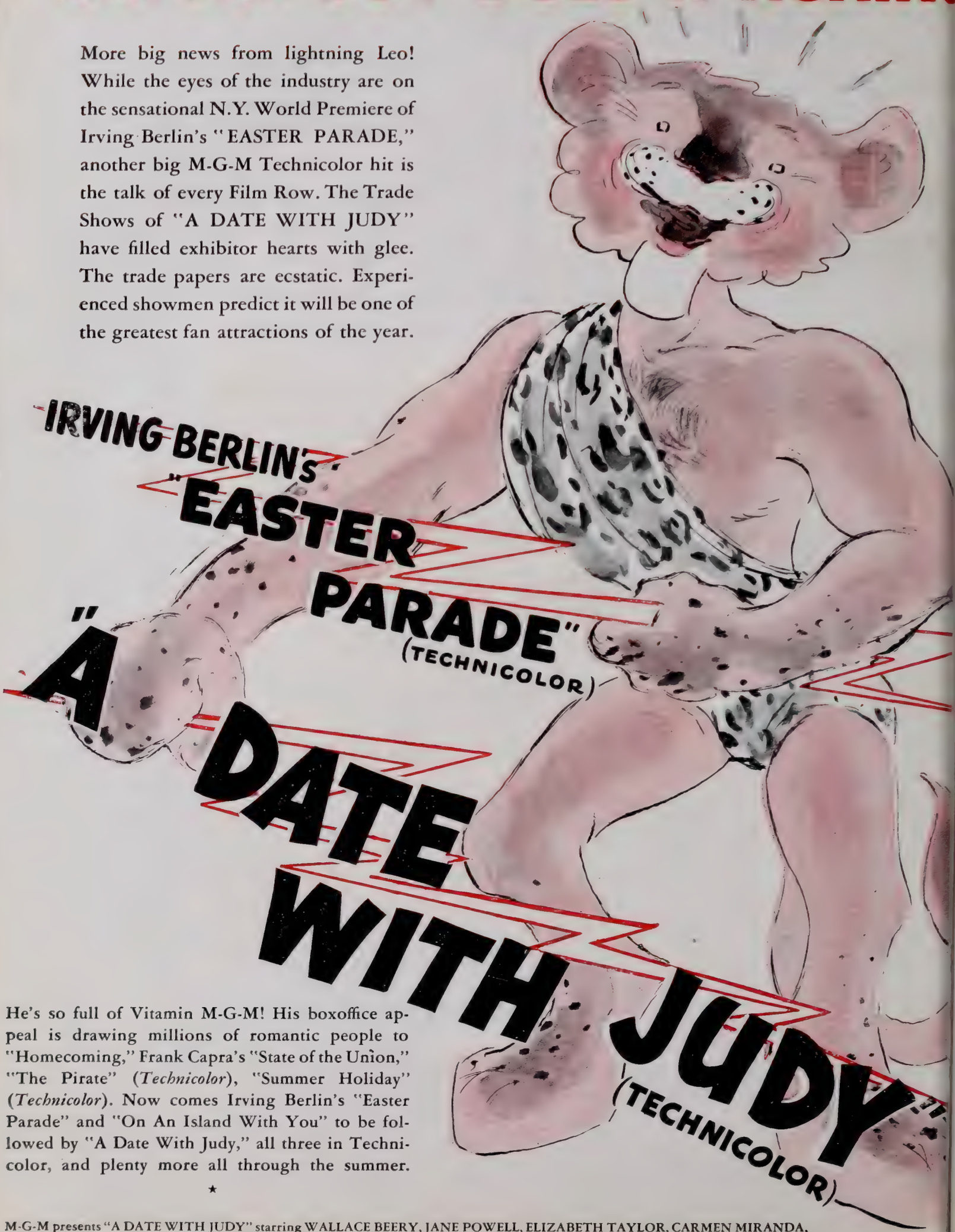
NCA-FOX PLAN MAY SET PATTERN

Read News and Opinion
Page 3

The Story Behind the Production News
STUDIO SIZE-UPS
An Exclusive FILM BULLETIN Feature
Page 13

NATURE BOY DOES IT AGAIN!

More big news from lightning Leo! While the eyes of the industry are on the sensational N.Y. World Premiere of Irving Berlin's "EASTER PARADE," another big M-G-M Technicolor hit is the talk of every Film Row. The Trade Shows of "A DATE WITH JUDY" have filled exhibitor hearts with glee. The trade papers are ecstatic. Experienced showmen predict it will be one of the greatest fan attractions of the year.



He's so full of Vitamin M-G-M! His boxoffice appeal is drawing millions of romantic people to "Homecoming," Frank Capra's "State of the Union," "The Pirate" (*Technicolor*), "Summer Holiday" (*Technicolor*). Now comes Irving Berlin's "Easter Parade" and "On An Island With You" to be followed by "A Date With Judy," all three in Technicolor, and plenty more all through the summer.

★

M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT and his Orchestra, ROBERT STACK • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the Characters Created by Aleen Leslie • Directed by RICHARD THORPE • Produced by JOE PASTERNAK.

Film BULLETIN
Volume 16, Number 14
July 5, 1948

News and Opinion

Minneapolis Conciliation Plan Might Serve As Pattern

Minneapolis, long the boiling pot of exhibitor-distributor relations, is cooling off. In the very territory where, for two decades, the late Al Steffes led rebellious exhibitors in countless crusades against the film companies, a new pattern for peace has been drawn, a pattern which, if it proves successful, could serve as a model for the whole industry.

Inspired by Andy Smith, general sales manager of 20th Century-Fox; fathered by Benny Berger, president of North Central Allied and Steffes' old partner; designed to settle exhibitor-distributor disputes by mediation, rather than litigation, the plan is titled: "System of Conciliation and Mediation." It provides for creation of a Grievance Committee of three permanent members and three alternates, all members of NCA, who will hear any complaints of Minneapolis exhibitors against 20th Century-Fox. "Such complaints as the Committee will consider justifiable in whole or in part will then be referred to properly designated 20th-Fox Film officials for consideration."

Replying to an inquiry from *Film* BULLETIN, Stanley Kane, NCA executive director, who will act as counsel for the grievance committee, advised: "There is no express understanding between NCA and Fox that certain types of grievances will not be considered. In a general way, rental terms are beyond the scope of the Committee since it cannot and will not negotiate an exhibitor's contract for him or attempt to function as a buying organization. However, even in the case of film rentals, if the Committee is convinced that an exhibitor has a justifiable grievance and is being discriminated against, the Committee will feel free to present the matter to Fox, and I feel safe in saying that Fox will consider the grievance."

The first germ of the idea was contained in a letter from Smith to Berger, in which the 20th-Fox sales chief took cognizance of reports that lawsuits "on a wholesale basis" were being contemplated by Minneapolis exhibitors. Asking a "round-table discussion . . . so that an opportunity may be had to work out grievances by discussion rather than by damage suits," Smith offered to visit Minneapolis to iron out differences.

Berger's reply set forth the outline of the conciliation plan and expressed the opinion that it could resolve "99% of any brewing litigation and of all differences" between Fox and the exhibitors, if it was accepted with an open mind and an honest approach.

The plan, to be given a "fair trial" before it is regarded as permanent, was drafted following conferences in Minneapolis, its essence contained in this declaration: "The underlying principles agreed upon by both sides is that all disputes shall be presented and considered in a spirit of fairness and open-mindedness and that every effort would be made on both sides to dispose of them amicably, fairly and promptly."

Attending the meetings, in addition to Berger and Smith, were: Stanley Kane, executive director of NCA; Martin Moskowitz, executive assistant to Smith; Sam Shain, director of exhibitor and public relations for Fox; Jack Lorentz and Moe Levy, Fox sales representatives.

The NCA Grievance Committee: E. L. Peaslee, Henry Greene, Jr., Ted Mann. Alternates: Jack Wright and George Granstrom. One additional alternate is yet to be appointed.

In his letter to Smith, Berger stated his belief that if the trial plan between his organization and Fox operates successfully, it will be adopted by other exhibitor groups and by other distributors. While no other film executives have voiced support of the plan, exhibitor organizations are showing a lively interest in it. At its annual convention last week, New Jersey Allied decided to contact Andy Smith to discuss a similar program for that territory. Representatives of several other Allied units attending the Jersey confab expressed their approval of the plan. Meanwhile, all eyes will be on Minneapolis, where this new pattern of exhibitor-distributor relations will be receiving its trial.



SMITH & BERGER
Shake On A New Plan

Smith told *Film* BULLETIN he was "greatly encouraged" by the prospects for the plan's success. "I feel that this plan will be successful because it is promised on a local industry basis and that previous efforts at mediation and conciliation failed because they were attempted on a national basis with too many different interests involved."

However, at the weekend, the first discordant note was heard. Sidney E. Samuelson, general manager of Allied of Eastern Pennsylvania, declared that his unit "probably will not approve the so-called conciliation plan." He recited the failures of previous conciliation efforts "to secure any measure of relief for the independent exhibitors," and declared that "there is no evidence now present in the film rentals being demanded by the distributors, or in their efforts to circumvent the decision of the United States Supreme Court, to create the preliminary confidence absolutely necessary for the success of any conciliation plan."

Schary's Resignation Sudden, But Not Startling

There was little doubt in the minds of Hollywood's keener observers that when Howard Hughes stepped in, Dore Schary would step out at RKO. Thus Schary's announcement that he had resigned came suddenly, but not unexpectedly.

The erstwhile production chief gave no reasons for his resignation in a brief statement announcing that he was leaving immediately. However, his action was taken the day after three scheduled productions were cancelled, presumably on Hughes' orders, and the RKO studios virtually shut down for a six-weeks' period. His contract had about three and a half years to run, but contained a clause permitting Schary to resign if company ownership changed hands.

RKO executives kept mum, waiting for a board of directors' meeting this week to consider a successor. The name most frequently heard in the past as the next studio chief was that of William Dozier.

Schary's statement simply announced that he had resigned "effective immediately. To my coworkers at RKO I extend my affection and respect," he added. "They have worked loyally and well. We have between us tried to do the job we pledged ourselves to do, and I am appreciative and grateful to all who kept that pledge."

When *Film* BULLETIN said in its May 24 issue: "It is certain that the new head man will take an active role in supervising production. He is too dynamic and restless to sit by idly while others handle the reins," it was merely expressing an opinion held by all those who knew something of the Hughes personality.

Theatre-Size Television Must Be Reckoned In Future

Theatre-size television, too, met and mastered its tests on the night of June 25, when aging Joe Louis successfully defended his heavyweight crown against ancient Jersey Joe Walcott. For motion pictures and video, the real story that night was the rise of a promising new contender for boxoffice championship honors. Television in film theatres looks like it's here to stay.

With the fight as the testing ground these precedents were established:

—The first theatre-sized television pictures of a major news or sporting event were presented at the Paramount Theatre in New York and the Fox Theatre in Philadelphia.

—The first theatre sized video originating from a different city was presented at the latter theatre, as well as,

—The first high brilliant theatre sized television pictures ever to be projected directly on a screen in a regular motion picture theatre.

—The first time a motion picture theatre has paid for the rights to show an inter-city tele program. (Both 20th-Fox and Paramount refused to reveal the amounts paid).

INJUNCTION UPHELD

—For the first time, an injunction to prevent public showing of television by any place charging admission, without having contracted for the rights, was upheld by a high court. An

(Continued on Page 5)

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"'High-Powered Grosses' Street!" —*M. P. Daily*

"'Double-Barreled Boxoffice' Street!" —*Variety*

"'Smash Boxoffice Thriller' Street!" —*Hollywood Reporter*

"'Sure-Fire Hit' Street!" —*M. P. Herald*



From the files of the FBI

The STREET WITH NO NAME

Starring
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Directed by **WILLIAM KEIGHLEY**
Produced by **SAMUEL G. ENGEL**

4-Theatre World Premiere Now

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. . . . . Los Angeles

20th CENTURY-FOX

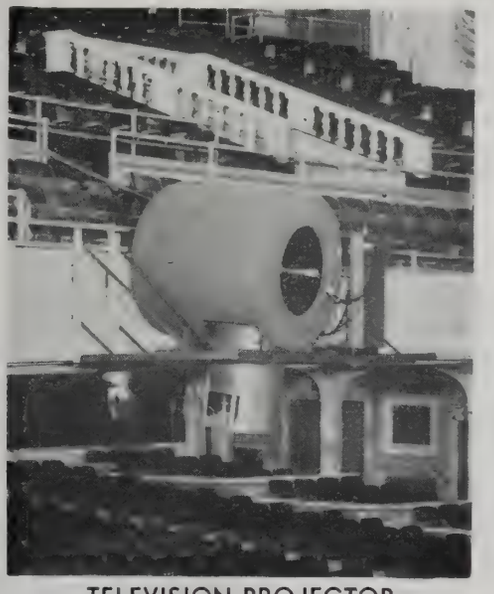
(Continued from Page 3

appeal by the Lawndale Theatre in Philadelphia, which had been restrained from showing the fight by a municipal court order, was rejected by the Pennsylvania State Supreme Court. Whether the Lawndale's owner, Henry Friedman, will attempt to carry it beyond this court, hinges on the backing he will receive from other exhibitors.

Similar injunctions were issued against the Audubon Ballroom in New York which planned to show the fight on a 10 x 12 foot screen in conjunction with a dance at admission scales of $1.80 and $2.40, and against bars and restaurants in Philadelphia and Boston which had set a $2.50 minimum.

BOTH SYSTEMS OK

Two systems were used in the theatre showings, and both were adjudged eminently satisfactory. At the Fox, a gigantic variation of the optical system used in conventional home sets, with a 42-inch spherical mirror and a 36-inch aspherical correcting lens was used to receive the image and project it directly on the 15 x 20 foot screen, simultaneously with actual



TELEVISION PROJECTOR
Demonstrated At Philly Fox

occurrence. Development of this system was part of a project entered into jointly by 20th-Fox, Warner Bros. and RCA. The images were sent via NBC-Philco's microwave relay from New York.

Paramount used its intermediate film system whereby the event was first photographed from the cathode-ray tube on to 35 mm film, utilizing the tele sound on the sound track. Within 66 seconds, the film is developed, printed and fed into the theatre's standard projectors, which flashed it on the full theatre screen.

This intermediate system has the advantage of affording opportunity for editing and storage at times when it may not be convenient to fit tele program material into the theatre schedule as received.

Doubts as to how a theatre audience would receive the telecast were dispelled when both theatres' patrons reacted just as they would at the actual scene, shouting encouragement, yelling, booing and actually rising to their feet at the knockdowns.

Don't Worry About Video, Raibourn Counsels Exhibs

The lusty young baby, television, whose cries are beginning to keep exhibitors awake nights, can grow up to be a regular mother's helper. These were the soothing sentiments pronounced by Paul Raibourn before exhibitor members of Allied Theatre Owners of New Jersey in convention at West End last week.

Instead of "wrecking" the industry, he said, television "can enlarge the scope of the motion picture theatre" if exhibitors take advantage of its potentialities on the nation's theatre screens. He recalled the bogie that was attached to radio, which instead of hurting filmgoing, has, in many ways, promoted it. Similarly, he added, video can exercise a beneficial influence on movie attendance, not only by becoming a part of the theatre's program, but by the use of trailers on home tele screens, which could be a powerful selling force.

NO 'A' FILMS FOR VIDEO

Raibourn pooh-poohed any possibility of high-grade film feature presentations on television in the next decade, since the cost factor alone would be prohibitive in relation to the return. However, he said, television undoubtedly will be an important factor in keeping people at home unless the film companies and exhibitors take an active interest in steering its course into channels advantageous to them.

In an appearance before the Federal Communications Commission in San Francisco previously, Raibourn voiced a similar belief that tele was not a current threat to theatres. Subjected to a constant barrage of questions by CBS counsel Judge Samuel Rosenman, attempting to get him to admit that home television could hurt Paramount's large theatre holdings, Raibourn managed to sidestep any such admission, countering that it could well be an aid to exhibition. Of course, he said, it's obvious that televising features would damage boxoffices.

British Ignore Protests Vs. 45% Quota, Make It Law

The British House of Lords blandly listened to the opposition and then, without division, made the 45 per cent quota law, as expected. The order goes into effect Oct. 1 and means that at least 45 per cent of all product playing British film houses will have to be British-made. The next move is up to the American film companies.

Neither violent protest by the great bulk of English exhibitors, nor U. S. State Department "concern" expressed via London's U. S. Embassy, nor warning by a member of the Lords that it would devastate British film quality, had any effect. The House listened politely, admitted that it might be difficult to meet the quota and made the bill law.

Principal opposition in the House itself came from Lord Swinton, former president of the Board of Trade, the same body which, under its present head, Harold Wilson, proposed the new quota. Not only would the 45 per cent figure be a physical impossibility, said Swinton, but British producers' attempts to meet the volume of production necessary to fill the quota would result in a reduction of quality that would harm the industry both at home and abroad.

SOP TO INDIES

Lord Chorley, principal proponent of ratification, bridled at the lack of confidence in British production evidenced by the opposition, but admitted that the quota had been fixed with the large circuits in mind. He threw a sop to the smaller independent theatremen, pointing out that exemptions are authorized in cases where attempts to meet the quota involved severe hardship.

A week before, the U. S. State Department, at the request of the MPAA, had instructed the Embassy in London to express "our concern" over the 45 per cent quota and to "get full and accurate information" on the proposal.

Colosseum Triumphant As Film Salesmen Bargainer

The nation's film salesmen, long the stepchildren of the industry, have banded together in the Colosseum of Film Salesman, an independent union.

The balloting, under the supervision of the National Labor Relations Board, brought about 1000 exchangemen in the country's 32 exchange areas into the Colosseum and was heavily in favor of the union, in all but two companies. National Screen Service, only one which voted against joining among the 12 companies involved, rejected the guild by a 32 to 19 vote, and Loew's salesmen counted 43 in favor and 30 against.

The powerful support evidenced in the balloting, which gave the Colosseum full collecting bargaining authority as the film salesmen's representative, will have its first test when the guild's leaders, president A. A. Van Dyke of 20th-Fox in Chicago, executive secretary N. Provencher of Milwaukee and David Beznor,



DAVID BEZNOR
He Counsels the Colosseum

general counsel, present the salesmen's demands at the opening of contract negotiations in a few weeks.

Principal among these will be salary hikes (reported current average is around $75 weekly, practically the same as 10 years ago) and seniority rights. The latter became a particularly salient factor when, during the recent economy wave, layoffs clipped veterans from the sales force and permitted younger (in terms of service) men to stay.

The vote in each of the other companies: Columbia, 81-19; Eagle Lion, 45-13; Monogram, 11-1; Paramount, 66-15; Republic, 61-0; RKO, 81-18; 20th-Fox, 76-8; United Artists, 61-10; Universal, 79-7 and Warners, 80-8.

Goldman Makes Pitch For Divestiture In Philly

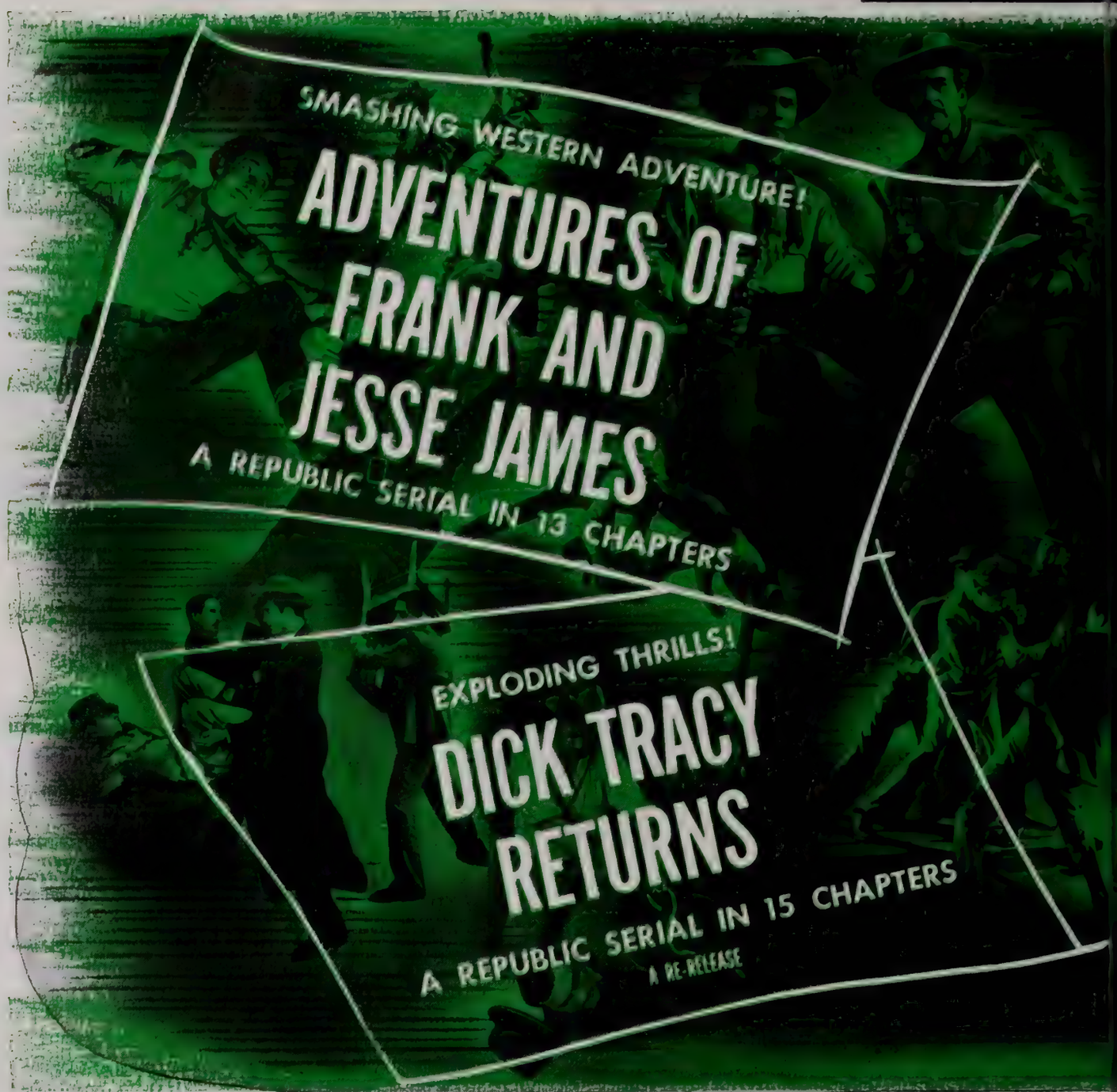
The U. S. Supreme Court's action in tossing out competitive bidding offered new ammunition to William Goldman, the Philadelphia theatreman, in his campaign against the Warner chain first-run domination in that city and an opportunity to conduct his own private divestiture proceedings against Warners.

A motion to reform the decree, which awarded Goldman $375,000 in triple damages and or-

Unsurpassed leade

ACTION BO

for t



REPUBLIC serials fill seats

hip in...

OFFICE SERIALS

nty years!



t were never filled before!

'A DATE WITH JUDY' LUSH, TECHNICOLORED LOLLIPOP

Rates ● ● ● generally, less in action spots

M-G-M
113 minutes
Wallace Beery, Jane Powell, Elizabeth Taylor, Carmen Miranda, Xavier Cugat, Robert Stack, Scotty Beckett, Selena Royle, Leon Ames, Clinton Sundberg, George Cleveland, Lloyd Corrigan, Jerry Hunter, Jean McLaren.
Directed by Richard Thorpe.

A Joe Pasternak musical that clicks all the way is a sure bet for diverting entertainment; and "A Date With Judy" does just that, which indicates that Metro has another solid hit on the fire. It went over big at its sneak preview in New York, where it was punctuated by a lively response of chuckles. It is clearly slanted for family patronage, with a homey brand of hokum for Mother, Dad and the children, and should register solidly in most locations. The Beery name may remove a bit of the stigma of this type of fare in action spots. Best returns will be in small towns and neighborhoods. As usual with these sugar-coated Pasternak confections, the accent is on youth and here the juvenile festivities are wrapped in lush Technicolor and garnished with lilting melodies. The story stems from the "Date With Judy" radio program and should cash in on the popularity of that series. This musical version is trivial nonsense, to be sure, but the dialogue by Dorothy Cooper and Dorothy Kingsley carries a nice, exaggerated humor and the situations are artfully contrived with an understanding of teenage mannerisms. Song-bird Jane Powell makes a vivacious Judy and joins with young Scotty Beckett in some sprightly songs and kid-stuff romance. But her radiance is eclipsed whenever Elizabeth Taylor appears on the screene, whose portrayal in this film can best be described by a long, low whistle. Wallace Beery and Carmen Miranda provoke a lot of laughs in a natural gag situation where she teaches him the rhumba and the Brazilian Bomb-shell puts plenty of pepper into two tongue-twisting, hip-shaking songs. Robert Stack makes a handsome beau and Leon Ames and Selena Royle add solidity to the supporting cast. There is a wide variety of first-rate tunes, from the toe-tickling rhythms of Xavier Cugat to the hit qualities of "Judaline", "It's a Most Unusual Day" and "I'm Strictly on the Corny Side".

E&PLOITATION. An aggregation of names like Beery, Powell, Taylor, Stack and Miranda can't miss, with strong telling of the happy ingredients found in this "Technicolor Torrent of Merriment". The songs are good for various tie-ins with radio stations and music stores. Hand out cards announcing, "YOU HAVE A DATE TONIGHT WITH JUDY AT THE BLANK THEATRE", and have enquiring reporter ask, "What was your most exciting date?"

The high school set involves Jane Powell, as Wallace Beery's daughter, and Elizabeth Taylor and Scotty Beckett, the neglected children of wealthy Leon Ames. Jean and Scotty are a twosome, and Elizabeth upsets the apple-cart when she talks her brother into reneging on his prom dance date. But Jane spots Robert Stack jerking sodas in a drug store and gets herself a dreamboat escort. Handsome Bob kindles two girlish crushes and from there on the competition is keen, with poor Scotty left out in the cold. Jane's home life is further complicated by the fact that her father is secretly taking rhumba lessons from Carmen Miranda to surprise his wife. The girls spot the rendezvous in his office and suspect the worst. Stack is getting fond of Miss Taylor, in spite of her capricious nature, and gives her father a stern lecture on his paternal obligations. Ames decides to spend more time with his children, Jane and Scotty are reconciled, and Beery proudly demonstrates his graceful new talents to the music of Cugat. *Dav.*

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'MAN-EATER OF KUMAON' THRILLS IN EXPLOITABLE TIGER HUNT

Rates ● ● ● — where exploited

Universal-International
79 minutes
Sabu, Wendell Corey, Joanne Page, Morris Carnovsky, Argentina Brunetti, James Moss, Ted Hecht, John Mansfield, Eddie Das, Charles Wagenheim, Estelle Dodge, Lal Chand Mehra, Phiroze Nazir, Virginia Wave, Frank Lacksteen, Jerry Riggio, Neyle Morrow, Ralph Moody, Alan Foster.
Directed by Byron Haskin.

The title role in "Man-Easter of Kumaon" goes to a snarling tiger whose ferocious menace and blood-chilling roars are enough to frighten the bravest of movie-goers. And as the beast and its hunter stalk each other through the hills of northern India, there is excitement galore for thrill-hungry audiences. Produced by Monty Shaff and Frank Rosenberg with an eye to its strong exploitation values, from the best-seller by the famous hunter, Jim Corbett ,it is carefully leavened with ingredients of mass appeal. Backed by the currently strong promotional whoop-de-doo from U-I and ballyhooed properly by the theatreman, it can reach surprising grosses. The Corbett book has been thoroughly overhauled by four scripters, who added to the man-meets-tiger framework, a modicum of boy-meets-girl romance, involving the tribulations of Sabu and Joanne Page as an Indian couple. The blend is not too successful, for it seems to stall the proceedings between sessions of feline ferocity, but it is effective as a sop to the ladies. There are also serious overtones implied in the development of moral responsibility on the part of the American hunter as he tries to save the Indian natives from their deadly scourge, and derives considerable conviction from Wendell Corey's sympathetic characterization. The performance given by Morris Carnovsky to approximate an Indian village elder is not as convincing. The production is expertly contrived with a maximum of authenticity and only the hyper-critical will point out the studio flora and fauna.

EXPLOITATION: Stress the reputation of the Corbett best-seller ("The True Story of India's Greatest Hunter"), and use tie-ins with book shops. Build up Sabu of "Elephant Boy" fame and Wendell Corey as a new dramatic performer. Emphasize the themes of the "Human Sacrifice" and the "Hunter Who Became the Hunted".

Wendell Corey, a disillusioned medico, is hunting in India and wounds a tiger, making it a man-killer. He later finds a little boy in a deserted settlement who has been orphaned by the tiger. He takes him to a nearby village to be adopted by newly-weds, Sabu and Joanne Page. Sabu is the son of the village elder, Morris Carnovsky, who pleads with Corey to kill the tiger that is molesting the village. Corey is selfishly uninterested, until one day the tiger attacks Miss Page, now an expectant mother, and she loses her child. By Indian custom Sabu must now take another bride. Corey also realizes that he is being trailed by the beast that he wounded. However, he is unable to trap the wily tiger. Finally the girl decides to sacrifice her life as bait. The man-eater is just about to pounce when Corey arrives. He shoots the tiger and is himself clawed to death in the struggle. The grateful villagers ask the girl to remain as Sabu's wife and accept their adopted child as an heir. *Abrams.*

'MYSTERY IN MEXICO' LIVELY PROGRAMMER FILMED IN MEXICO

Rates ● ● as dualler for lower half

RKO
66 minutes
William Lundigan, Jacqueline White, Ricardo Cortez, Tony Barrett, Jacqueline Dalya, Walter Reed, Jose Torvay.
Directed by Robert Wise.

A private eye, a fabulous diamond, a sinister jewel thief, a beauteous singer and assorted skullduggery in Mexico City comprise the lively ingredients for this little programmer. A mildly interesting variation of the well-worn cops-and-robbers formula, it will bear up well in the lower slot of a double. The screen play by Lawrence Kimble is just about as routine as they come, but does supply some snappy dialogue and rolls along at a merry clip under the direction of Robert Wise. The picture is bolstered by a pictorial panorama of Mexico City and its environs, for this is another of those RKO releases which were filmed in the Churubusco Studios. The Mexican atmosphere, the streets, the hotels, the local "muchachos" and snatches of Mexican dialogue forms a realistic back-drop for this imbroglio about a vanishing diamond. The sleuthing department is handled by William Lundigan, who looks more like an Eagle Scout than a private dick, and his energetic efforts to recapture the gem are superseded by his brash pursuit of Jacqueline White. She is pleasantly decorative and their romantic skirmishing provides some lively humor. Ricardo Cortez is reliably menacing and Jacqueline Dalya lends a touch of sultriness. Producer Sid Rogell has achieved a nice blend of local color.

EXPLOITATION: Feature William Lundigan as the handsome target between two lovely Jacquelines—one beautiful, blonde Jacqueline White —the other sultry Jacqueline Dalya. Catchlines: "He Shadowed Her Day And Night . . . And Found A Gleam In Her Eye . . . And Mystery In Mexico City!" Stress the "filmed in Mexico" angle.

Lundigan is hired by an insurance company to trace the stolen diamond pendant. One detective had already disappeared on the assignment and his sister, Jacqueline White, is suspected of connivance. Lundigan trails her to Mexico City, and she repeatedly rebuffs his attempts at romantic conquest. She goes to work singing in the swanky night club owned by Ricardo Cortez. Lundigan is finally convinced that she is on the level and tells her of his mission. She is also looking for her brother, but she resents the fact that Lundigan's interest in her was only business. She gets a message from her brother, who has been badly wounded and is being sheltered by a Mexican family. She goes to him, followed by Lundigan and they are both trapped by Cortez and his gang of cut-throats. After he finds the diamond he plans to knock them all off. Lundigan stalls him until the police arrive and when the ruckus is over, there seems to be a good matrimonial prospect. *Dav.*

'TAP ROOTS' SPECTACULAR PAGEANT WILL ZOOM BOX-OFFICE

Rates ● ● ● generally

Universal-International
109 Minutes
Van Heflin, Susan Hayward, Boris Karloff, Julie London, Whitfield Connor, Ward Bond, Richard Long, Arthur Shields, Griff Barnett, Sondra Rodgers, Ruby Dandridge, Russell Simpson.

"Tap Roots" is one of the most ambitious productions to come from U-I in many a moon and Walter Wanger can be justly proud of this rich and colorful pageant of American history. It deals with the period of the Civil War, much in the manner (if not in the scope) of GWTW and should go a fair way along the trail blazed by that boxoffice champion. Its inducements are many and varied, with magnificent Technicolor, a reasonably strong cast, a fiery love story and a vivid saga culled from the annals of Americana.

It found worthy cinematic substance within the pages of the novel by James Street, which recounted the fabulous insurrection of a fiercely independent band of Mississippi settlers who refused to join either the North or the South and were finally crushed by the military might of the Confederacy. Alan LeMay shaped it into graphic screen material and, although the title is not an intriguing one, it should attract the hosts of readers who enjoyed the book since its publication in '42. The picture gives a rather superficial account of the forces behind the conflict, concentrating mainly on the love story — a fiery affair ignited by Susan Hayward as a sensuous, willful beauty and Van Heflin, her masterful, cynical lover. It drags a bit getting started in developing the roles of Ward Bond, the patriarch of Lebanon Valley, his daughters Susan Hayward and Julie London, Heflin the notorious journalist, Boris Karloff as a faithful Indian, and Whitfield Connor as a vacillating suitor; but its slow start is amply compensated for by a smashing finale. It is superbly photographed with all the sound and fury of battle as the ragged survivors fight off the charging cavalry, with plunging horses, the roar and smoke of cannons and swamp-water reddened with blood. That's movie-making at its best! George Marshall produced and directed with commendable know-how and the Technicolor is wonderfully realistic.

EXPLOITATION: Prime both barrels for this "Thundering Saga of the Civil War . . . A Breath-taking Spectacle, Torn from the Tap Roots of American History!" Laud Susan Hayward for her unforgettable role as "Morna Dabney;" she's really terrific. Use tie-ins with the James Street novel.

Lebanon valley is a peaceful place before the advent of the war and its cantankerous, old pioneer, Russell Simpson, hopes to live to see his grand-daughter, Susan Hayward, married to Whitfield Connor. But the cautious young cavalry officer reports for military service, leaving her unwed when the old man dies. Then Van Heflin comes into her life and he makes advances to the beauteous redhead. She resists and, as she tries to flee to her fiance, has an accident and injures her leg. The doctors give her up as permanently paralyzed, but Boris Karloff, a shrewd old Indian, determinedly prescribed massage treatments. Connor returns and professes devotion, but one day ups and runs off with her sister, Julie London. Heflin, in spite of his onus of illegitimacy, asserts their inevitable attraction and, to be near her, aids her father, Ward Bond, in his foolhardy attempt to resist secession. They rally the settlers and fortify the valley to fight off the Confederate squadrons, now headed by Major Connor. Susan, now completely recovered, goes to Connor to stall him with feminine tactics. What transpires during the night in his billet is left to the imagination. But he is wise to her and orders an attack. There is a terrific battle and practically all the settlers are wiped out, leaving Heflin and Susan to start a new life together.

York.

'THE STREET WITH NO NAME' STRONG THRILLER WILL BE B. O.

Rates ● ● ● generally

20th Century-Fox
91 minutes
Mark Stevens, Richard Widmark, Lloyd Nolan, Barbara Lawrence, Walter Greaza, Howard Smith, John McIntire, Ed Begley, Donald Buka, Joseph Pevney.
Directed by William Keighley.

"The Street With No Name" maintains the standard set by 20th Century-Fox in its previous documentary-type crime thrillers. "Adapted from the files of the F.B.I.", it says in the foreword, and from that point until the final suspenseful fadeout, audience attention is gripped and held in a vise of realistic thrills. Although best returns will naturally be forthcoming in the action spots, grosses will shoot up well above the average generally, particularly where exploited and on the basis of favorable word-of-mouth. Sole drawback is lack of any romantic interest and the more squeamish may find the proceedings a bit strong, but the box-office will not be affected materially by these deterrents. Richard Widmark, the "big man" who created a sensation as the sadistic, giggling killer in "Kiss of Death", again displays a pathological viciousness that varies just enough from his previous movie role to confirm that Widmark is not just a flash in the pan, but a personality to rate star casting and one whose name will be a magnet on the marquee of action houses. Mark Stevens is excellent as the FBI man who is cleverly inserted into the ingenious crime organization, and the rest of the cast hews closely to the line of stark realism that characterizes the film's fast action. The title indicates the breeding place of crime that is on the rise in America, particularly among the youth. The story concentrates on one particular gang, whose leader, Widmark, carefully screens his recruits through access to police records until he has built up an awesome organization. Fascinating FBI methods of counter-attack, some seen before, some new to the screen, are all effectively worked into the proceedings which move in an authentic atmosphere of noisy, honky-tonk streets, raffish crowds in a fight gym, and a deserted factory that houses the exciting finale.

EXPLOITATION: Play up the authenticity of this picture taken "from the files of the F.B.I." with its actual locales and F.B.I. personnel. Recall Richard Widmark's performance as the "big man" in "Kiss of Death". Contact local groups interested in crime prevention and detection.

Richard Widmark's gang of young criminals is responsible for two murders and many robberies. He has an unique, if complicated, method of gaining recruits. He is in cahoots with a member of Police Advisory Board, who supplies him with the criminal records of prospects that he frames. After he violates a federal statute by robbing a bank, the F.B.I. gets busy. Chief Lloyd Nolan sends young Mark Stevens to masquerade as a tough vagrant and frequent the notorious section of town. His only communication is with his liaison partner, John McIntire. Stevens meets Widmark and ingratiates himself by doing some impressive boxing in the latter's gym. He gets framed for robbery, is arrested and Widmark receives a phoney criminal record. Stevens is bailed out and becomes a trusted member of the gang. His efforts to get the goods on Widmark are continually thwarted by the "leak" at police headquarters. Finally Widmark discovers that he is a plant and figures out a neat revenge. He and his gang robs a factory at night, planning to leave Stevens to be shot by the police. But his plan is circumvented by the vigilance of Stevens and McIntire. The police and F.B.I. arrive in time to mow down the criminal gang and Nolan handcuffs the crooked policeman.

Daba.

'ABBOTT AND COSTELLO MEET FRANKENSTEIN' GAGS AND GOOSE-PIMPLES

Rates ● ● ● — generally

Universal-International
83 minutes
Bud Abbott, Lou Costello, Lon Chaney, Bela Lugosi, Glenn Strange, Lenore Aubert, Jane Randolph, Frank Ferguson, Charles Bradstreet.
Directed by Charles T. Barton.

"First you scare 'em stiff, then you sock 'em with a belly laugh." That seems to be the general idea behind "Abbott and Costello Meet Frankenstein". And it works out great for those who scare easily and laugh easily. It is a hilarious nut-cake that doesn't make any sense at all—except the kind that pays off at the box-office. It is set to touch off a splurge of ticket buying; for in addition to the zany pair, it treats us with Frankenstein's monster, stomping around in his second-hand carcass, Lon "Wolf Man" Chaney slavering hideously and Bela Lugosi as Dracula fiendishly thirsting for blood. All in fun, of course. It is all pretty silly and much of it is very funny. Youngsters especially will find it uproarious, although their parents may not approve of the kind of ghoulish company Lou and Bud are keeping these days. This collection of creepy fugitives from horror movies were assembled by a staff of three scripters, and director Charles Barton squeezed a lot of laughs out of the shuddery situations. Typical of the humor: the monster suddenly gets a look at Costello and recoils in fright. The spluttery comedian is in top form and his straight man is as contentious as ever. They have dropped their repertoire of stale vaudeville patter for some running gag material, which is a decided improvement. Two pretty girls are involved in this screwball melee, Lenore Aubert, as the "mad" lady scientist, and Jane Randolph, as an insurance investigator. Glenn Strange is hidden under the monster make-up, Bela Lugosi is expertly batty as Dracula and Lon Chaney portrays the Wolf Man, who in his un-wolfish moments seems such a likable dope that we hate to see him get knocked off in the final reel, where everybody joins in a slapstick, macabre chase through a spooky mansion.

EXPLOITATION: Invite your audiences to "See Lou and Bud—Tame the Wolf Man, Tag the Monster and Tackle Dracula!" Use spooky get-ups on street ballyhoo vendors and try a contest for "My Favorite Monster".

Crates containing the remains of Dracula and Frankenstein's monster are delivered to a Horror Museum by baggage clerks, Lou and Bud. Costello blows his top when he sees Dracula get up, revive the Monster and disappear. Nobody believes his story and the boys are accused of theft. Dracula has taken the Monster to the island laboratory of Lenore Aubert, the "mad" scientist, where they plan to give the Monster an injection of fresh grey-matter. She has been giving Costello the sweet talk, actually trying out his brain for size. He takes her to a masquerade party, where he acquires another admirer, Jane Randolph, an insurance agent. The party gets rough with the arrival of Chaney, who is trying to prevent Dracula's fiendish scheme. When he turns into the Wolf Man, there is popping excitement. Costello is kidnapped to the island and Dracula and Aubert prepare for the brain transfusion. But Abbott arrives with help in the nick of time and there is a mad scramble in which all the bogie-men destroy one another, and for the 'steenth time the Monster is burned to a crisp. A gag ending sends them out laughing.

Abrams.

'CANON CITY' THRILLING, FACTUAL REPORT OF PRISON BREAK

Rates ● ● ● generally, if exploited

Eagle Lion
82 Minutes
Scott Brady, Jeff Corey, Whit Bissell, Stanley Clements, Charles Russell, DeForest Kelley, Ralph Byrd, Mabel Paige, Warden Roy Best, Alfred Linder, Richard Bice, Henry Brandon, James Magill, Ray Bennett, Robert Kellard, Raymond Bond, John Doucette, Eve Marsh.
Directed by Crane Wilbur.

"Canon City" promises to be a showman's bonanza and, powered by E-L's explosive promotion, should stack up an impressive pile of mazuma. The picture itself, though short of terrific, is a wonderful example of honest reporting with a maximum of dramatic intensity. It retells the story of the sensational break at the Colorado State Penitentiary last December, utilizing the original locale and sticking to the actual events with great fidelity. And the amazing thing is that a film of this quality was "in the can" less than six months after the actual event. Credit is due producer Bryan Foy for this efficient accomplishment and to Crane Wilbur for writing a taut, convincing script and directing it with compelling realism. Without introducing any obvious hokum or lurid brutality, it is a spine-tingling recreation of actuality that raises the "documentary" technique in feature films to an unsurpassed level. It's all there, the chilling prison environment and the vicious, desperate, single-minded convicts. The real-life warden himself, Mr. Roy Best, is much in evidence throughout the proceedings. Sherbondy, one of the twelve renegades, is portrayed by Scott Brady, a promising newcomer, who seems to have the same flair for rugged roles as his brother, Lawrence Tierney. Jeff Corey is realistic as the ring-leader and there is wonderful bit supplied by Mabel Paige as a a white-haired lady who slugs him with a hammer. Photographer John Alton, of "T-Men" and "Raw Deal" fame, makes striking use of dramatic lighting.

EXPLOITATION: Cut loose all the superlatives for this "Thunderbolt of Unleased Fury." There are innumerable angles for street ballyhoo with the prison motif. But foremost, this front-page sensation happened just last December, and here it is NOW on the screen in powerful, dramatic exactitude.

The factual story of how the twelve convicts escaped and how they were captured, with a slight re-emphasis to feature Scott Brady. He is a young murderer, who stubbornly refuses to join in the break planned by Jeff Corey. But he gets involved when they plant their hand-made guns in the photo dark-room where he works. Their plans are ingenious, including smuggled weapons and split-second timing, culminating during a snow-storm when twelve cons, six of them from solitary, overpower four guards and escape. They split up in separate groups, some of them in guard uniforms. Three of them with Corey hide out in the ranch house of an elderly couple and are overpowered after Corey is slugged by the house-wife. Stanley Clements and his partner head for his girl friend's apartment where they are captured. One playing a lone hand is shot while crossing a 1,000 ft. suspension bridge. Brady and two others are trapped by the posse after breaking into a home. Brady escapes the fusilade and after hiding out for two days, he staggers, frozen and half-starved, into another household. They give him food and after their child is stricken with appendicitis, he permits the mother to go for a doctor. He tries to continue his escape, but is captured at a road block. Final score — two killed, four wounded, all returned.

Abrams.

'ROMANCE ON THE HIGH SEAS' ZESTFUL, HAPPY TECHNICOLOR MUSICAL

Rates ● ● ● — generally

Warner Bros.
99 Minutes
Jack Carson, Janis Paige, Don Defore, Doris Day, Oscar Levant, S. Z. Sakall, Fortunio Bonanova, Eric Blore, Franklin Pangborn, Leslie Brooks, William Bakewell, Johnny Berkes, Kenneth Britton, and Avon Long, Sir Lancelot, The Samba Kings, The Page Cavanaugh Trio.
Directed by Michael Curtiz.

Hot weather entertainment? All-weather entertainment! "Romance on the High Seas" is a gay, bouncy, gorgeously Technicolored musical that will give paying audiences more than their money's worth in laughs, tunes, romance and all-around good fun. And largely responsible in all these factors is a new screen personality, Doris Day, formerly vocalist with Les Brown's band, who takes to her new medium like a Kentuckian to bourbon. This bonded blonde reaches stardom in one joyous swoop, displaying a happy combination of good looks, a way with a wisecrack and vocal ability that will make the fans sit up and take notice. Four of the six fine Jule Styne-Sammy Cahn tunes get a torrid treatment via Miss Day's lovely larynx as she dominates the frolicsome proceedings. Jack Carson is an excellent foil for her peppery personality, but he, as well as the others, takes a back seat whenever she is on the screen, which, fortunately, is most of the time. While Director Michael Curtiz has kept the accent decidedly on comedy and music, he and producer Alex Gottlieb embodied these in a lavish production that enhances the film immensely. The Technicolor is particularly good, the settings magnificent, the girls abundant and beautiful, and even the story, nonsensical as it is, makes a suitable framework for the important ingredients. Also along for laughs on the lush cruise that hits Havana, Trinidad and Rio, are Janis Paige, Don Defore, Oscar Levant and S. Z. Sakall, and in the musical department, Avon Long (hit of "Porgy and Bess"), calypso singer Sir Lancelot, the Samba Kings and the Page Cavanaugh Trio supply sparkling specialties. Worthy of special mention is a hilarious scene in which vaudeville comic Johnny Berkes snitches from Carson and Levant, while they get progressively stinko on the empty glasses. "Romance on the High Seas" should be a strong grosser everywhere and the theatreman who gives it some extra plugging can look for smash returns.

EXPLOITATION: For vacation-minded audiences, here is that dream cruise to tropical wonderlands they've always wanted. Play up the sparkling tunes, the samba and calypso; the superb Technicolor, the bevy of beautiful gals, the high comedy. And, by all means, tell your audiences a wonderful new star is born in Doris Day.

Doris Day, a night-club torch singer with Oscar Levant's band, is persuaded, without much difficulty, to take an all-expenses paid cruise to the tropics by the rich — and jealous — Janis Paige, who intends to stay at home, suspecting husband Don Defore of chasing other women, while the singer poses as Janis. Defore, also suspicious, hires "private eye" Jack Carson to keep tab on his wife aboard ship. In the identity tangle, Carson and Day fall in love. In Rio, the complications reach a climax when Day is hired as the new Society singing sensation and the four principals meet. But it's all straightened out, after some broad high-jinks in Day's suite, in a splurge of color and song.

Barn.

'THE MATING OF MILLIE' FAR-FETCHED FLUFFY LITTLE FARCE

Rates ● ● + as dualler, n. g. for action houses

Columbia
87 minutes
Glenn Ford, Evelyn Keyes, Ron Randell, Willard Parker, Jimmy Hunt, Mabel Paige, Virginia Brissac, Patsy Creighton, Tom Stevenson.
Directed by Henry Levin.

Aside from making some outrageous demands on the audience's credibility, "The Mating of Millie" is a fairly amusing bit of fluff, satisfactory as a neighborhood dualler, n.g. for action houses. Its efforts to marry off Evelyn Keyes, a luscious morsel whose strenuous efforts to find a husband—any husband—so that she can adopt a newly orphaned youngster, makes for a fair quota of obvious comedy even though it never remotely approaches logic. Thus the few attempts to turn serious, spottily injected into the film, are embarrassing, at best. As the hardy bachelor who directs Millie's marital campaign, and who everyone knows is going to end up at the altar with his client, Glenn Ford contributes a performance that can hardly be ranked with the tough guy who tamed "Gilda", but is good for a few light moments. His name, too, adds marquee value, but his deadly attraction for the opposite sex, emphasized in the film by long, low whistles whenever he passes through a mob of young ladies, somehow escapes this reviewer's male viewpoint. Two other hunks of man, Ron Randell and Willard Parker, figure in Millie's machinations and make suitable props. Seven-year-old Jimmy Hunt is made to try hard to be both lovable and impish. He succeeds in being impish. Henry Levin's direction is purely routine.

A department store executive, Evelyn Keyes, whose best years have been devoted to her career to the utter exclusion of romance, finds herself faced with the problem of finding a husband when she attempts to adopt Jimmy Hunt, a newly-orphaned youngster. Convinced of the independent character of Glenn Ford, a bus-driver who walks out of his crowded vehicle when the passengers refuse to "move to the rear", Keyes hires him as a floor-walker and amateurishly tries to ensnare him into marriage. He refuses to doff his bachelor's mantle, but offers to help her find a husband. In the ensuing developments, he changes her from a business woman to a lovely young thing with a "bedroom voice", encourages her mating with Ron Randell, substantial head of a boys' home, discourages the wolfish Willard Parker, and ends up himself with Keyes at the altar.

Barn.

Terrific as T-MEN!



"To repeat box-office performance scored by T-Men!" — MOTION PICTURE DAILY

"Solid box office ... across-the-board customer appeal!" — Variety

"If action's what audience wants, they'll get it here!" — Film Daily

"Will pay off largely at box-office! Follows T-Men!" — Daily Variety

"Hits hard ... strong woman's angle!" — M.P. Herald

"A solid item ... Should keep all audiences in a state of excitement!" — Independent

"Good music to any exhibitor's ears!" — Showmen's

"Should clean up! Names will insure good business!" — Boxoffice

Another hit for the BILL HEINEMAN DRIVE!

EDWARD SMALL presents "RAW DEAL" Starring DENNIS O'KEEFE • CLAIRE TREVOR • MARSHA HUNT with John Ireland • RAYMOND BURR • CURT CONWAY • CHILI WILLIAMS • Directed by ANTHONY MANN • Written by LEOPOLD ATLAS and JOHN C. HIGGINS • Suggested by a story by ARNOLD B. ARMSTRONG and AUDREY ASHLEY • A Reliance Picture • An EAGLE LION FILMS Release

'THE TWISTED ROAD' HERE'S A GREAT SURPRISE PACKAGE!

Rates ● ● ● on word-of-mouth or where exploited

RKO Radio
95 Minutes
Cathy O'Donnell, Farley Granger, Howard Da Silva, Jay C. Flippen, Helen Craig, Will Wright, William Phipps, Harry Harvey, Marie Bryant, Ian Wolfe.
Directed by Nicholas Ray.

The wily Samuel Goldwyn certainly knew what he was doing when he loaned a pair of unknowns to Dore Schary for the film version of Edward Anderson's novel, "Thieves Like Us." He could not have chosen a better showcase for these two talented youngsters, Cathy O'Donnell and Farley Granger, for "The Twisted Road" (it was previously titled "Your Red Wagon") is an emotion-packed, thrilling, superbly directed drama which truly merits the overworked term of "sleeper." Only the lack of marquee names will keep it from rolling up smash grosses, but favorable word-of-mouth response will make it a strong grosser. This modestly-budgeted production has everything else necessary for top-flight drama — livid action, glowing suspense, honest, earthy dialogue, inspired performances and towering above all these attributes, a tender, yet turbulent, love story resplendent in its sheer beauty and power. A lion's share of the credit must go to producer John Houseman and to director Nicholas Ray. In his first directorial effort, Ray shows an imagination and ability that bodes a bright future in films. Those "touches" which lift a picture from the commonplace are in evidence throughout — in a ramshackle service station, in a bus "rest" station, in a "get-married-quick" wedding chapel, in a New Orleans rooming house. The performances, too, reflect director Ray's guidance. Granger makes an indelible impression as the escaped boy-convict destined for a tragic end; Miss O'Donnell as the frightened girl-wife who shares his fate shows a remarkable range of emotion; Howard da Silva's one-eyed "Chicamaw" is a gruesome, gripping portrayal that forces us out on a limb to predict an Academy Award for this sterling actor. The rest of the cast, notably Jay C. Flippen, Helen Craig, Will Wright and Ian Wolfe, is uniformly excellent. The Charles Schnee screenplay is a masterful adaptation of Anderson's gripping novel. Even the one song, "Your Red Wagon," throatily warbled by the dusky Marie Bryant, maintains the high standard set in the other departments. If this is another example of Dore Schary's "experimental" policy, more power to him. The Schary laboratory that produced "Crossfire" and "The Farmer's Daughter" has done it again and the exhibitor who gives "The Twisted Road" full benefit of his exploitation potentialities can rest assured that it will pay off at the boxoffice and leave him with a thankful, enthralled audience.

EXPLOITATION: Sell this as the "surprise" picture of 1948. Hail the birth of two new brilliant stars. Give your campaign both barrels — the picture measures up!

Three "lifers," young Farley Granger, one-eyed, brutal Howard Da Silva, and the hard, experienced Jay C. Flippen, escape from prison and hide out in a neglected service-station owned by Da Silva's worthless brother Will Wright. Wright's daughter, Cathy O'Donnell, is drawn to Granger, who, at 23, had already served seven years of a life sentence for murder and wants only to reach a Tulsa lawyer who he believes can clear him. The trio stage a successful bank robbery in a small town but in a subsequent auto accident, Granger is hurt and Da Silva kills a policeman to prevent their apprehension. Cathy cares for Granger and runs off with him when the three separate fearing capture. Their plans to start a new life together after they are married are thwarted by Da Silva who forces Granger to do one more "job." Flippen is killed in the attempt and when Granger refuses to aid Da Silva in another robbery, the latter attempts it alone and is shot down. With the police hot on their trail, Cathy, who is going to have a baby, and Granger reach New Orleans, but are driven out and forced to hide in a motel. His last hope for freedom gone, Granger arranges to leave Cathy, but he is shot down as he takes his last look at his sleeping beloved. *Barn.*

'RACE STREET' ANOTHER ROUTINE RAFT VEHICLE

Rates ● ● + as dualler generally; slightly more in action spots

RKO
79 Minutes
George Raft, William Bendix, Marilyn Maxwell, Frank Faylen, Henry Morgan, Gale Robbins, Freddy Steele, Cully Richards, Russell Hicks, Richard Powers, William Forest, Jim Nolan, George Turner, Richard Benedict, Dean White, Mack Grey.
Directed by Edwin L. Marin.

The best that can be said for "Race Street" is that it's a made-to-order vehicle for George Raft. That means it is the same in essence as his past six or seven pictures. This one is a yarn about a race-track handicapper that follows in the well-worn grooves of gangster movies. It has the usual quota of hard-faced thugs, gunplay and slugging sessions. Boxoffice returns will be in direct ratio to the drawing power of Mr. Raft in any particular theatre. Discriminating filmgoers will find this epic something less than edifying. Raft is as impassive as ever, William Bendix is, as usual, William Bendix, and Marilyn Maxwell (this time a brunette) is outstanding in the looks department. Gale Robbins, as a night club canary, renders musical diversion with "Love That Boy" and "I'm in a Jam With Baby." Frank Faylen is the chief menace and Henry Morgan (not the comic) has an effective bit. The screenplay by Martin Rackin provides an adequate framework for devotees of stick-'em-up rough stuff. Apparently the Johnston Office is dropping the bars on glorification of criminals, for here we have George Raft as a big-time racketeer — a suave, prosperous gent, irresistible to women and altogether a very noble fellow — who meets his end via a lead slug, only to have his policeman pal, Bendix, mourn him with, "It's a lonely town without him."

EXPLOITATION: Sell Raft as the tough, suave racketeer.

As a king-pin Frisco bookie, Raft is planning to quit the racket, marry Marilyn Maxwell and support his new night club where his sister, Gale Robbins entertains. But a gang of Eastern crooks muscle in with a "protection" racket. They kill his bookie pal, Henry Morgan. Raft is determined for revenge, in spite of the peaceful arguments of detective William Bendix. He takes a beating from the crooks and later discovers that Miss Maxwell, actually the wife of Frank Faylen, the gang-leader, has been playing him for a sucker. He walks into a trap set by Faylen and is set for a rub-out, until Bendix shows up. Guns start to bang and Raft is killed before the burly detective gets things under control. *York.*

'THE END OF THE RIVER' AUTHENTIC BRITISH DOCUMENTARY

Rates ● ● + in class houses, for lower half elsewhere

Universal-International (JAR)
80 minutes
Sabu, Raymond Lovell, James Hayter, Maurice Denham, Eva Hudson, Milo Sperber, Nino Rossini, Bibi Ferreira, Torin Thatcher, Nicolette Bernard, Dennis Arundell, Andrea Malindrinos, Basil Appleby, Esmond Knight, Antoinette Cellier, Alan Wheatley, James Harcourt, Arthur Goullet, Peter Illing, Robert Douglas, Orlando Martins, Charles Hawtrey, Zena Marshall, Russel Napier, Minto Cato.
Ddirected by Derek Twist.

This JAR import is the expert creation of Michael Powell and Emeric Pressburger who achieved such artistic success with "Stairway to Heaven" and "I Know Where I'm Going". Huzzas will be forthcoming from class houses, but lack of cast names and the British flavor relegate this to the lower slot elsewhere. It is a jungle picture, but it can't be exploited with the usual hoopla about jungle cuties and pagan gods. For it is an intelligent, penetrating documentary, unusual in scope, that journeys far into the Amazon jungle to trace a parable of human behavior. Yet this thoughtful commentary on civilization is tempered with dramatic incident and diverted by bouncy Brazilian rhythms. A high spot is the savage battle among stevedores armed with baggage hooks. The picture relates the adventures of a primitive young Arekuna Indian who exchanges his jungle civilization for the complexities of the white man's world. Sabu is the lad and gives a good interpretation of the confusion inherent in his savage nature, haunted by memories of barbarous custom. His wife is vividly portrayed by Bibi Ferreira, an actress of some renown in South America. A large British cast, unknown here, depict a motley crew of Brazilians with great fidelity, although with disconcerting British accents. The photography, editing and sound are excellent and Derek Twist's direction achieves a fine reportorial objectivity.

EXPLOITATION: Stress the on-the-spot production that brings an authentic picture of life along the Amazon River. Catch-lines: "From the Savage Law of the Jungle . . . Through Strange and Evil Adventures . . . To Love at the End of the River!"

Sabu, driven from his remote Amazonian village for failing to avenge the murder of his family, is picked up by a gold prospector and left as a servant in the household of a cruel, wealthy trader, where he acqquires some semblance of civilization. When he unwittingly informs the trader's wife of his master's infidelity, he is sent as punishment into the jungle with a party of belata-tappers. Most of them are stricken with beri-beri and after dreadful adventures, he returns with his new-found sweetheart, Bibi Ferreira. They both get jobs working on a river steamer. Its captain, Torin Thatcher, persuades them to get married and they are very happy. Then Sabu joins a phoney maritime union and quits his job to become a stevedore. There is an attempted revolution and he is innocently involved. Thereafter he has trouble getting a job, and when he finally lands one, the other workers call him a "black-leg". One of them attacks him with a boat-hook and Sabu kills him. He is arrested and this whole story evolves during the course of the trial. After his eventual acquittal, he and his family find peace "at the end of the river". *Dav.*

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Janet Blair Joins Select Set Who Have Sued Columbia

IT wouldn't be Columbia without a lawsuit. This time it is Janet Blair who has finally brought her long-drawn-out battle with the studio into court. The immediate cause of the suit for a mere $250,000 is Miss Blair's contention that she never got the co-star billing she was promised on "The Fuller Brush Man." Tagged on to her suit on the billing is the statement that Miss Blair's contract with the company is finished and while she is seeking employment elsewhere, the suit now in action is for failure to comply with the terms of her expired pact. This actress has long been a victim of bad casting and bad handling at Columbia, and she must relish the idea of squaring accounts.

There is a possibility that this studio will make a deal with Joan Crawford for the production and release of a film tagged "Miss O'Brien." This is a yarn about a school teacher which the actress bought from Warner Brothers last week. Originally, that company was to produce the film with Crawford starred, but there was disagreement on the script and now it belongs to the actress. The deal cooking with Columbia would give Miss Crawford a share in the profits of the film and considerable say-so on production.

The running battle between Producer-writer Virginia Van Upp and Columbia studio ended last week when she moved over to 20th-Century Fox on a brand new deal. The amusing note on this situation which has been aired time after time in print is that Miss Van Upp stated she was leaving Columbia because she "loved Harry Cohn." It seems every time he got into trouble on a script, he came to her and she just could not turn him down. Quite a sentimental touch!

Three new weak ones got going here last week: "Song of India" (Gail Russell-Sabu-Turhan Bey), an Albert Rogell production, another in the Boston Blackie series, this one tagged "Boston Blackie's Honor" (Chester Morris-Maylia) and "Challenge of the Range")Charles Starrett-Smiley Burnette).

EAGLE - LION

Wanger Puts First E-L Feature Into Production

With a couple of sweet little money-makers hitting theatre boxoffices around this time ("Raw Deal", "Canon City"), and several more being readied for release, this studio is resting on its laurels momentarily. However, full-scale activity will be the order here before long.

Walter Wanger gave the starting gun to his production of "Tulsa" (Susan Hayward-Robert Preston) last week. This Technicolor bigtimer is the first Wanger contribution to E-L, with three more already set to follow.

While the deal with Lester Cowan fell through when he settled his differences with United Artists, it is still possible that the producer may enter into a pact with E-L, since his UA contract is not an exclusive one.

METRO-GOLDWYN-MAYER

Product Improving, But MGM Chiefs Still Nervous

The story is that MGM executives are so pleased with the "Three Musketeers" (Lana Turner - Gene Kelly - June Allyson - Van Heflin) they are asking Director George Sidney to do a bit of additional shooting in order to make this one of the big ones for the year.

As it now stands the picture runs over two hours and if the plans for the "big" campaign goes through it will probably be tightened in some spots to make room for the additional footage the executives seem to want.

The situation at this studio continues to be a little nervous. While L. B. Mayer has rallied his forces strongly and production and promotion heads are busily concentrating on means for increasing business, the box-office is still not responding in the tempo which MGM is accustomed to and needs to pay off its high production nut.

There can be no question that everybody is trying here, but the MGM product is not living up to the effort. First-run business on a number of their top films ("The Pirate," "Homecoming," "Summer Holiday") has been disappointing and the greatest degree of effort is going into finding out what is wrong with these pictures. This company is one of those who believes thoroughly in the "tried and true formula." It may be they will be forced to admit that it's about time they got themselves a new outlook.

It looks as though Jeanette McDonald is back to stay for a while at MGM. The public response to her appearance in "Three Daring Daughters" sparked Metro executives into giving her another film ("Sun In The Morning") and now, although that one is not yet ready for the public, the studio has picked up the McDonald option and she will be, once again, a member of the MGM star roster.

Signs of the concerted try, however, are evident in the story of the proposed revise on "Three Musketeers" and also in the exploitation campaign that has provided additional frosting for the cake that is "Easter Parade." In spite of the fact, that this one grabbed top reviews from trade press, newspapers and national magazines, the publicity department did not coast.

Back three months ago, a tie-in was made with Perry Como's radio show for a concentrated week of plugging the Irving Berlin score. Since then, there has been gimmick after gimmick for the same purpose. Several weeks ago in New York's Carnegie Hall there was a "pop" concert devoted entirely to Berlin music with the great composer himself on hand to sing three songs. Climax of that program was again the plugging of the "Easter Parade" tunes. Last week a national hook-up radio show gave the listening public Fred Astaire and Judy Garland from Hollywood with Mr. Berlin and Ann Miller holding forth in New York. These are just a few of the high spots which will undoubtedly spark the gross on this film. Howard Dietz, Howard Strickling, Si Seadler and the whole department of publicity and promotion are to be congratulated on not taking the good reviews for granted and stopping. The "take" on this one will show how smart they were to follow through.

MONOGRAM

Exhibitors Seek Action Pictures From Monogram

Monogram is the first film company to show rek ink on its ledger since pre-war days. The loss was for the first six months of the current year, but everybody at the studio is confident that earnings will take an upward turn within the next few months. President Steve Broidy expects the company to be in the black by August.

The main trouble with this outfit, as we see it, is that it has been turning out product that lacks real punch and selling angles. Films of the quality within the limits of Monogram and Allied Artists needs some strong selling point on which the exhibitor can hinge his campaign to get profitable returns. Since they lack marquee names and topflight production values, an exploitation angle is really the most such pictures can offer to attract worthwhile grosses—that is, unless the company is content to turn out mere supporting duallers.

Possibly "Babe Ruth" will prove the turning point in the history of this company. Certainly, few pictures have had the benefit of a more intensive advance publicity buildup. But, if we may judge from the comments we receive from our exhibitor readers, they would prefer to have Monogram concentrate on swift, actionful melodramas based on exploitable themes. President Broidy, in announcing this deal, pointed to it as a means of offsetting any of the proposals emanating from Canada to freeze film money. The pictures will be made with Canadian dollars, but U. S. Dollars will go back into Canada on the terms of this deal. It is tthe present plan that Hollywood top names will be used to head the casts of these films with Canadian actors being given lesser roles but a full chance to get into the public eye. Broidy was obviously jubilant about this deal which he regards as a good one for all parties concerned.

Only film in work at the moment is a Jimmy Wakely western tagged "Silver Trails."

PARAMOUNT

Virtual Shut-Down At Paramount For Summer

The lights in the "worry room" burn late these nights at this shop, too. Not that things are any worse than they have been, but they are certainly not any better. Even the expected summer slow-down that hits all studios at this time of the year cannot explain completely the production pace here, which at the moment is one picture (although six more are promised to start "within the next few months"). This probably means a shut-down for the balance of the summer. The current one-and-only is "The Heiress"' (Olivia de Havilland-Sir Ralph Richardson).

One of the newer ideas has to do with using stories that are "tailored" to suit particular players. In other words, scripts, whether they be originals or adaptations will not be considered unless they are slanted toward the talents of particular Paramount stars. (While this might be a means of cutting the waste in buying unusable material, it is, to our view, a manifestation of one of Hollywood's basic maladies today. Everything is subordinated to the stars — but the public isn't buying just stars anymore, it's shopping for quality pictures.

STUDIO SIZE-UPS

Another sign of the times is the new acting contracts now in effect at Paramount. Pact calls for players to be on hand whenever the studio needs them for exploitation jobs like advertising tie-ins. As this column noted months ago, studios are looking with a much more eager eye at tie-ins these days for several reasons not the least of which is that they have cut their own ad budgets drastically and this channel of exploitation is a free way of keeping their players in the public eye and nabbing off a picture credit. The new clause states that payment to a star for such a tie-in is definitely at the discretion of the advertiser. But regardless of pay or no, the star is as obligated to be on hand for such assignments as he is to appear on time on his set. Paramount is the first of the studios to write in this kind of a clause and it is a far cry from the days when advertising tie-ups were considered beneath the dignity of top name players.

First two to roll in the Fall will be "House of Mist" and "Rope of Sand," one, at least, of the pair, will be shot in England. Ready for release following "So Evil My Love," are "Sorry, Wrong Number" (Barbara Stanwyck-Burt Lancaster) and "The Accused" (Loretta Young-Robert Cummings.)

REPUBLIC

Yates Talking Deal With Constance Bennett

Pursuing the new plan of tie-ins with indie producers, Herbert Yates has been huddling with Constance Bennett on a releasing deal for her new productions. The actress recently bought the film rights to "In Bed We Cry," a best-seller novel by Ilka Chase, and she is planning to produce and star in the film. In addition to this one, the actress has another pair of films in planning and Republic would like to add them to their release schedule, despite the cry from some sources that the Bennett name has no box-office lure. The actress recently completed a co-starring role in one of Republic's big budget films, "Drums Along the Amazon" which features Vera Ralston, George Brent and Brian Aherne.

All but two of the thirteen scheduled top-budget films for the 1947-48 program are now in the can here. The two remaining, "Wake of the Red Witch" and "Eagles In Exile" both roll within the next two months. This list of films reported to have cost approximately $12,000,000 is Republic's heaviest experiment to date in the higher budget class. Of the group, there are still five to be released besides the pair still due to be made. The five to come are: Macbeth" (Orson Welles) "The Red Pony" (Myrna Loy-Robert Mitchum), "Moonrise" (Dane Clark-Gail Russell), "Angel In Exile" (Adele Mara-John Carroll) and "Drums Along the Amazon" (Vera Ralston-George Brent). With the winding up of Roy Rogers' "Grand Canyon Trail" and Alan Lane's western, "The Denver Kid," the shooting schedule is complete for the moment. However, there is no talk of summer doldrums on this lot. The summer schedule calls for at least nine more films, a record for the summer period. The whole attitude at Republic is cheerful and "perked up."

RKO

Six Weeks Shut-Down After Schary Resigns

THE sudden announcement of Dore Schary's resignation upended this studio, giving practically everyone here a fresh case of jitters. Naturally, everybody's wondering how clean Howard Hughes' new broom will sweep. It is generally regarded as a safe bet that Bill Dozier will succeed to the post of studio topper.

Meanwhile, the RKO policy makers exhibited good sense in deciding on a virtual shutdown for approximately six weeks during which only one picture is slated to start.

The lone starter is "Interference," which Robert Sparks will produce and Jaques Tourneur will direct. This one, plus the Tim Holt western, "Brothers In The Saddle," which started last week, "Baltimore Escapade" (Robert Young-Shirley Temple) and "Every Girl Should Be Married" (Cary Grant-Diana Lynn), both of which are close to wind-up, comprise the full summer schedule.

It is suggested, in some circles, that the slowdown here, as at Paramount, is being influenced by the possibility of the Screen Actors' Guild strike threat as of August 1. But the latest report on negotiations between Producers and the SAG indicates that the chances for a strike are slim. Studios like Metro, U-I and Warners are continuing at full summer schedule, so it seems unlikely that this situation could be having too much influence here.

SRO

'Third Man' Set As First Of Selznick-Korda Deal

The recent Selznick-Korda deal for four pictures is about to get under way. Korda's first for SRO release will be "The Third Man" and, although production is not scheduled to start until October, the unit is already at work. Joseph Cotten is slated to have the male lead and Selznick and Korda are mulling the advisability of using an English or American actress as co-star. Carol Reed will produce and direct Meanwhile, Selznick has loaned Cotten to Warner Bros. to co-star with Ingrid Bergman in Transatlantic's (Alfred Hitchcock) "Under Capricorn." This one will be done in England so Cotten will just stay over for his next assignment.

The much-announced "What Every Young Bride Should Know" which was to co-star Shirley Temple and John Agar, went off the production list quite suddenly, with no reason for the dumping offered. The two young players are still tied up in RKO's "Baltimore Escapade" which may have been part of the reason but certainly not all. In the meantime, "agent" Selznick lost not a moment in setting up more of his usual profitable loan-out deals for the young couple. He has two set for them, though no details have been announced, and the postponed picture will certainly not even be considered for production until these two are out of the way.

"If This Be My Harvest" is slated to roll within a few days. Valli, Robert Mitchum and Louis Jourdan are the stars.

20th CENTURY-FOX

Question As To Who Shall Produce 20th's B's

Twentieth Century's experiment with independent production units is at the crossroads. The four units set up some six months ago (headed by Frank Seltzer, Edward Small, Edward Alperson and Sam Baerwitz) may or may not continue, depending on the outcome of the current talks between 20th's eastern and western executives. President Spyros Skouras is understood to be supporting continuance of the inde units, while certain production executives are driving for their elimination. Plan of the latter element is to have B pictures handled by the studio itself.

Even in these days of comparative penny-pinching, apparently there are still some yarns worth a lot of money. This company has just paid Ernest Hemingway $125,000 for a short story titled "The Snows of Kilimanjaro." Darryl F. Zanuck will produce, it's a safe bet that the first thing to happen here will be a title change.

Speaking of title changes 20th comes up with three this week. "Burlesque" (Betty Grable-Dan Dailey) goes to "When My Baby Smiles At Me;" "A letter to Three Wives" (Jeanne Crain- Linda Darnell-Jeffrey Lynn) gets cut to "Three Wives." "Mr. Belvedere" (sequel to "Sitting Pretty" will be tagged "College Boy." We'll take odds this last one gets switched back. Apparently, this company is hypersensitive about titles since its experience with "Scudda Hoo, Scudda Hey," People were afraid to go see it. And no wonder, with a tag like that.

Looks like Victor Mature, who is on a fat contract at this studio, is going to make a little extra money for his company on loanout deals in the next few months. The actor has been loaned to RKO for the lead in "Interference" and immediately after that he goes in as Samson opposite Hedy Lamarr's Delilah for Cecil B. De Mille.

UNITED ARTISTS

'Atlantis' Fracas Settled; UA Shares Filming Costs

The row between Maria Montez and producer Seymour Nebenzal has been settled. The actress dropped her suit for $50,000 and all differences have been "amicably" settled. This means that there will be no further delays to hold up the finish of "Atlantis, the Lost Continent." There are ten days of additional shooting required, beyond the term of Miss Montez' contract. It was for this that the actress was asking additional money. But now with settlement, she will begin working next week with the rest of the company to wind up the chore.

Final detail on the terms of the deal recently signed with Stanley Kramer of Screen Plays Inc. indicates that UA is participating to the extent of $75,000 per picture on each of the five pictures contracted for. This means that the company will have a larger share than usual in the productions.

Lee Wilder, who produced the quickie, "The Vicious Circle" (Conrad Nagel), is the latest producer to sign with UA. He closed a deal last week for two low-budget pictures per year for the next two years. His first effort will be a prison yarn with the Tehachapi women's prison for the setting.

Too bad for UA that Harry Sherman's "Four Faces West" fizzled so badly in its opening. This is Enterprise's last commitment to UA and both the producers and the releasing company could have used a solid hit.

UNIVERSAL-INTERNAT'L

Seven Shooting Despite August Shuttering Order

A visit to this lot belies the fact that the studio will be dark throughout August, with everyone not required for post-shooting operation on vacation. There are seven pictures in work here, which is a record for this company, and for any company at this time of such a year as this. Two new starters are "Black Velvet," a Technicolor film, with Ann Blyth, George Brent, and Howard Duff, and "Criss Cross," with Burt Lancaster and Yvonne De Carlo.

No one seems to be able to account for the sudden spurt this studio has taken in the past few months. Strange part of the situation is that U-I cannot be making much money on such films as "All My Sons" and "Another Part of

STUDIO SIZE-UPS

the Forest" despite critical acclaim. Even the boost of an Academy Award for Ronald Colemoney brackets. In addition to these and other man did not bring "A Double Life into the big strictly prestige pictures, there have been a number of just bad films (boxoffice wise as well as from the quality standpoint) and yet there seems to be a greater feeling of assurance and prosperity on this lot than on most of the others in town. It is to be hoped that the bank account stays nice and full — at least, full enough to cover the present yen apparent here for prestige films.

The whole studio is in a state of hushed awe over the Laurence Olivier production of "Hamlet." This one will be another like "Henry V", "Great Expectations" and other English imports, that will find a hearty reception only in isolated "class" houses. But U-I has its deal with JAR and that is that.

WARNER BROS.

Drooping Net Scores Lack B. O. Product

A quick look at the WB financial statement for the first six months of the year give final proof to the statement that you cannot lick slumping boxoffice with mediocre films. The net profit figure as compared to the same period last year is down by almost 50 per cent. Not all of this can be blamed on the type of picture Warner Brothers has given the public in this period, but surely there can be no denying a portion of the guilt to that score. This is another one of the studios that has been coasting far too long on the "tried and true" formula and it is high time that the executives of this outfit take a good look around the industry. Warners was built to its peak of power by keeping its ear to the ground constantly. Then the company got rich and fat and lazy, as witness the past year's product.

If anybody cares, Lauren Bacall is on suspension again. This time it was a script called "Blowing Wild" (a remake of Ann Sheridan's "Torrid Zone") that caused the break. The actress is fighting the suspension claiming that Warners had no right to loan her to United States Pictures, they are producing the film, without her consent, that they have repeatedly offered inferior roles instead of the top flight stuff promised her and that since the picture has no starting date or other cast, no director and no final script it can hardly be considered ready for production. This seems like much ado about nothing, since one wonders why anybody should want Miss Bacall for a picture after her performance in the forthcoming "Key Largo."

Another casting problem was settled here last week when Jane Wyman was put into the role in Michael Curtiz' "Serenade" after Ann Sheridan turned it down. This is the second film scheduled for Miss Sheridan which she has refused. The other, "Flamingo Road," has been handed to Joan Crawford. This latter one is one of the roles the "uncooperative" Miss Bacall wanted and did not get.

Isn't there something wrong with the management of a studio that has so much trouble with its players?

And all the antics of the femme stars on this lot came to a new high last week when Patricia Neal, a newcomer, pulled the plum role in "The Fountainhead" opposite Gary Cooper. This one has been the dream of every actress on the Warner lot as well as a few in other studios. Well, that's show business.

INDEPENDENTS

FILM CLASSICS

A whopping increase — 240 per cent — in its feature production schedule puts Film Classics in the big time next year, with 34 features on its 1948-49 program.

Originally a reissue outfit, FC entered the production field in the current season, with 10 new features. It also offered 12 reissues on the '47-'48 schedule.

Half of the new feature program next season will be in Cinecolor, it was disclosed by B. G. Kranze, distribution head. There will also be a 12-chapter serial in the tint and two of the approximately eight reissues set for '48-'49 are Korda Technicolor films, "Drums" and "Four Feathers."

SCREEN GUILD

John J. Jones has finally resigned the presidency of Screen Guild. Previous reports that he intended to step out had been denied, but the move was announced to the company's franshise holders in Chicago last week. Jones will remain as a member of the board. Robert L. Lippert, executive v.p. was elected to succeed him.

There is nothing in the way of new production to report here.

News and Opinion

(Continued from Page 5)

dered the defendant film companies to make first-run product available to the independent in competitive bidding with the Warner chain, was offered by Goldman's counsel, William A. Gray, in Phila. District Court. District Judge William H. Kirkpatrick postponed argument on the motion until after the Summer.

In his petition, Goldman cited the high court's opinion "that in cases of this kind, competitive bidding is an inadequate remedy and that a more effective remedy must be resorted to."

He contended that there were only two effective remedies: (1) "To require defendants to divest themselves of theatre ownership in this district" or (2) a ban on cross-licensing.

Goldman asked that the court order the first remedy, or, if divestiture is not effected, to decree the alternative relief.

Cole Steps Down In Texas After 26 Years

Twenty-six years is long enough, said Col. H. A. Cole, snowy-haired dean of Allied Theatre Owners of Texas, and one of the founders of National Allied, as he announced his decision to step out of the presidency at a specially called meeting of the Texas unit's directors in Dallas last week.

Head of the group since its founding in 1922, Cole expressed the opinion that the unit has been a "one-man" affair too long, urging them and the membership to a greater participation in the organization's activities. He announced that he would not be a candidate for the presidency at the unit's annual meeting next November, but offered to maintain Texas representation in national Allied as well as advisor to the local board.

At the November meeting, a new election procedure will be followed. Membership in each district will elect a director and the directorship will name the new president and other officers.

Schlaifer Quits AMPA, Raps Youngstein's PR Blast

The first audible repercussion from AMPA president Max E. Youngstein's inaugural speech, blasting the industry's "butchered" public relations job, made the mails sizzle last week.

It came in a letter of resignation from Charles Schlaifer, ad-publicity director of 20th-Fox, who stepped out of AMPA in protest against Youngstein's remarks. The note was followed by a caustic reply from the Association's prexy.

Schlaifer, who is chairman of MPAA's public relations committee, underlined his action with, "While I am not questioning the right of any group or person to speak out on any subject,I am resigning because it was my understanding that it was not the function of AMPA to engage in attacks upon the motion picture industry," he decried "washing of intra-industry linen in public view."

Youngstein's reply, accepting the resignation, made this note: "While your resignation is the only one received since my induction as president, we have increased our membership by more than 40 new members during the same period."

Meanwhile, Youngstein in line with his argument that the PR job be entrusted to those "who, on a day-to-day working basis, really make the public relations of our industsry," set a meeting with TOA exec director Gael Sullivan to discuss use of AMPA's manpower and talents in the public relations program.

Grad Sears Appoints Lazarus, Jr., 'Assistant Pres.'

In a move presumably intended to bolster United Artists' faltering organization, president Grad Sears promoted youthful Paul N. Lazarus, Jr., (35) from the post of director of advertising and publicity to be his executive assistant. In this newly-created position, Lazarus, Jr., will strive to "provide more effective liaison between the United Artists president, and the sales, advertising and administration policies." (The quotes are U.A.'s).

Immediately following the announcement of Lazarus' appointment, Sears revealed that Howard (Hal) LeSieur had been named ad-publicity director. One of the industry's most respected ad executives, LeSieur has been with UA since 1933, prior to which he was with an important advertising agency. His former post of assistant ad-pub head was eliminated.

Conciliation Plan Steals Spotlight At N. J. Meeting

Overshadowing the regular agenda at the New Jersey Allied 29th Annual Convention, the NCA-20th-Fox conciliation plan played the star role.

Grabbing the lion's share of interest and discussion, the plan was endorsed not only by the New Jersey unit, but by national Allied president William Ainsworth and several other unit leaders in attendance who met in executive session. They served notice that they would carry their recommendation for participation back to their regional membership for action.

Ainsworth declared, "Any movement, any idea originating from any branch of this business which is good for this industry, that will bring distributors and exhibitors closer together will have the sincere support of National Allied."

Edward Lachman was drafted for the presidency for a third term, despite his previous announcement that he would not be available because of pressure of personal business. Also elected at the meeting in the Hollywood Hotel, West End, were: Sam Frank and Wilbur Snaper, vice presidents; Haskell Block, secretary; Morris Fogelson, treasurer; Sidney Franklin, ass't treasurer and Joseph Siccardi, sergeant-at-arms.

EXPLOITATION PICTURE

'RAW DEAL' TOUGH & TENDER TALE

By That Terrific TN'T-Man' Team



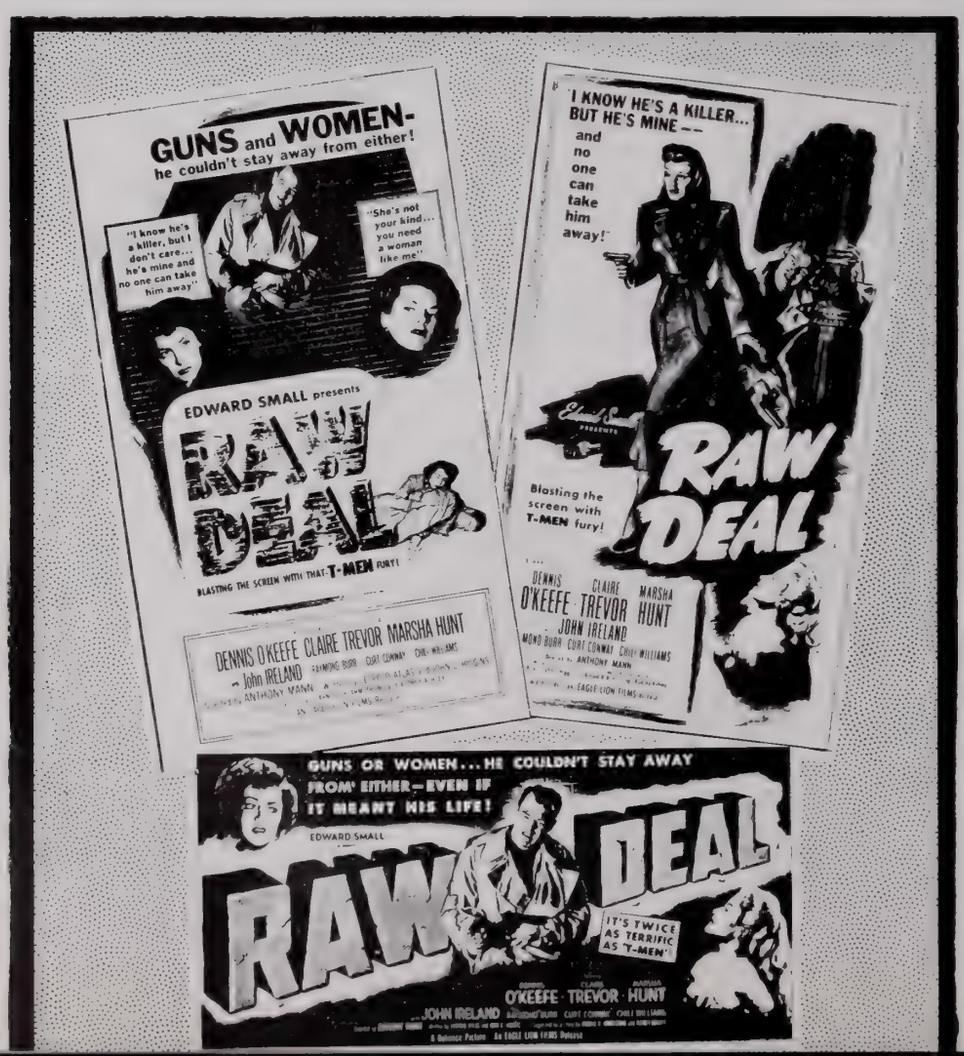
"Raw Deal" is like raw meat. It has all the healthy potentialities and vitamins necessary to satisfy the hungry maw of the boxoffice and the ehibitor who serves it up tastily prepared, spiced with exploitation, can expect fat grosses as the result.

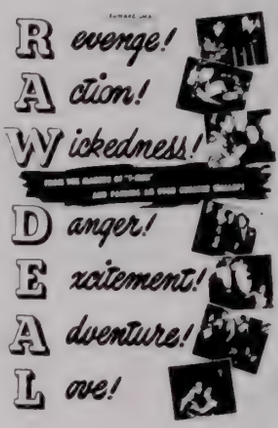
"Raw Deal" combines the same team that made "T-Men" a boxoffice winner—producer Edward Small, director Anthony Mann, star Dennis O'Keefe and the Eagle Lion power-packed publicity under Max E. Youngstein's capable direction. However, where "T-Men" concentrated solely on appeal to the males, "Raw Deal" has taken on a love story in addition to the powerful action to make it palatable to the ladies as well. The triangular romance pits Claire Trevor against Marsha Hunt in the struggle for the ex-T-Man's affection.

This time O'Keefe is on the other side of the law, but his antagonists are once again hard-bitten bad men, and his chief foe, a new bulky menace, Raymond Burr. Their battle makes savage, fast-paced melodrama of the type that has been the exhibitor's standby, the meat-and-potato picture whose number and quality dwindled with war years and is just now beginning to come into its own again. And Eagle Lion looks like the company that can dish it out in heaping and tasty portions, with an ace staff of boxofficers to garnish it promotion-wise.

Youngstein's crew has cooked up an impressive press book to help the showman's campaign. It's chock-full of striking ads, ballyhoo and stunts that are boxoffice-beckoners. They have arranged a huge tieup with Emerson Radio whereby the film will be plugged in 15,000 window displays, as well as six-column, 300-line newspaper ads, and a big co-op campaign.

Sell it as the power-packed picture by that "TNT-Men Team". It will pay off.





LOBBY BOARD

Sell the title and the intensity of its dramatic wallop with a lobby piece which uses the "see board" technique to point up the highlight angles of the film. Copy and stills for the display at left are suggested in the press book. It also cashes in on the popularity of the earlier "T-Men" team with the blurb: "From the makers of 'T-Men' and packing an even greater wallop!"

TIEUPS

An extensive commercial tieup campaign with Emerson Radio, Aristocrat wallets, Trans-World. publishers of Mysterious Traveler Comics has been arranged by EL's publiciteers.

Emerson will plug the film in 125 key cities via newspaper ads featuring Marsha Hunt, and her role in the film. and in 75 other locales, will display a full color 24-sheet on the same theme. All Emerson dealers (there are 20,000 outlets) will cooperate via window and counter displays, with the exhibitor displaying the local dealers merchandise with scene stills.

Aristocrat, in ads for its "Inner Sanctum" wallet, with such outlets as LIFE, LOOK, and other circulation giants, and in window posters, is set to plug the film.

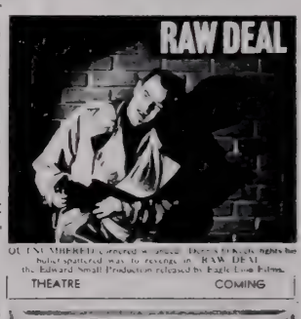
The comic mag has a sixteen-page comic strip version of "Raw Deal" (350,000 circulation) and offers a special low rate reprints of the section for use as heralds or kiddie program giveaways.

DISPLAYS

For the marquee, a blow-up of O'Keefe, stricken and firing (far left) can be used as a cut-out, and animated by inserting a red light in front of gun, having it flash on and off. If the marquee is unsuitable, it can be in front or lobby. Marquee hangers can state: "That 'T-Men' team does it again with 'Raw Deal'."

CONTESTS

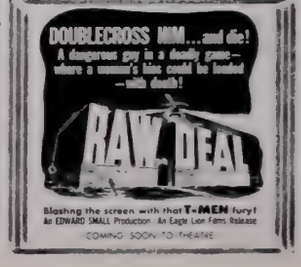
Several contests are suggested, among them a one-day affair for newspaper or herald use linking the picture to five famed stars who "gave men a Raw Deal in films." EL has a 3-column mat depicting Gene Tierney, Barbara Stanwyck, Rita Hayworth, Lana Turner, and Jennifer Jones. Another good stunt is for an Inquiring Reporter to use the question: "What's the worst raw deal you ever got?"



ADS

The newspaper ads at left are highly dramatic as they point up the "Guns or Women" theme.

The teasers (right) are of two types: Pictorial (top) uses scenes with provocative copy; the block type sells the title with power copy.



EXPLOITATION PICTURE of the issue



RAW DEAL...The T-Man Goes Tough Guy

No less than five of the personalities that made "T-Men" boom into the higher boxoffice brackets are responsible for "Raw Deal": Producer Edward Small, star Dennis O'Keefe, Director Anthony Mann, cameraman John Alton and Writer John C. Higgins. And, of course, the same company that did such a tremendous selling job on that earlier film, Eagle Lion.

They have been augmented by two lovely ladies, principals in a romantic triangle that now enhances the melodrama for the so-called weaker sex.

In this one O'Keefe steps over to the other side to portray a tough guy who breaks jail to claim his share of robbery loot from the ganglord who framed him. Strewn along his bullet-blasted road to vengeance, the tough guy leaves a trail of violence, tempered with a tragic love affair, that ends in his death. Claire Trevor is the moll who remains faithful to the end, and Marsha Hunt, the innocent whose love lures him to his fate.

Short Subjects

By BARN

THE SUMMER SLUMP doesn't mean a thing to Universal-International's sales organization, headed by vice-president William A. Scully. Designating July as U-I World Premiere Month, Scully has set no less than four major debuts in various sections of the country, according the bows the works, including star personal appearances and a full-fledged promotion campaign for each. On the first, "Man-Eater of Kumaon" had its simultaneous World Premiere at NY's Winter Garden and aboard a Pan-American Clipper flying over India; "Feudin'. Fussin' and A-Fightin'" gets its opening in a dual-city debut, Omaha and Des Moines, on the eighth; "Tap Roots" bows in Philadelphia on July 14, and the finale will have "Mr. Peabody and the Mermaid" in Atlantic City on the 28th. The Liars Club of America, incidentally, meets in the convention at the World's Playground that week, and, 'tis rumored, will be a major factor in the preparations for the preem.

IN AN AD for the opening of "The Noose Hangs High" at Philly's first-run Aldine: "Extra! America's Startling Answer to Free Enterprise, 'Letter to a Rebel'." Oh, dear what will Mr. Thomas say! (N. B. "Letter to a Rebel" is the Johnston office-sponsored short plugging democracy and its greatest asset, free enterprise, copy above notwithstanding.)

THE TELEVISION THREAT is goading independent producers into a if-you-can't-fight-it-get-with-it movement. Four indes have set up video production units in the last few weeks. Selznick chartered the Selznick Television Corp. in Delaware and named Milton A. Kramer as president; Cecil B. De Mille is establishing a separate company to make films for television; John Ford and Merian C. Cooper have formed Argosy Television, Inc. and plan a new technique using a combination of live actors and processed film and Roberts Productions, the Bob Roberts-John Garfield outfit, unveiled plans for the production of a series of half-hour subjects for use before the television cameras.

ASSERTEDLY TO PROVIDE more effective liaison between United Artists' president Grad Sears and the company's sales. advertising and administration policies, Paul N. Lazarus, Jr., has been named to fill the newly-created post of Executive Assistant to the President. The 35-year-old Lazarus who leaves his post as Director of Advertising and Publicity for the company to assume his new augmented duties, thus reaches heights rarely attained for one of such tender years. Lazarus has been in the industry since 1933 when he joined Warners as an assistant in the press book department rising to a promotion directorship and thence on to the A-P post for UA. His successor in that post is expected to be named shortly.

SPYROS P. SKOURAS AND J. EDGAR HOOVER co-starred as hosts to Washington officialdom at the special preview of 20th-Fox' "The Street With No Name" at the Statler Hotel last Wednesday (30th). Hoover's participation added indirect endorsement to the official approval of the FBI on the film, first drama on crime in the US so endorsed.

UNCLE SAM'S POSTOFFICE DEPARTMENT is going to lend a hand in TOA's Youth Month Program this September. After conferring with Postmaster General Jesse M. Donaldson, TOA's executive director Gael Sullivan was informed by the cabinet member that his department has been authorizeed to issue a special commemorative stamp honoring the Youth of America.

THE NEW BABY, NTFC — National Television Film Council — showed remarkable vigor in its first meeting since its birth on May 18. With Melvin L. Gold as temporary chairman, the youngster came up with a form of standard exhibition contract offering mutual protection to distributors, stations and agencies; a central information bureau; and — brother, will this get action — an effort to provide "arbitration" facilities for the exhibition and distribution of films on television. Gold, ad-publicity director of National Screen and spark-plug of NTFC, was renamed temporary chairman until elections in September.

A POTENT ARGUMENT against extensive production of films solely for children was advanced last week by the MPAA's National Children's Film Library Committee. "No small part of the movies' charm for children may rest on the fact that movies are not 'made for children' — that movies are a part of the grown-up world in which a child may share," the committee declared. A clincher was the "wiggle test", i.e., if the kid jury squirms or gets restless during the screening to pick suitable pictures, which showed that "wholesome films which are thoroughly enjoyed by adults. are equally popular with children." Representative films of this type include "Bambi", "Going My Way", "My Friend Flicka" and "National Velvet", among others.

OF MEN AND THINGS: The travelers were busy last week. U-I's Bill Scully, sales chieftain, and Maurice Bergman, Eastern ad-publicity director, shipped at midnight last Wednesday (30th) for England to huddle with JAR officials . . . Practically the entire 20th-Fox home office emigrated to Movietown last week for sales and promotion confabs with studio chiefs Joseph M. Schenck and Darryl Zanuck. The execs included prexy Spyros P. Skouras, sales head Andy W. Smith, ad-publicity topper Charles Schlaifer, W. C. Gehring, assistant to Smith, and Murray-Silverstone, foreign president . . . And over at Columbia, execs Jack Cohn, A. Schneider and Leo Jaffe left Wednesday to be followed on Friday by A. Montague and Joseph McConville for the annual mid-summer studio conference . . . Astor's Bob Savini also had the West Coast as his destination for production conferences and lay groundwork for several deals . . . M-G-M's Bill Rodgers revealed four changes in the field of sales to take effect July 12th: William D. Gaddoni. Chi salesman, becomes manager of the Omaha exchange; Gerald E. McGlynn succeeded D. C. Kennedy in the top sales post at the Des Moines branch; Vincent Flynn goes up to ass't branch manager at Milwaukee, and Harry Buxbaum in the same spot at the 'Frisco branch . . . Eagle Lion's William J. Heineman, v.p. in charge of distribution, announced "with deep regret" the resignation of Joseph Minsky as E-L's district sales head for the Philadelphia-Pittsburgh-Washington areas to enter another field . . . Thomas D. Kirk steps out of Republic's Dallas branch as manager, with John J. Houlihan moving over from Cleveland to replace him, and Irwin Pollard going into Houlihan's old spot . . . Sack Amusement of Dallas opens a completely-staffed New Orleans branch on July 12, headed by Alton Dureau, formerly with 20th-Fox.

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

BANISH FEAR

National Allied

To some exhibitors who have been pushed around for so many years it was difficult to believe that what Allied leaders told them about the decisions was really so. Of course, they had been exposed to propaganda disseminated by some film representatives and circuit heads to the effect that the decisions "did not mean a thing"; that "things will go on just as before"; that "there is not $50.00 of value to the exhibitors in the decisions." A few still exhibited fear lest they be punished by the exchanges and circuit heads if they assert their rights under the law as declared by the courts.

Those exhibitors are reminded of the stirring words of F. D. R.'s first Inaugural: "The only thing we have to fear is fear itself."

Independent exhibitors in the future must be bold in their thinking and bold in the assertion of their rights. Fear of retaliation must be banished. The courts have been so clogged with motion picture cases in recent years that they will be intolerant of any further efforts by the distributors or by the circuits to continue their monopolistic practices or to retaliate against exhibitors who assert their legal rights. Exhibitors must be made to realize this.

This condition also places a responsibility upon the exhibitors. There is danger that some of these, fired by enthusiasm and the rankling of old abuses, may go too far in the assertion of their rights. Bad cases make bad law and a few improvident and badly prepared actions may cause us to lose some of the ground we have gained and thus deprive deserving exhibitors of the relief to which they are justly entitled. Let us be bold but let us not lose our heads.

J. Q. EXHIBITOR, LEADER

Theatre Owners of America

The crisis is one of leadership — not the lack of it, but the will required to participate directly and fully in civic affairs. The exhibitor must seize the opportunity to become a civic leader. He must reach out and retain a position of esteem and dignity on Main Street, along with the banker, the editor and the druggist. That place of respect in the community is justly his if he will but plan and act to achieve it.

Civic leadership for the exhibitor is not a part-time job. Every program for community betterment has an opening for the vision and experience of the local theatre exhibitor. On an ever widening front, in the fight against disease, crime, bad housing and inadequate recreation for young and old. the voice of the exhibitor will receive a respectful hearing.. He must not wait to be called. He must ask to be heard.

—Gael Sullivan
Executive Director, TOA

EXHIBITOR SALESMEN

Associated Theatre Owners of Indiana

In a suit brought by a Maryland theatre for $150,000 triple damages two film salesmen were named among the defendants. It was charged that a theatre operated by the two salesmen had a monopoly of first run product and it was alleged that the fact that these men covered that territory for their respective companies gave them an advantage in inducing the distributors to grant them favors in run, clearance, percentage and playing time.

It does seem quite possible that film salesmen owning a theatre might be in a position to secure favorable treatment from the companies they represent and this would be true to an even greater extent where branch managers and distributor personnel of higher position operated theatres.

UP AND AT 'EM

There is one method whereby many exhibitors cannot only check the drop in box office receipts but can bring about an increase.

That is better selling of every worthwhile picture to their patrons.

Many exhibitors are now doing a good selling job, but there are far too many sitting back expecting business to come to them without exerting the proper effort through exploitation and new selling ideas.

The lush business of the war years is over. The time has arrived when every exhibitor must go to work and use every bit of showmanship of which he is capable.

Rocky Mt. Allied.

BUY CAUTIOUSLY

Allied Rocky Mt. Independent Theatres

Trade paper reports are to the effect that theatre business has fallen off to the extent of a national average of 25% in recent months. In some instances, business has dropped to the extent of 50% according to these reports.

You can easily determine the extent to which business has dropped in your own theatre.

Regardless of the fact that the distributors have full knowledge of this condition, they are *making a very determined effort not only to maintain former film rental prices but to increase them and at the same time increase the number of percentage pictures with each group sold.*

Unless exhibitors fight to keep rental prices down and in line with their ability to pay and carefully select only those pictures which are suitable for their individual situation, they are bound to run into serious difficulties in an effort to make their theatre operation profitable!

AUCTION SELLING

Associated Theatre Owners of Indiana

Many exhibitors wondered whether or not the Supreme Court decision meant that competitive bidding was merely not mandatory or if it was not even permissable. Some companies are continuing auction selling in those spots where it is at the request of the exhibitor and their basis for so doing is that there apparently is no place in the court's opinion where competitive bidding is labelled illegal or no suggestion that the majors would be indulging in unfair practises in employing that system.

Yet the Court did say that "delegation of the management of the system (auction selling) to the discretion of those who had the genius to conceive the present conspiracy and to execute it with the subtlety which this record reveals, could be done only with the greatest reluctance."

ON THE DECREE

ITO of Ohio

Section 5 of the Court's decision states: "The Court enjoined defendants from performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features . . . *We approve that restriction* . . . We do not suggest that films may not be sold in blocks or groups when there is no requirement, *expressed or implied,* for the purchase of more than one film. . . ."

The foregoing means that there is no limitation on the number of films that an exhibitor may license at one time. But the right to license one feature may not be conditioned upon the licensee's taking one or more other features. And to the extent that licensed films have not been trade-shown, and the exhibitor buys them in a group, he is entitled to reject 20%, this right to be exercised in the order of release and within 10 days after opportunity has been afforded to inspect the feature.

Regarding the matter of clearance, National Allied's Counsel, A. F. Myers has prepared specimen letters to be sent to distributors by exhibitors who desire to request the elimination or reduction of clearances. These specimen letters will be furnished upon request.

CLASSIFIED

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

Your Service — Our Responsibility

NEW JERSEY MESSENGER SERVICE

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THEATRE MANAGERS and OWNERS

we thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

HIGHWAY EXPRESS LINES, Inc.

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1239 Vine St., Phila. 7
LOcust 4-0100

Member National Film Carriers

PRODUCTION & RELEASE RECORD

JULY 5, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (54)	In Production (2)
Serials	Completed (3)	In Production (0)
Westerns	Completed (21)	In Production (2)

NEW PRODUCTIONS

SONG OF INDIA
Drama—Started June 21
Cast: Turhan Bey, Gail Russell, Sabu.
Producer-Director: Albert S. Rogell
Story: Indian prince educated in England tries to modernize his country but loses out to a more primitive ruler.

BOSTON BLACKIE'S HONOR
Mystery—Started June 21
Cast: Chester Morris, Mayalia.
Director: Seymour Friedman — Producer: Rudolph Flothow
Story: Boston Blackie solves mystery of Chinatown's murder and missing jewels.

WINGS WESTWARD
Western—Started June 21
Cast: Gene Autry, Patricia White.
Director: John English — Producer: Armand Schaefer
Story: Flying forest ranger battles to save forests from blight caused by big lumber interests.

CHALLENGE OF THE RANGE
Western—Started June 24
Cast: Charles Starrett, Smiley Burnette.
Director: Ray Nazarro — Producer: Colbert Clark
Story: Durango Kid fights landgrabbers.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures in Silverado (75)	Bishop–Henry	11–10	3–25		
Arkansas Swing	Vincent–Hot Shots	3–29	7–29		
Details under title: Texas Sandman					
Best Man Wins (75)	Buchanan–Lee	12–22	5–6		
Big Sombrero, The	Autry–Verdugo	8–18			
Details under title: A Little Spanish Town					
Black Eagle	Bishop–Patton	5–10			
Black Arrow, The	Hayward–Blair	8–4			
Blazing Across The Pecos (55)	Starrett–Burnette	11–24	7–1		
Blondie's Reward (67)	Singleton–Lake	9–29	6–3		
Details under title: Blondie's Night Out					
Blondie's Secret	Singleton–Lake	6–7			
Congo Bill	McGuire–Moore	5–10			
Coroner Creek (C) (90)	Scott–Chapman	9–29	7–48		
Dark Past, The	Holden–Cobb	6–7			
Details under title: Hearsay					
El Dorado Pass	Starrett–Burnette	6–7			
FBI Meets Scotland Yard	O'Keefe–Hayward	5–24			
Fuller Brush Man, The (93)	Skelton–Blair	10–27	6–48		
Gallant Blade (C)	Parks–Chapman	12–8			
Gentleman From Nowhere	Donaldson–Litel	5–10			
Glamour Girl (68)	Krupa–Reed	9–1	1–16		
Her Wonderful Life	Kiepura–Eggerth	11–10			
Details under title: The Eternal Melody					
I Love Trouble	Tone–Blair	5–26	1–48		2–2
Details under title: Double Take					
I Surrender Dear	Jean–Street	3–1			
Lady from Shanghai, The (87)	Hayworth–Welles	10–14	5–48		
Let's Fall in Love	Lamour–Ameche	1–19			
Loaded Pistols	Autry–Britton				
Loser Take All	Mitchell–Nigh	3–15			
Details under title: Winner Take Nothing					
Loves of Carman, The (T)	Hayworth–Ford	11–24			
Lulu Belle	Lamour–Montgomery	11–10			
Man From Colorado, The (T)	Ford–Drew	3–17			
Manhattan Angel	Jean–Ford	3–15			
Details under title: Sweetheart of the Blues					
Mary Lou (66)	Lowery–Barton	9–15	1–23		
Mating of Millie, The (87)	Ford–Keyes	7–7	4–28		3–29
My Dog Rusty (67)	Donaldson–Litel	4–8			
Phantom Valley (53)	Starrett–Burnette	8–4	2–19		
Port Said (69)	Bishop–Henry	12–22	4–15		
Prince of Thieves (72)	Hall–Morison	5–12	1–48		2–16
Quick on the Trigger	Starrett–Burnette	6–21			
Relentless (93)	Young–Chapman	12–9	2–48		
Details under title: Three Were Thorough breds					
Return of October, The (T)	Ford–Moore	9–29			
Return of The Whistler, The (63)	Duane–Aubert	10–27	3–18		
Rusty Leads the Way	Donaldson–Moffett	3–1			
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Sign of the Ram, The (84)	Peters–Knox	8–4	3–8		3–15
Singin' Spurs	Hoosier Hot Shots				
Six Gun Law (54)	Starrett–Saunders	7–7	1–9		
Sea Hound, The (Serial)	Crabbe–Blake	5–26	9–4		
Song of Idaho (66)	Hoosier Hot Shots	3–30			
Strawberry Roan, The	Autry–Henry	7–7			
Superman (Serial)	Alyn–Neil	2–16	7–15		
Swordsman, The (T) (81)	Parks–Drew	12–9	1–48		10–27
Tex Grainger (Serial)	Stevens–Stewart	8–4	4–1		
Thunderhoof (77)	Foster–Bishop	2–16	7–8		
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell–Hasso	12–9	2–48		3–15
Trapped by Boston Blackie (67)	Morris–Lane	12–22	5–13		
Undercover Man	Ford–Foch	5–24			
Walking Hills	Scott–Raines	5–24			
West of Sonora (55)	Starrett–Burnette	9–29	3–25		
Whirlwind Raiders (54)	Starrett–Saunders	9–15	5–13		
Woman from Tangier, The (66)	Jergens–Dunne	9–29	2–12		
Wrangler, The (C)	Tufts–Britton	4–12			

EAGLE-LION

1947-48 Features	Completed (38)	In Production (1)
Westerns	Completed (7)	In Production (0)

NEW PRODUCTIONS

TULSA
Western—Started June 24
Cast: Susan Hayward, Robert Preston, Pedro Armanderiz.
Director: Stuart Heisler — Producer: Walter Wanger
Story: Fight between oilmen and cattlemen in Oklahoma at turn of century.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Casanova (83)	deCordova–Nash	5–12	2–7	812	2–2
Assigned to Danger (66)	Raymond–Nash		5–19	821	
Born To Fight	Brady–Shaw	3–15			
Canon City (83)	Brady–Meade	3–29	6–30	826	
Check Your Guns (55)	Dean–Gates	7–7	1–24	813	12–8
Close–up (76)	Baxter–Gilmore	12–22	6–9	824	
Cobra Strikes, The (62)	Ryan–Fraser	1–5	4–24	820	
Enchanted Valley (C) (77)	Curtis–Gwynne	9–1	3–27	817	3–29
Headin' For Heaven (71)	Erwin–Farrell	8–4	1–17	810	1–5
Inside the Wall	Bremer–Carlson	6–7			
It's Moider	Switzer–Whalen	5–12			
Hollow Triumph	Henreid–Bennett	2–16			
Lady At Midnight	Denning–Lee	3–15			
Let's Live A Little	Lamarr–Cummings	3–1			
Linda Be Good (67)	Hubbard–Knox	7–21	1–3	808	10–27
Man from Texas (71)	Craig–Bari	5–26	10–18	815	4–12
Details under title: A Texas Story					
Mickey (C) (87)	Butler–Goodwin	11–10	6–23	825	6–2)
Noose Hangs High, The (77)	Abbott–Costello	11–24	4–27	819	4–12
Northwest Stampede (79)	Leslie–Craig	7–21	7–28	830	
Details under title: Wild Conquest					
October Man, The (91)	Mills–Greenwood	Foreign	3–20	816	3–29
Oliver Twist	Davies	Foreign	7–14	828	
Open Secret (70)	Ireland–Randolph	9–1	5–5	813	2–16
Prairie Outlaw	Dean–Holt	11–10	5–12	857	
Rampage	Mitch II–Long	12–22			
Raw Deal (78)	O'Keefe–Trevor	11–24	5–26	822	6–7
Details under title: Corkscrew Alley					
Ruthless (104)	Scott–Lynn	9–1	4–3	818	3–29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich–Wayne	Reissue	3–27	848	
Shed No Tears (70)	Ford–Vincent	3–1	7–21	829	
Smugglers, The (85)	Redgrave–Kent	Foreign	1–31	811	2–2
Spiritualist, The (79)	Bey–Bari	1–19	7–7	827	
Sutter's Gold (93)	Arnold	Reissue	3–27	849	
Sword of the Avenger (76)	Delgado–Gurie		6–2	823	
Tioga Kid (54)	Dean–Ates		6–16	858	
T–Men (91)	O'Keefe	7–21	1–10	809	12–22
Take My Life (85)	Gynt–Williams	Foreign	2–28	814	
Tomorrow You Die	Ireland–Ryan	5–12			
Tornado Range (56)	Dean–Holt	9–1	2–21	854	
Twenty–Nine Clues	Basehart–Brady	5–10			

FILM CLASSICS

1947-48 Features	Completed (8)	In Production (0)

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Argyle Secrets	Gargan–Lord		5–7		
Blonde Ice (72)	Paige–Brooks	3–1	5–20		6–21
Devil's Cargo	Calvert–Hudson		4–1		
Miraculous Journey (C)	Calhoun–Long	4–12			
Money Madness	Rafferty–Beaumont		4–15		
Sofia (C)	Raymond–Gurie	3–29	6–48		
Unknown Island	Grey–MacLane	6–21			
Details under title: The Unbelievable					

METRO-GOLDWYN-MAYER

1947-48 Features — **Completed (39)** — **In Production (5)**

NEW PRODUCTIONS

THE NUMBERS RACKET (Enterprise)
Drama—Started June 2
Cast: John Garfield, Beatrice Pearson, Thomas Gomez.
Director: Abraham Polonski — Producer: Bob Roberts
Story: Difficulties of two brothers caught up in numbers racket and trying to quit.

LITTLE WOMEN
Drama—Started June 28
Cast: June Allyson, Elizabeth Taylor, Margaret O'Brien, Peter Lawford, Janet Leigh.
Producer-Director: Mervyn LeRoy
Story: Adapted from famous novel.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Act of Violence	Heflin–Ryan	6-21			
Bribe, The	Taylor–Gardner	6-21			
Words and Music	Garland–Rooney (all star)	4-26			

COMPLETED — 1947-48

Alias The Gentleman (74)	Beery–Patricw	5-13	Mar	818	2-16
B. F.'s Daughter	Stanwyck–Heflin	8-6	Apr	820	
Big City, The (103)	O'Brien–Murphy	10-27	June	827	3-29
Bride Goes Wild, The (98)	Johnson–Allyson	7-7	Mar	819	3-15
Details under title: Virtuous					
Cass Timberlane (119)	Tracy–Turner	5-12	Jan	813	11-10
Command Decision	Gable–Pidgeon	4-26			
Date With Judy, A	Beery–Powell	1-5	July		
Easter Parade (T) (103)	Astaire–Garland	12-8	July		6-7
Gone With the Wind (T)	Gable–Leigh	Reissue	Feb	3000	
Good News (T) (95)	Lawford–Allyson	3-31	Dec	810	12-22
Green Dolphin Street	Turner–Heflin	9-30	Nov	811	
Details under title: The Personal Touch					
High Wall, The	Taylor–Totter	7-7	Feb	815	
Homecoming (113)	Gable–Turner	9-15	May	826	
If Winter Comes (97)	Pidgeon–Kerr	6-9	Jan	814	1-5
Julia Misbehaves	Garson–Pidgeon	1-19	Aug		
Killer McCoy (103)	Rooney–E. Taylor	6-23	Dec	809	10-27
Luxury Liner (T)	Brent–Gifford	9-1			
Kissing Bandit, The (T)	Sinatra–Grayson	5-26			
Master of Lassie	Gwenn–Leigh	9-29			
Details under title: Hills of Home					
On An Island With You	Williams–Lawford	6-23	June	828	5-24
Pirate, The (T) (102)	Garland–Kelly	3-3	June	825	4-12
Search, The (105)	Clift–MacMahon				4-12
Summer Holiday	Rooney–DeHaven	7-8	Apr	821	
Sun in the Morning, The (T)	MacDonald–Nolan	5-10			
Southern Yankee	Skelton–Dahl	2-2	Aug		
State Of The Union (120)	Tracy–Hepburn	10-13	Apr	824	3-29
Three Godfathers, The (T)	Wayne–Armendariz	5-24			
Three Musketeers (T)	Turner–Kelly	2-16			
Tenth Avenue Angel (76)	O'Brien–Murphy	4-1	Feb	816	1-19
Three Daring Daughters (T) (115)	MacDonald–Iturbi	11-25	Mar	817	2-16
Details under title: The Birds and the Bees					

MONOGRAM

1947-48 Features — **Completed (26)** — **In Production (1)**
Westerns — **Completed (11)** — **In Production (1)**

NEW PRODUCTIONS

SILVER TRAILS
Western—Started June 21
Cast: Jimmy Wakely, Cannonball Taylor.
Director: Christy Cabanne — Producer: Louis Gray
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Last of the Badmen	MacDowall–England	5-24			
Kidnapped	Sullivan–Reynolds	6-21			

COMPLETED — 1947-48

Angels' Alley (67)	Gorcey–Gray	11-24	3-21	4708	
Released originally under title: When Strangers Marry					
Back Trail	Brown–Hatton	7-18		4757	
Campus Sleuth (66)	Stewart–Preisser	12-8	4-18	4713	
Cowboy Cavalier	Wakely–Taylor	7-4		4762	
Crossed Trails (53)	Brown–Hatton	4-11		4755	
Docks of New Orleans (70)	Winters–Young	11-24	4-4	4712	
Fighting Mad (75)	Errol–Kirkwood	9-15	2-7	4709	
Details under title: A Palooka Named Joe					
Fighting Ranger, The	Brown–Hatton	6-7			
French Leave (64)	Cooper–Coogan	2-2	4-25	4714	
Details under title: Kilroy On Deck					
Frontier Agent (56)	Brown–Hatton	5-16		4756	
High Tension	Gorcey–Hall	6-7			
I Wouldn't Be in Your Shoes	Castle–Knox	2-16	5-23	4716	
Jiggs and Maggie in Society (66)	Yule–Riano	9-29	1-10	4704	
Jinx Money (68)	Gorcey–Caldwell	1-19	6-27	4717	
Kidnapped	MacDowall–England	5-24			
Michael O'Halloran	Roberts–Beckett	4-12			
Music Man	Stewart–Brito	5-24			
Mystery of The Golden Eye	Winter–Young	4-26			
Oklahoma Blues	Wakeley–Belmont	1-19	3-28	4761	
Overland Trails (58)	Brown–Belmont	11-24	1-31	4751	
Partners of the Sunset	Wakely–Larson	5-6			
Perilous Waters (66)	Castle–Long	9-1	2-14	4707	
Range Renegades	Wakeley–Holt	6-5		4766	
Rocky (76)	McDowall–Barrier	8-18	3-7	4705	
Rose of the Rio Grande (60)	Carroll–Movita	Reissue	3-14	4710	
Shanghai Chest, The (65)	Winters–Best	2-16	7-11	4718	
Details under title: Murder by Alphabet					
Sign of the Wolf (69)	Whalen–Brady	Reissue	5-2	4711	
Sixteen Fathoms Deep (Anseo)	Lak–Chaney	7-25		4801	
Smart Politics (68)	Preisser–Stewart	9-15	1-3	627	1-5
Song of The Drifter (53)	Wakely Co s	11-10	1-17	685	
Stage Stuck	Long–Richmond	3-15	6-13	4 1	
Trigerman	Brown–Hatton		6-20	4752	

ALLIED ARTISTS

Babe Ruth Story, The	Cendiv–Trevor	3-29			
Dude Goes West, The (87)	Albert–Storm	12-8	8-30	8	6-21
Details under title: The Tenderfoot					
Hunted, The (85)	Bellia–Foster	4-14	4-7	6	
It Happened on Fifth Avenue (115)	Storm–DeCore		4-19	1	2-17
Panhandle (84)	Cameron–Downs	9-29	2-22	5	
Smart Woman (50)	Bennett–Aherne	10-27	4-30	7	
Song of My Heart (89)	Sundstrom–Long	2-3	1-31	4	11-24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features — **Completed (40)** — **In Production (1)**

NEW PRODUCTIONS

THE HEIRESS
Drama—Started June 21
Cast: Olivia de Havilland, Miriam Hopkins, Montgomery Clift, Sir Ralph Richardson.
Producer-Director: William Wyler
Story: Taken from Broadway play concerning wealthy father's objections to fortune hunter courting his daughter.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Special Agent	Eythe–Reeves	5-24			

COMPLETED — 1947-48

Accused, The	Young–Cummings	4-26			
Alberquerque (C) (50)	Scott–Britton	3-3	2-20	4709	2-2
Beyond Glory (82)	Ladd–Reed	9-29	9-3	4726	6-21
Details under title: The Long, Grey Line					
Big Clock, The (95)	Milland–O'Sullivan	3-17	4-9	4713	2-2
Big Town Scandal (62)	Reed–Brooke				6-7
Caged Fury (61)	Denning–Ryan	9-29	3-5	4711	3-1
Connecticut Yankee, A (T)	Crosby–Fleming	6-24	7-2	4720	
Crusades, The	Young–Wilcoxon	Reissue	6-48	R73508	
Dark Circle	Milland–Totter	5-10			
Disaster	Denning–Marshall	2-16			
Dream Girl (86)	Hutton–Carey	5-12	7-23	4721	5-24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	6-24	7-2	4720	5-10
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12-22	8-20	4724	6-21
Great Gatsby, The	Ladd–Field	3-29			
Hatter's Castle (105)	Mason–Kerr	Foreign	6-18	4718	4-26
Hazard (95)	Goddard–Carey	11-10	5-28	4716	3-29
I Walk Alone (99)	Lancaster–Scott	12-23	1-16	4708	12-22
Details under title: Deadlock					
Isn't It Romantic	Lake–DeWolfe	3-1			
Mr. Reckless (66)	Eythe–Britton	11-10	3-26	4 12	3-1
Details under title: Hard To Kill					
My Own True Love	Douglas–Calvert	7-7			
Now and Forever	Rains–Hendrix	2-2			
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes	Robinson–Russell	7-7			
Paleface, The (T)	Rogers–Russell	8-18			
Road To Rio (100)	Crosby–Hope	1-6	12-25	4707	11-24
Shaggy (C) (72)	Joyce–Shayne		6-11	4717	4-26
Saigon (94)	Ladd–Lake	12-9	3-12	4710	2-16
Sainted Sisters, The (89)	Lake–Caulfield	10-27	4-30	4715	3-15
So Evil My Love (100)	Milland–Todd	5-26	8-6	4723	6-7
Sorrowful Jones	Hope–Ball	4-26			
Sorry, Wrong Number	Stanwyck–Lancaster	2-2			
Special Agent	Eythe–Reeves	5-24			
Speed To Spare (57)	Arlen–Rogers	10-27	5-14	4715	3-1
Tatlock Millions	Hendrix–Lunr	4-12			
Unconquered (T) (146)	Cooper–Goddard	8-19	4-2	4705	9-29
Waterfront at Midnight (64)	Gargan–Hughes	12-8	6-25	4719	5-24
Whispering Smith (T)	Ladd–Marshall	4-28			

REALART

RELEASE CHART

REISSUE — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland–Eilers			736	
Argentine Nights (73)	Ritz Bros.–Andrews Sis.		Mar	5013	
Black Cat, The (72)	Ladd–Rathbone		Oct	1129	
Black Friday (71)	Karloff–Lugosi		Oct	1046	
Butch Minds the Baby (77)	Bruce–Crawford		Nov	1217	
Captive Wild Woman (60)	Carradine–Ankers		Apr	1290	
Drums of the Congo (61)	Erwin–Munson		Apr	1210	
Ex-Champ (72)	McLaglen–Brown			926	
Ghost of Frankenstein (67)	Chaney–Ankers		Jan	1212	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1095	
Green Hell (87)	Fairbanks–Bennett		Dec	1017	
Hellzapoppin (87)	Olsen–Johnson		Mar	6046	
Invisible Man, The (71)	Rains–Stuart		Dec	623	
Invisible Man Returns (81)	Price–Hardwicke		Dec	1029	
Lady From Cheyenne (89)	Young–Preston		Sept	1121	
Lady In A Jam (85)	Dunne–Knowles		Sept	1208	
Little Tough Guy (83)	L.T. Guys–D.E. Kids		Mar	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar	929	
Magnificent Brute (78)	McLaglen–Barnes		Apr	796	
Model Wife (78)	Blondell–Powell			1124	
Mummy's Ghost (65)	Chaney–Carradine		Feb	1344	
Mummy's Tomb (61)	Foran–Chaney		Feb	1246	
Pittsburgh (91)	Wayne–Dietrich–Scott		Dec	1270	
Sea Spoilers (63)	Wayne–Grey		Apr	361	
Sin Town (74)	Bennett–Crawford		Jan	1266	
Son of Dracula (80)	Chaney–Allbritton		Jan	1295	
Storm, The (78)	Bickford–Foster		Feb	924	
Tigat Shoes (69)	Crawford–Gwynne		Nov	1139	
When Tomorrow Comes (92)	Dunne–Boyer			948	
You're Not So Tough (71)	L.T.Guys–D.E.Kids			1063	

REPUBLIC

1947-48 Features	**Completed (23)**	**In Production (0)**
Westerns	**Completed (11)**	**In Production (2)**
Serials	**Completed (3)**	**In Production (0)**

NEW PRODUCTIONS

THE DENVER KID

Western—Started June 23
Cast: Alan (Rocky) Lane, Eddy Waller, Carole Gallagher.
Director: Phil Ford — Producer: Gordon Kay
Story: Not available. See next issue

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Grand Canyon Trail (Tr.)	Rogers–Frazee	6–21			

COMPLETED

Adventures of Frank & Jessie James	Moore–Neill	4–26	6–11		
Angel in Exile	Carroll–Mara	4–12			
Details under title: Miracle of Charlie Dakin					
Bandits of Dark Canyon	Lane–Waller		12–15	752	
Bill and Coo (Tr.) (61)	Burton's Birds		3–28	728	
Bold Frontiersman	Lane–Waller	12–22	4–15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale–Booth	10–13	4–1	654	4–26
Campus Honeymoon	Drake–Wilde	10–13	2–1	703	
Carson City Raiders (60)	Lane–Waller	2–16	5–13	755	6–21
Dangers of the Canadian Mounted (Serial)	Bannon–Belmont	10–27	4–24	752	
Daredevils of the Clouds	Livingston–Clark	3–11			
Desperadoes of Dodge City	Lane–Waller	6–21			
Drums Along the Amazon	Brent–Ralston	5–10			
Eyes of Texas, The (T)	Rogers–Roberts	4–12	7–15	732	
G–Men Never Forget (Serial)	Moore–Ames	8–4	1–31	791	
Gallant Legion, The	Elliott–Booth	1–5			
Heart of Virginia	Martin–Lowery	12–22	4–25	707	
Homicide For Three	Long–Douglas	6–7			
I, Jane Doe (85)	Hussey–Carroll	11–24	5–25	710	5–24
Inside Story, The (87)	Hunt–Lundigan	9–15	3–14	705	3–29
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature		12–20	761	
King of the Gamblers	Wright–Martin		5–10	709	
Lightnin' in the Forest (58)	Roberts–Douglas	12–8	3–25	706	4–26
Macbeth	Welles–Nolan	7–7			
Madonna of The Desert	Carlile–Roberts	11–10	2–23	704	
Main Street Kid, The	Pearce–Martin	9–29	1–1	701	
Marshal of Amarillo	Lane–Waller		7–25	756	
Moonrise	Clark–Russell	1–5	7–11	714	
Nighttime in Nevada (T)	Rogers–Harmon	5–10			
Oklahoma Badlands	Lane–Coles	11–24	2–22	753	
Old Los Angeles	Elliott–McLeod	10–13	4–25	708	
Out of the Storm	Lydon–Collier	3–29			
Details under title: Backfire					
Plunderers, The	Cameron–Massey	6–7			
Red Pony, The (T)	Loy–Mitchum	6–9			
Secret Service Investigator (60)	Bridges–Roberts	2–16	5–31	711	6–7
Slippy McGee	Barry–Evans	9–1	1–15	702	
Sons of Adventure	Hayden–Roberts	3–15			
Son of God's Country	Hale	6–21			
Timber Trail, The	Hale–Roberts		6–15	656	
Train to Alcatraz	Barry–Martin	3–1	6–28	712	
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.) (70)	Rogers–Frazee	11–25	5–1	731	6–7

RKO RADIO

1948 Features	**Completed (34)**	**In Production (4)**

NEW PRODUCTIONS

BROTHERS IN THE SADDLE

Western—Started June 23
Cast: Tim Holt, Dick Martin, Carol Forman.
Director: Lesley Selander — Producer: Herman Schlomm
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Baltimore Escapade	Temple–Young	6–21			
Enchanted	Wright–Niven	5–24			
Details under title: Take Three Tenses					
Every Girl Should Be Married	Grant–Tone	6–7			

COMPLETED — 1947-48

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd–Karloff	4–14		809	11–24
Night Song (102)	Andrews–Oberon	4–15		806	11–24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum–Greer			810	11–24
So Well Remembered (114)	Scott–Mills			807	11–10
Wild Horse Mesa (60)	Holt–Leslie	8–4		808	11–24

BLOCK NO. THREE

If You Knew Susie (90)	Cantor–Davis	1–30			2–16
Western Heritage (60)	Holt–Leslie				2–16

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt–Leslie	11–10			4–12
Tarzan and the Mermaids (68)	Weissmuller–Joyce	8–4			4–12

BLOCK NO. FIVE

Berlin Express (86)	Oberon–Ryan	9–1			5–24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell	3–31			
Guns of Hate (61)	Holt–Leslie	12–22			5–24
Return of the Badmen (90)	Scott–Jeffreys				5–24

NOT DESIGNATED

Blood On The Moon	Mitchum–Bel Geddes	3–1			
Bodyguard	Tierney–Lane	5–10			
Boy With Green Hair (T)	O'Brien–Ryan				
Good Sam	Cooper–Sheridan	8–18			
Indian Agent	Holt–Martin	6–7			
Indian Summer	Knox–Sothern				
Joan of Arc (T)	Bergman–Farrer	10–13			
Le Silence Est D'or	Chevalier–Durrier	Foreign			
Long Denial, The	O'Hara–Douglas	3–1			
Mr. Joseph Young of Africa	Johnson–Armstrong	1–5			
Mystery in Mexico	Lundigan–White	10–13			
Outlaw Valley	Holt–Martin	6–21			
Pearl, The (77)	Marques–Armendariz	Foreign			3–15
Race Street	Raft–Maxwell	8–1			7–5
Rachel and the Stranger	Young–Holden	9–1			
Details under title: Rachel					
Return of the Badman	Scott–White				
Station West	Powell–Greer				
Tycoon (T)	Wayne–Day	2–3			2–8
Twisted Road, The (95)	O'Donnell–Granger	7–7			7–5
Under Arizona Skies	Holt–Leslie	9–1			
Velvet Touch, The	Russell Genn	10–13			
Weep No More	Foster–Valli	5–10			
Window, The	Hale–Kennedy	11–24			

SPECIALS

Bishop's Wife, The (109)	Grant–Young	3–17			11–24
Design for Death (48)	Documentary				
Fugitive, The (104)	Fonda–Del Rio	1–6			11–10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9–1
I Remember Mama (137)	Dunne–Homolka	6–9			3–15
Melody Time (T)	Disney Musical				5–24
Miracle of The Bells, The (118)	MacMurray–Valli	8–4			3–15
Mourning Becomes Electra (172)	Russell–Redgrave	4–14			11–24

SCREEN GUILD

1947-48 Features	**Completed (13)**	**In Production (0)**

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9–20	X–2	
Burning Cross, The (78)	Daniels–Patton	6–9	10–11	4704	
Dead Man's Gold	LaRue–Stewart	5–10			
Dragnet (73)	Wilcoxson–Brian	4–28	10–25	4703	
Hollywood Barn Dance (65)	Tubb–Irving	3–31	6–21	4701	
Details under title: Western Barn Dance					
Jungle Goddess	Reeves–McKay	6–21			
Killer Dill (71)	Gwynne–Albertson	3–31	9–13	4702	
Mark of the Lash	Rose–Crandall	5–24			
Miracle in Harlem (71)	Stepin Fetchit		5–14	X–3	
Road to the Big House (72)	Doran		12–27	4706	
Prairie, The (80)	Albert–Baxter		4–30	4705	
Trail of the Mounties (42)	Hayden–Holt	3–29	2–21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden–Holt		12–13	4707	

SELZNICK—S.R.O.

Features	**Completed (5)**	**In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones–Cotten	3–19	4–9		4–14
Intermezzo (70)	Bergman–Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant–Loy	10–13	7–1		3–29
Paradine Case, The (132)	Todd–Peck		12–23		1–19
Portrait of Jenny	Cotten–Jones	3–3			

20th CENTURY-FOX

1948 Features	**Completed (34)**	**In Production (5)**

NEW PRODUCTIONS

CHICKEN EVERY SUNDAY

Comedy—Started June 14
Cast: Dan Dailey, Celeste Holm, Alan Young.
Director: George Seaton — Producer: Wm. Perlberg
Story: Adapted from best-seller novel.

TUCSON

Western—Started June 14
Cast: Jimmy Lydon, Penny Edwards, Charles Russell.
Director: Wm. Claxton — Producer: Sol M. Wurtzel
Story: Modern western of campus and college life at University of Arizona. Musical background.

SAND (T)

Drama—Started June 16
Cast: Mark Stevens, Coleen Gray, Rory Calhoun.
Director: Louis King — Producer: Robert Bassler
Story: Will James' famous horse story.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Letter to Three Wives, A	Darnell–Crain	6–21			
Yellow Sky (T)	Peck–Baxter	6–7			

COMPLETED — 1947-48

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820	
Apartment for Peggy	Crain–Holden	1–19			
Burlesque (T)	Miller–Franz	5–24			
Call Northside 777 (111)	Stewart–Walker	10–13	Feb	805	2–2
Captain From Castile (T) (140)	Powers–Peters	12–9	Jan	801	12–8
Challenge, The (68)	Conway–Vincent	11–24	Mar	807	2–16
Checkered Coat, The	Conway–Nash		July	825	

Counterfeiters, The (73)	Sutton–Merrick		June		819	
Creeper, The			3–29			
Deep Waters	Andrews–Peters		10–13	Aug	821	
Escape (78)	Harrison–Cummins		9–16		822	6–7
Fury at Furnace Creek (88)	Mature–Gray		9–15	May		4–26
Details under title: Ballad of Furnace Creek						
Gay Intruder, The	Emery–Geva		3–15		815	
Gentleman's Agreement (118)	Peck–McGuire		6–9	Mar	806	11–24
Give My Regards to Broadway (T) (89)	Guild–Daley		5–12	June	827	6–7
Green Grass of Wyoming (T) (89)	Cummins–Coburn		6–23	June	818	4–26
Ideal Husband, An (T) (96)	Goddard–Wilding		Mar		809	3–29
Iron Curtain, The (87)	Andrews–Tierney		12–8	May	816	5–24
Let's Live Again (67)	Emery–Brooks		11–24	Apr	813	
Martin Rome	Mature–Conti		1–5			
Details under title: The Chair for Martin Rome						
Meet Me at Dawn (89)	Eythe–Court		Apr		812	3–29
Mine Own Executioner (102)	Meredith–Moore		July		824	
Road House	Lupino–Wilde		4–12			
Scudda Hoo! Scudda Hay! (T) (95)	Haver–McCallister		3–17	Apr	811	3–15
Shamrock Touch	Power–Baxter		2–16			
Details under title: For Fear of Little Men						
Sitting Pretty (84)	Young–O'Hara		11–10	Apr	810	3–29
Snake Pit, The	deHavilland–Genn		8–4			
Street With No Name, The (91)	Stevens–Lawrence		1–5	July	823	7–5
Tender Years, The (81)	Brown–Hutchinson		9–1	Jan	803	12–8
That Lady in Ermine (T)	Grable–Fairbanks		11–10			
Details under title: This Is the Moment						
That Wonderful Urge	Power–Tierney		4–12			
Thirteen Lead Soldiers (66)	Conway–Wescott		12–22	Apr	8–14	
Unfaithfully Yours	Harrison–Darnell		3–1			
Walls of Jericho	Wilde–Darnell		11–10	Aug	826	
Winner's Circle, The (70)	Willes–Farley			Aug	829	
You Were Meant for Me (91)	Crain—Dailey		9–15	Feb	802	2–2

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier–Cowan		12–22	May	817	4–26
Big Dan	Russell–Christine		4–26			
Dangerous Years, The (62)	Haloo–Todd			Feb	8–4	12–22
Fighting Back	Langton–Rogers		3–29	Aug	8–8	
Half-Past Midnight (69)	Taylor–Knudsen		11–24	Mar	808	2–15
Trouble Preferred	Knudsen–Russell					
West of Tomorrow	Grable–Dailey		4–12			

UNITED ARTISTS

1947-48 Features **Completed (33)** **In Production (0)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

SOME RAIN MUST FALL
Mystery—Started June 14
Cast: Wm. Bendix, Dennis O'Keefe.
Director: Alfred E. Green — Producer: James Nasser
Story: Murder mystery in small town.

INDIAN SCOUT
Western—Started June 14
Cast: George Montgomery, Ellen Drew, Philip Reed.
Director: Ford Beebe — Producer: Edward Small
Story: Fictional version of Davy Crockett's journey into the West.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
An Innocent Affair	Carroll–MacMurray	3–29	9–17	Nas	
Angry God	Parla–Ortega				
Arch of Triumph (120)	Bergman–Boyer	7–22	3–48	Ent	4–26
Dead Don't Dream	Boyd–Brooks	8–4		BB	
False Paradise	Boyd–Brooks	9–1		BB	
Four Faces West	McCrea–Dee		7–9	Ent	5–24
Girl From Manhattan	Montgomery–Lamour			Bog	
Details under title: All's Well That Ends Well					
High Fury	Carroll–Hunter		8–20	RC	
Henry V (T) (134)	Olivier–Newton	For	9–47	GFD	4–29
Hoppy's Holiday (60)	Boyd–Ware	9–30	7–18	BB	5–12
Kings of the Olympics	Documentary		5–48		
Laff Time (C)	Olsen–Jannsen	9–30		Rgs	
Details under Misc. Independents Chart					
Mad Wednesday (80)	Lloyd–Walburn	10–1		Stg	3–3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Mason–Calvert	For		GFD	4–12
Montana Mike (97)	Cummings–Donlevy	12–23	9–47	Neb	8–4
Details under title: Heaven Only Knows					
My Dear Secretary	Day–Douglas	5–24	10–15	Pop	
On Our Merry Way	All-Star	8–5	6–15	Bog–Mer	
Details under title: A Miracle Can Happen					
Outpost in Morocco	Raft–Tamiroff			BB	
Personal Column	Sanders–Ball	11–11	7–25	Smg	7–21
Pitfall, The	Powell–Scott	2–2	8–13	Bis	
Red River	Wayne–Clift	9–30		Hks	
Silent Conflict	Boyd–Brooks	7–21	8–27	BB	
Siren of Atlantis	Montez–Aumont	3–3	3–48	Neb	
Details under title: Atlantis					
Sleep My Love (97)	Colbert–Cummings	6–9		Sml	1–19
So This Is New York (79)	Morgan–Vallee	10–13	6–25	Sr	5–21
Strange Gamble	Boyd–Clyde	9–1		BB	
Texas, Brooklyn, and Heaven	Madison–Lynn	2–16	7–16	Col	
Time of Your Life, The (107)	Cagney–Bendix	5–26	7–30	Cgy	6–7
Vendetta	DeGeorge–Brooks	8–19		Hgs	
Vicious Circle	Conrad Nagle		5–48	Wil	6–7

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (42)** **In Production (7)**

NEW PRODUCTIONS

CRISS CROSS
Drama—Started June 14
Cast: Burt Lancaster, Yvonne de Carlo, Dan Duryea.
Director: Robert Siodmak — Producer: Michel Kraike
Story: Not available. See next issue.

BLACK VELVET (T)
Drama—Started June 15
Cast: Ann Blyth, Howard Duff, George Brent.
Director: George Sherman — Producer: Leonard Goldstein
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Countess of Monte Cristo	Donat–Granger	Foreign			
Family Honeymoon	Colbert–MacMurray	6–21			
Mexican Hayride	Abbott–Costello	6–21			
O'Flynn, The	Fairbanks–Carter	5–24			
You Gotta Stay Happy	Fontaine–Stewart	5–24			

COMPLETED —— 1947-48 ——

Abbott & Costello Meet Frankenstein	Abbott–Costello		July		
All My Sons (94)	Robinson–Christians	10–13	July	657	4–12
Another Part of The Forest (107)	March–Blyth	11–10	June	660	
Are You With It (90)	O'Connor–San Juan	11–24	May	656	
Bad Sister (90)	Palmer–Niven	Foreign			11–10
Beware of Pity (102)	Lockwood–Hunter	Foreign	July		
Black Bart (T) (80)	DeCarlo–Duryea	6–23	Apr		3–15
Details under title: Adventures of Black Bart					
Brothers, The (80)	Ree–Fyffe	Foreign			5–24
Bush Christmas (70)	Rafferty–Fernside	Foreign			12–8
Casbah (94)	DeCarlo–Martin	10–27	Apr		
Captain Boycott (92)	Jenie–Kirby	4–26			
Countess of Monte Cristo	Conat–Granger	Foreign	Jan	652	12–8
Dear Murderer (90)	Portgan–Gynt	Foreign	May	658	5–24
Double Life, A (105)	Colman–Hasso	6–23	Mar		1–19
Details under title: Imagination					
Exile, The (95)	Fairbanks–Montez	5–12	Nov	630	10–27
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3–1	July		6–21
Details under title: The Wonderful Race at Rimrock					
Holiday Camp (97)	Robson–Price	Foreign			2–16
Hungry Hill (92)	Lockwood–Price	Foreign			10–27
Jassy (96)	Lakewood–Price	Foreign	Mar		
Case Against Calvin Cooke	March–Eldredge	2–2			
Larceny	Powell–Toren	4–12			
Letter From An Unknown Woman (87)	Fontaine–Jourden	9–15	June	659	
Man–Eaters of Kumaon	Sabu–Page	12–22	July		
Mr. Peabody and the Mermaid	Powell–Blyth	1–19			
Naked City, The (96)	Fitzgerald–Duff	7–7	Mar		2–2
Nicholas Nickleby (94)	Hardwicke–Bond	Foreign			11–24
One Touch of Venus	Walker–Gardner	2–16			
River Lady (T)	DeCarlo–Duryea	8–4	June	661	
Rogues Regiment	Abbott–Costello	2–16			
Saxon Charm	Montgomery–Hayward	2–16			
Secret Beyond the Door (99)	Bennett–Redgrave		Feb		1–19
Senator Was Indiscreet, The (81)	Powell–Raines	7–7	Jan		12–22
Tap Roots (T)	Heflin–Hayward	6–23			
Tawny Pipit (81)	Mills–John	Foreign			9–15
Unafraid, The	Lancaster–Fontaine	3–29			
Details under title: Kiss the Blood Off My					
Up In Central Park (87)	Durbin–Haymes	10–13	June	662	6–7
Woman's Vengeance, A (96)	Boyer–Blyth	8–4	Feb		1–5
Details under title: The Mortal Call					

WARNER BROTHERS

1947-48 Features **Completed (38)** **In Production (6)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Fighter Squadron (T)	O'Brien–Stack	6–7			
Girl from Jones Beach, The	Reagan–Mayo	5–24			
June Bride	Davis–Montgomery	5–24			
My Dream Is Yours (T)	Carson–Day	4–12			
Silver Lining (T)	Haver–Bolger	4–26			
South of St. Louis	McCrea–Smith	6–7			
Younger Brothers (T)	Paige–Morris	5–24			

COMPLETED —— 1947-48 ——

Adventures of Don Juan (T)	Flynn–Lindfors	10–27			
Always Together (78)	Reynolds–Hutton	6–23	1–10	713	12–22
Details under title: Love at First Sight					
April Showers (94)	Carson–Sothern	9–15	3–27	719	3–15
Big Punch, The (80)	Morris–Maxwell	2–2	6–26	727	6–7
Details under title: The Fighting Terror					
Christopher Blake	Smith–Douglas	9–15			
Dames Don't Talk	Major–Bennett	3–1			
Flaxy Martin	Mayo–Scott	4–26			
Details under title: Smart Money					
Flowing Gold (82)	Garfield–O'Brien	Reissue	7–17	730	
God's Country and the Woman (71)	Brent–Roberts	Reissue	7–17	729	
I Became A Criminal (87)	Howard–Gray	Foreign	3–6	717	2–16
John Loves Mary	Reagan–Neal	2–2			
Johnny Belinda	Wyman–Ayres	9–15			
Key Largo	Bogart–Bacall	1–5	7–31	731	
Kiss in the Dark, A	Wyman–Niven	3–29			
My Dream Is Yours	Carson–Day	4–12			
My Girl Tisa (95)	Palmer–Wanamaker	6–9	2–7	715	2–2
Details under title: Ever The Beginning					
Night Unto Night	Lindfors–Reagan	9–30			
One Last Fling	Smith–Scott	2–16			
One Sunday Afternoon (T)	Morgan–Paige	2–16			
Romance on the High Seas (T) (59)	Carson–Paige	6–23	7–3	728	7–5
Pone (T)	Stewart–Chandler	2–2			
Silver River (110)	Flynn–Sheridan	5–12	5–29	725	
This Side of the Law	Clark–Brooks	3–15			
Details under title: Sunburst					
To the Victor (100)	Morgan–Lindfors	8–18	4–10	720	4–26
Treasure of Sierra Madre (126)	Bogart–Huston	3–31	1–24	714	1–19
Two Guys From Texas (T)	Morgan–Carson	3–17			
Voice of The Turtle (103)	Parker–Reagan	3–3	2–21	716	1–5
Winter Meeting (104)	Davis–Davis	10–13	4–24	721	4–12
Woman in White, The (109)	Parker–Smith	10–14	5–15	724	4–26
Wallflower (77)	Reynolds–Hutton	3–3	6–12	726	6–7
Whiplash	Clark–Smith	3–31			

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Film BULLETIN

25c per Copy

JULY 19, 1948

WATCH & WAIT ALLIED'S VIEW ON NCA PLAN

Read *News & Opinion* For
Round-up of Views on Conciliation
Page 5

WHAT DORE SCHARY WILL MEAN TO METRO

Read *Studio Size-ups* Page 19

SUMMER HIT-WAVE

All over tow
it's **PARAMOUNT!** The sid
walks of New York from Tim
Square to Radio City a
thronged with crowds headed f
Paramount hits, as Paramou

"A FOREI

BREAKS ALL RECORDS FOR 4th-OF-JU
And First day of Secon

"THE EMPE

BREAKS ALL RECORDS FOR FIRST 3-W
as last day of 3rd week tops the

"THE CR

FIRST REISSUE EVER TO PLAY THE RIVOL

JEAN ARTHUR • MA
in "A I
with MILLARD MITCHELL • Proc
BILLY WILDER • Screenplay by C

BING CROS
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Color by TECHNICOLOR • with R
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BILLY WILDER • Writte

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with LORETTA YO
and IAN KEITH • KATHERINE deM
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HITS NEW YORK !!

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ee simultaneous successes
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END BUSINESS AT THE PARAMOUNT
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SS AT RADIO CITY MUSIC HALL
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ADES"

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OHN LUND

ETT • Directed by
r and Richard L. Breen

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WATSON • RICHARD
ACKETT • Directed by
Billy Wilder

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Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett • Original Story by Frances Goodrich and Albert Hackett

Lyrics and Music by **IRVING BERLIN** • Musical Numbers Directed by **ROBERT ALTON**

Directed by **CHARLES WALTERS** • Produced by **ARTHUR FREED**

A Metro-Goldwyn-Mayer Picture

Film BULLETIN

Volume 16, Number 15
July 19, 1948

News and Opinion

ALLIED TO STUDY FOX CONCILIATION PLAN; EXHIBITOR LEADERS HOPEFUL, BUT DUBIOUS

Is it possible to settle all (or most) (or some) of the troublesome issues between exhibitors and distributors by conciliation, rather than litigation? That question is the subject of much thoughtful cogitation by exhibitors throughout the U. S. ever since Benny Berger and Andy Smith put forth the proposition by their agreement a few weeks back to try it in Minneapolis.

The plan for a trial "System of Conciliation and Mediation" was sponsored by Berger, president of North Central Allied, and Smith, general manager of 20th Century-Fox, as a device to forestall "wholesale" lawsuits that threatened to break out in the Minneapolis territory. A grievance board of three NCA members was named to consider exhibitor complaints and to present them to 20th-Fox officials for consideration.

Launched as a local move, the Minneapolis plan quickly assumed national proportions when several other exhibitor units evinced interest in instituting a like program in their territories.

MYERS — NO COMMENT

Naturally, since NCA is affiliated with Allied, the industry has been conjecturing on the attitude of the national body toward the conciliation idea. Abram F. Myers, general counsel and board chairman, has offered no comment on the Minneapolis plan, his attitude apparently being one of watchful waiting. Allied operates under a policy of local autonomy in local matters, and the Berger-Smith plan is viewed in that light by Myers.

Left to speculation on what National Allied's approach to the conciliation idea might be, if it becomes a national issue, one must mount an opinion on the base of certain historical facts about the independent organization. Allied regards the industry's ills as being too deep-rooted to be cured by local mediation schemes. Representing the largest organized segment of America's independent theatre owners, the leaders of Allied are convinced that the logical solution to the basic troubles in the industry is divorcement of exhibition from production and distribution. This view is also held by the Department of Justice. Thus, there appears little likelihood that any conciliation program can ward off final adjudication of the major anti-trust suit now pending in the courts.

This probably does not mean that National Allied would refuse to consider any program to alleviate intra-industry strife. Local, or even national, conciliation might be acceptable, it assumed, outside the scope of the principal issue of the monopoly case. What transpires in Minneapolis will probably be watched closely, meanwhile, and the board of directors will make the decision for Allied on the Berger-Smith program.

Among a group of prominent exhibitor leaders whose views on the conciliation plan *Film* BULLETIN sought, a number of Allied unit heads declined to be quoted prior to a declaration by the national board. The consensus, however, was that the plan has merit, but most of those answering indicated a tendency to view any such scheme with a jaundiced eye. They hope it will work, but they doubt it!

William L. Ainsworth, president of National Allied, reiterated his statement made at the recent New Jersey convention that "any movement originating within any branch of the industry, which was good for the industry, would have the sincere support of Allied." He advocated a "watch and wait" policy until the plan has had a fair trial.

Trueman T. Rembusch, president of the Associated Theatre Owners of Indiana, advised that since Andy Smith will attend that unit's convention on July 27, it would be unwise to discuss the conciliation plan until the Fox sales chief had been heard.

Martin G. Smith, president of the ITO of Ohio, expressed the view that the local conciliation plan would not be the answer to intra-industry litigation, but he advocated an open-minded attitude during its trial period in the North Central territory.

Other Views on Conciliation Plan

JACK KIRSCH
President
Allied Theatres of Illinois, Inc.

I personally favor any move in this industry that will bring about a better understanding and a more harmonious relationship between distributor and exhibitor. If the conciliation plan recently affected between North Central Allied and Twentieth Century-Fox Film Corp. will serve to accomplish this fact, then I am all for it and the sooner the plan becomes operative and the other distributors indicate a similar cooperative attitude as Andy Smith of Fox has, the better.

Throughout my tenure of office as National Allied President, I have consistently advocated such a course. In fact, from the day that I became active in National Allied affairs, upon assuming the Presidency of Illinois Allied, I always preached the doctrine that distributors and exhibitors could honestly work out their problems if both approached the matter with a sincerity of purpose. I need only remind you of the UMPI Conference in which I was extremely active; also I want to call your specific attention to the address which I delivered in June of 1947 before a convention of the Allied Theatre Owners of New Jersey in which I suggested a plan for the adjustment of differences arising between distributor and exhibitor. Although the mechanics of my proposed plan differs somewhat from the North Central Allied-Fox conciliation move, nonetheless the basic principles are about the same.

Too often such movements have failed because the distributors injected their legal staffs into the picture. I think the following statement which I made at an exhibitors convention back in 1941,

(Continued on Page 8)



JOSEPH ARTHUR RANK
With Honeyed Words

Rank Cools Indies Burn Against Quota And Terms

By a superb display of salesmanship, Joseph Arthur Rank last week again demonstrated why he is the kingpin of the British film industry. With honeyed words of conciliation and ardent appeals to their patriotism, he appeared to have been successful in bringing British independent exhibitors around to his views on the 45% quota.

When Rank had finished his address before the Cinematographers Exhibitors Assn. meeting last Wednesday in London, the seething rage of exhibitor resentment, which had threatened to erupt into open revolt against JAR's film vast enterprises, simmered down to an almost inaudible "phfft."

Stating that his "heated words" had been misunderstood, Rank assured the assembled exhibitors that he would not advocate prosecuting those who failed to fulfill the quota. He also assured them that he would not take advantage of it to demand inordinate film rentals for his product. "Our business is one of negotiation and mutual understanding," he told them.

TO ARBITRATE RENTALS

As evidence of his good faith, the British filmogul proposed that three-man tribunals be set up to arbitrate claims by exhibitors that any JAR films were overpriced. The tribunals would be composed of one exhibitor named by the affected party, one member of General Film Distributors and a third member, an exhibitor, to be chosen by the two. CEA approved the proposal.

Rank told the British exhibitors that the quota was, in effect, a defense against the possibility of any future embargo by the American film companies. He pointed to the action of

(Continued on Page 7)

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SMUGGLERS

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LOS ANGELES (5 theatres day-and-date!)...
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...OKLAHOMA CITY...and all the other great engagements across the board, big and small!

Another hit for the BILL HEINEMAN DRIVE!

J. ARTHUR RANK presents

"THE SMUGGLERS" COLOR BY TECHNICOLOR

Starring MICHAEL REDGRAVE • JEAN KENT • JOAN GREENWOOD
*RICHARD ATTENBOROUGH with FRANCIS L. SULLIVAN • BASIL SIDNEY

Produced by MURIEL and SIDNEY BOX • Directed by BERNARD KNOWLES
From the novel "The Man Within" by GRAHAM GREENE • Screenplay by MURIEL and SIDNEY BOX
A SIDNEY BOX PRODUCTION • AN EAGLE LION FILMS RELEASE

*By arrangement with the Boulting Brothers



The Trade Press Called the Turn!

"IT SHOULD PILE UP INTERESTING GROSSES" *(Film Daily)*

"Vivid, uncompromising drama" *(M. P. Daily)*

"Marked by topflight performances" *(Exhibitor)*

"Should endear it to action-loving audiences!" *(M. P. Herald)*

(Continued from Page 5)

the American companies in refusing to ship their films in retaliation for last year's 75% ad valorem tax and warned that "if at any time Hollywood disagrees again with our Government's actions, they might do the same thing again, and the next time it might be a complete embargo. This is an impossible position for any business to be in."

At one point, the British film leader told his audience that his domestic produced outgrosses Hollywood's when it is given continuity of playing time. Later, several CEA exhibitors took issue with Rank on his statement, allowing that his product has resulted in losses for them. One exhibitor had records to prove that he paid approximatetly $8000 for 71 JAR films and the result to him was a loss of some $1600.

WANT FEWER U. S. B'S

There is no desire on the part of the British to exclude America's better films, Rank declared, "but few of us will complain if we do not see so many of the Hollywood lesser pictures which have brought little money to our boxoffices.

He called upon Eric Johnston to revive talks on the formation of an Anglo-American joint committee to explore dollar and film exchange problems.

On this side, American distributors continued to mull counter-measures in retaliation for the new 45% quota. With the State Department's "concern" over the quota shrugged off by Parliament and another boycott on film exports to Britain deemed unfeasible, American producer-distributors were hinting that they might consider selling product only to independent operators in England.

In New York, United Artists' plan to set up an inde circuit in Britain to compete with the Big Three — Rank's Gaumont-British and Odeon, and WB's Associated British — received added impetus. Rank's offer of a 20 per cent rental for Triangle's "Sleep, My Love" brought fierce vituperation from Sam Dembow, Jr., UA board member representing Triangle. Dembow termed Rank's offer as part of the Briton's "perfidious policy of playing major American motion picture interests off against one another in the hope of obtaining outstanding product at ridiculously low prices." Dembow revealed plans to release the film in Britain to independent theatres only.

Universal Profit Dips, Exhib Group Blasts Policy

Universal Pictures net profit for the 26 weeks ended May 1 dropped more sharply than that of any other major company in many years, and the announcement brought forth a sharply-worded condemnation of its sales policy from one exhibitor organization. The company's six-months net skidded to $232,866, after all charges, from the comparable 1947 profit figure of $2,092,418.

A recent bulletin of the Rocky Mountain Independent Theatres, an Allied unit, attributed the dip in U's profits to "an exhibitor-bedamned sales policy...started several years when the company first adopted a Metro sales policy which it tacked on to Universal pictures.

The sales pitch was made on a 'take-it-or-leave-it' basis.

"The result — Universal has less accounts than any other company its size.

"The company has lost millions of dollars through its failure to take less money here and there.

"And," the bulletin continues, "the net result of this proud but poor complex — it remains on the bottom of the profit list."

N. Y. Paramount Becomes Industry's Video Guinea Pig

Television-conscious exhibitors will be watching the Paramount Theatre in New York as carefully as a scientist observes the reactions of his guinea pig. With the announcement last week that the Paramount has incorporated large-screen theatre television as a *regular* feature — the first movie house in the world to do so — the Broadway showplace assumed the standing of a laboratory, not only for the latest advances in theatre-size video, but also to study audience reaction to various types of programs.

The latter phase is probably the most significant tipoff on whether the benefits television will offer theatres can offset its threat as a stay-at-home factor. Paramount audiences thus far have seen only two types of programs, prizefights and political conventions. Neither the Republican nor Democratic conventions seemed to arouse any particular enthusiasm and there were many walkouts. The two championship bouts shown by the Paramount, Louis-Walcott and Williams-Jack, met with a brighter reception, but even here patrons were seen to leave, and in neither case did the theatre play to s. r. o.

The latter bout, shown last Monday night (12th), suffered the disadvantage of appearing on the Paramount screen approximately 45 minutes late. Several short subjects and an organ solo were necessary to fill in the gap, and the audience was extremely restless by the time the fight started.

In Washington, 20th-Fox prexy Spyros Skouras, testifying before the Federal Communications Commission, declared under questioning that there was a possibility that film distribution methods may be revolutionized by television. Using a single print, a feature could be telecast simultaneously in thousands of theatres equipped to pick up the program. The mechanics of overcoming the problem of "bootlegging" by home consumers and by theatres not paying for the privilege were still to be worked out. Skouras made it clear, however, that he didn't see the possibility of servicing all theatres in the country in this manner. Another bug in the tele distribution method was the fact that with so many theatres playing the same program, audiences wouldn't have much choice in their film fare. Under this system, however, industry wags asserted, distributors couldn't plead print shortages.

Long Delays Likely To Stall Monopoly Case

The hearings on the industry anti-trust case remanded back to the New York District Court are slated to start in October — but the present outlook makes one ask: October of what year?

The uncertainty is occasioned by the lengthy preliminary list of interrogatories posed by the Government to the theatre-owning defendants and the promise of even more extensive lists in the future. Balking at several of the questions regarding ownership of affiliated theatres and data on partners, the majors served notice that they would contest in court the right of the Government to demand the information. There was no reason to believe that this pattern would not be followed in subsequent interrogatories. Obviously, the defendants are in no hurry to have the case resolved.

Thus Judge Hand's facetious remark that even a young judge would find it difficult to outlast the case had all the earmarks of a profound truth.

Newsreel-Video Alliance Grows; Exhib Cancels Reel

Another nail in the coffin television is building for the motion picture newsreel was hammered home last week with the announcement by 20th Century-Fox and United Press of a long-term agreement for joint establishment of a television news service signed by Spyros P. Skouras, 20th-Fox president, and Hugh Baillie, head of the UP.

Under the agreement, described by Peter Levathes, Fox video director, as "only the beginning of our vast television program to service the entire television industry," Fox Movietone News will document UP dispatches with films to be sent to tele stations weekly. This will be augmented by distribution of a vast basic film library to be furnished by Fox to all video stations subscribing to the new service, which will be added to from time to time.

The handwriting on the wall began to tell the story of exhibitor reaction to these developments, with the report from Salt Lake City, that an exhibitor, Charles M. Pincus, of the Utah Theatre, had cancelled a Fox Movietone newsreel, comprised mostly of scenes of the Republican convention, because similar shots had been shown locally on television five days before the newsreel availability.

Actors Seek Safeguards Against Video And Reissues

There will be no strike of the actors in Hollywood. The threat, never regarded too seriously by the producers in view of their ample backlogs of completed films, was removed when the Screen Actors Guild approved a new pact with the Association of Motion Picture Producers and the Society of Independent Motion Picture Producers. The contract runs from August 1 through 1950.

Guarding against having themselves shut out of possible television revenue, the SAG insisted upon a provision that licensing of new films for television (except those produced specifically for video) during the next two years would be grounds for terminating the contract upon 60 days notice. Other provisions call for a 100 percent union shop and a limitation on reissues. Further discussions are to be held on the television problem as it relates to performers.

The lackadaisical summer production picture, however, was not spruced up measurably by the settlement. With vaults well stocked and a desire to liquidate high-priced films, the major studios were taking things easy these days.

Chas. Skouras Still Industry's Salary Champ

Charles Skouras proved that he wasn't just a flash in the pan when he dethroned Louis B. Mayer as the nation's top earner. In salary figures for 1946 released by the Treasury Dept., the National Theatres prexy led the field with a whopping $985,300 in salaries and bonuses, over $400,000 above his $568,143 which crowned him champ in the preceding year.

Among the other film people in the nation's high brackets topping the $200,000 mark were: William Wyler, $432,000; Bing Crosby, $325,000; Betty Grable, $300,000; Cary Grant, $278,000; Howard Hawks, $250,000; Henry Ginsberg, $220,000; Bob Hope, $275,000; Alan Ladd, $212,000; Darryl F. Zanuck, $260,000; Otto Preminger, $206,000; Spyros P. Skouras, $201,000. Gary Cooper didn't quite make it — $199,999.

News and Opinion

(Continued from Page 5)

when Allied first proposed the UMPI Conference, adequately describes the picture now as it did then:

"It would be desirable to have the distributors represented by their presidents and to keep attorneys out of the picture as past experience has shown that attorneys for the distributors have had a tendency of injecting too many legal aspects into any move made by the industry to solve their problems, whereas it is possible for the heads of the distributors and the exhibitor leaders to determine a course of action dictated by good business judgment and principles, avoiding unnecessary legal hurdles, which would only impede and obstruct any chance for the ultimate creation of such a group."

Leo F. Wolcott

Chairman of the Board
Allied ITO of Iowa-Nebraska

The Berger-Smith Conciliation Plan may be new to the industry, but it not new here. We have used a similar plan with Metro for a long time, and with other companies, not including Fox, for a lesser period, with good results. Our officers act as a Central Committee, and our directors are a standing committee in their areas. Careful sifting of grievances occurs before they are taken up with the distributors; and we are perfectly willing to mediate any grievances with any distributor who will show good faith and honest effort to iron out the difficulties. Such a plan is definitely practical. Whether it can eventually replace and eliminate court litigation depends entirely upon the good faith of all parties in a controversy.

Specifically, this Berger-Smith plan will work if the honest effort necessary is put into it.

However, in this area alone, there is much dissatisfaction among exhibitors at the arbitrary and high-handed sales and other policies of 20th Century-Fox, and it will take quite a bit of doing on their part to erase this condition. But it can be done.

If on the other hand, this Berger-Smith Plan is intended as a means to perpetuate the economically unsound percentage picture and many other unfair and distasteful practices common to the Fox policy now in the small towns, I predict without qualification that it will fail, as Amith's sliding scale failed a year ago.

ALLIED ROCKY MOUNTAIN

Bulletin

Allied Rocky Mountain Independent Theatres does not yet know enough about the so-called "Fox Mediation Plan to pass judgment on it.

If it has merit, this organization will be for it. If it can straighten out some of the problems existing between 20th Century-Fox and its independent theatre customers — then this organization will go a long way to cooperate.

We are not professional trouble makers and never have been. Our objective is and always will be — a square deal for the independent exhibitor

First, however, so far as the "Fox Mediation Plan," we are going to have to be shown. Andy Smith of 20th Centuy-Fox has announced other panaceas in the past. A few months ago the "New Haven Plan" for distressed theatres was lauded enthusiastically and then fizzled away.

We sincerely hope that this new gadget is not just a flash-in-the-pan idea to get a few trade paper headlines.

The real test of any "Fox Mediation Plan" will be in a territory where the Fox Theatre Circuit is dominant. There are the territories where 20th Century-Fox sleeps with its own kinfolk and the independent exhibitors get a rough going over.

The Denver and the Kansas City territories are neck deep in a Fox Theatre monopoly. That will be the real test of a Mediation Plan.

Edward Lachman

President
Allied Theatre Owners of New Jersey

New Jersey Allied has been operating along a similar plan for many years. We have had a committee that would meet with the various distributor heads on important complaints of our members. However, it is gratifying to note that the distributor is seeking the help of organization to arbitrate problems within the territory. Naturally, exhibitors view any offer by the distributors with suspicion because too many times have offers of help and assistance been given and as far as realization, that help has been wanting.

Is it the answer to intra-industry litigation? Not completely. However, it is bound to eliminate many of the small understanding litigative problems where organizations are in a position to arbitrate the problem. .

In answer to your third question — would you be agreeable to have your organization participate in such a program- — my answer is yes, if the members so desire. But as I said before, it is only natural for the independent exhibitor to view this with suspicion, and naturally they will withhold their enthusiasm until some results are achieved .

Paul Williams

General Counsel
So. Calif. Theatre Owners Ass'n

Our Association is very interested in the Conciliation and Mediation plan effected between North Central Allied and 20th Century-Fox and at a recent Board of Directors meeting it was decided that immediate action be taken in investigating the plan for this territory .

We believe that such a plan, fairly administrated, could well solve many of the present vexing problems, and we have written to Mr. Smith of 20th Century-Fox for further details as to the functioning of the plan they have effected.

It is my feeling, however, that along with a plan for conciliation as outlined, that a method of arbitration should also be sought which will be simple, effective and available at the local level. Such a system of arbitration would, of course, have to be voluntary in each instance between the parties. The cost of arbitration should be equitably divided between the parties who participate therein, and the cost of an arbitration system should not be borne by the parties against whom arbitration is ordinarily sought, such as was the case under the consent decree.

Harry Brandt

President
ITOA of New York

"At long last, a progressive distributor leader, Andy Smith, Jr. has taken the initiative to supplant words with action in a constructive attempt to settle trade disputes around a conference table within the confines of the industry. Benny Berger is to be congratulated for his foresight in pioneering this first concrete conciliation movement since the industry moved into the courthouse.

"The Independent Theatre Owners Association is anxious to institute this system with 20th-Fox in the New York exchange area. With exhibitor-distributor relations deteriorating and the dam to a flood of litigation opened by the Supeme Court, we must prove that we are capable of working out our problems ourselves in a spirit of mutual understanding. There will never be any peaceful or harmonious solution of intra-industry problems by resorting to agitation, litigation or legislation.

"This is a plan to which all exhibitor organizations should give their whole-hearted support."



THEY WILL HEAR THE GRIEVANCES

Above are the members of the committee who will listen to and present North Central Allied exhibitor grievances against 20th Century-Fox. In the usual order: George Granstrom, alternate; *Stanley Kane, NCA executive director, who will advise the committee; Henry Greene, Jr.; Ted Mann; E. L. Peaslee, chairman; Jack Wright, alternate.*

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In gay, sparkling CINECOLOR!

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Produced by Aubrey Schenck · Directed by Ralph Murphy

From the novel, "Clementine," by Peggy Goodin

Screenplay by Muriel Roy Bolton,
Agnes Christine Johnston

Presented by DAVID W. SIEGEL

"In 'Mickey' Eagle Lion has not only a new and charming star, Lois Butler, but also a picture with the family label pasted all over it!"
—Motion Picture Herald

An EAGLE LION FILMS Release

Another hit for the BILL HEINEMAN DRIVE!

'HAMLET' A CLASSIC COMES TO LIFE!

Rates ● ● ● ● for selected class audiences

Universal-International (JAR)
153 minutes
Laurence Olivier, Eileen Herlie, Basil Sydney, Jean Simmons, Felix Aylmer, Norman Wooland, Terence Morgan, Harcourt Williams, Patrick Troughton, Tony Tarver, Peter Cushing, Stanley Holloway, Russell Thorndyke, John Laurie, Esmond Knight, Anthony Quayle, Niall MacGinnis.
Directed by Lawrence Olivier.

Here is indeed a monumental achievement that shines far above the contemporary motion picture scene. It brings a culmination of cinematic magic to transmute the greatest creation of the immortal bard into magnificent screen drama, with a majestic grandeur that will remain for many years as an inspiring goal for movie-makers of all nations. Such artistic integrity that dominates this "Hamlet" is certainly a rarity and is a triumphant tribute to Lawrence Olivier and his associates. Hats off and a very deep bow!

But with all due reverence to its transcendental merits, it cannot be considered as a picture for mass consumption. Shakespeare still remains an obscure commodity labeled as "high-brow" stuff for academic circles. It can never compete with more popular fare on circuit runs—BUT in selected houses and with a specialized presentation, should certainly attract enthusiastic audiences. The confidence of exhibitors operating class spots will be boosted by the surprising financial success of its predecessor, "Henry V," and by the fact that "Hamlet" is the most famous of Shakespearean plays. And with the help of critical accolades from the lay press and the extensive exploitation engineered by U-I, it should be a "prestige" picture that more than pays its way.

No doubt there will be many who will see this picture out of a feeling of social obligation and some will expect to be bored by an obsolete literary exercise. But all who see it will respond in some measure to its dramatic impact and even the most unliterary will find excitement in its scenes of thrilling sword-play and its lusty Elizabethan flavor. And everyone who ever waded painfully through high-school Shakespeare will find an unexpected clarity illuminating its dusty pages. For Olivier and his co-editor, Alan Dent, have done wonders in the interest of intelligibility; they have condensed the original 4½ to a taut 2½ hours of continuous drama; they have reshuffled scenes, modernized the archaic rhetoric, introduced scenes never performed previously (as Ophelia's suicide), eliminated unnecessary characters—all to promote a lucid understanding and never to cheapen its unalterable virtues.

Olivier is superb as Hamlet. His characterization, if not especially subtle, is a magnificently eloquent, thoroughly masculine interpretation of a complex, brooding personality. He excells with a display of sardonic humor, finding a fund of bitter comedy amidst the tragedy. But his direction is even more brilliant. He has succeeded in maintaining the flow of ancient dialogue at an almost conversational level, rising occasionally to sublime heights of dramatic power; and with a marvelously fluid camera movement he crystallized the dramatic conflict into a deep-felt significance. His interpretation of the soliloquies is most masterly, with a mental counterpoint that bursts into the spoken word, in the manner of all day-dreaming mortals. Entirely appropriate are the impressionistic settings designed by Roger Furse and photographed in sombre black and white to enhance the stark tragedy of Elsinore.

The performances are without exception the finest examples of dramatic talent from a country rich in Shakespearean tradition. Young Jean Simmons, who scored a sensational debut in "Great Expectations," is wonderfully expressive and pathetically appealing as Ophelia; the King, by Basil Sydney, is a thoroughly believable embodiment of evil; Eileen Herlie, as the Queen, is a passionate, superbly tragic figure; the pompous senility of Polonius is brilliantly presented by Felix Aylmer; Norman Wooland as the steadfast Horatio, Terence Morgan as Laertes, Stanley Holloway as the Gravedigger; in fact, all the players down to the last cup-bearer are equally distinguished.

Olivier and company have done right well by the old boy from Stratford-on-Avon and he would undoubtedly approve most heartily of this version in magic shadows. *Abrams.*

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'THE WALLS OF JERICHO' CONFUSED DRAMATIC HODGE-PODGE

Rates ● ● + as dualler on names in naborhoods and small towns

20th Century-Fox
105 minutes
Cornel Wilde,, Linda Darnell, Anne Baxter, Kirk Douglas, Ann Dvorak, Marjorie Rambeau, Henry Hull, Colleen Townsend, Barton MacLane, Griff Barnett, William Tracy, Art Baker, Frank Ferguson.
Directed by John M. Stahl.

Apparently producer Lamar Trotti, who also gets the dubious credit for the screen play, felt that 20th-Fox paid too much for the rights to Paul Wellman's novel, "The Walls of Jericho", to leave out one iota of the outlandish mish-mash that passes for a story. The screen version is a long-winded, preposterous accounting of politics, romance, murder, scandal, old debbil rum and other assorted plot devices helped not at all by inept acting and direction. The sole credit it can boast is its devotion to recreating a Kansas town around the turn of the century; That much of it seems authentic — the only realistic note in the entire drawn-out proceedings. The star names may start this off to fair returns, but poor word-of-mouth will undoubtedly drag it down to a tepid grosser. Miscasting is not the least of the discrepancies. Cornel Wilde is as incredible an aspirant for Congress and the Senate as the sick cow whose expression he adopts throughout. Anne Baxter as a lady lawyer defending a young girl charged with murder is another inanity. And the others, in the large cast under John Stahl's confused direction, behave like puppets whose manipulator keeps them moving while he tries to put a scattered script in order. The props in "The Walls of Jericho" may bring some nostalgic entertainment to some old-timers in the audience. The rest will yawn or be downright annoyed.

EXPLOITATION: Sell Wilde, Darnell, Baxter. Tie up with book shops on the Wellman novel. Catchline: "The Walls of Prejudice Barred Their Love!"

In the Kansas town of Jericho, around 1908, County Attorney Cornel Wilde is considered a good bet for Congress, despite his wife's, Ann Dvorak, drinking habits. His best friend, Kirk Douglas, publisher of the town paper, brings home his bride, Linda Darnell, who promptly makes a play for Wilde. When he rebuffs her, she encourages Douglas to run for Congress in opposition to Wilde. Meanwhile, Anne Baxter, who had gone away to Delaware to become a lawyer, returns and Wilde falls in love with her. Darnell uses their clandestine romance to force Wilde to withdraw and Baxter leaves town. Douglas is elected and Darnell steers him with an eye to the Senate. This time Wilde decides to contest the election. Gossip spreads that his campaign manager and his wife have never been married and their daughter, running away, kills the town bully, Barton MacLane, when he attempts to attack her. Wilde and Baxter persuade her to return for trial and they defend her. Darnell persuades Dvorak to sue for divorce, naming Baxter as co-respondent in an effort to discredit Wilde at the trial. When he attempts to stop Dvorak, she shoots him. Baxter elects to continue the trial alone, confesses her love in the courtroom, charges the trial with being a political football and wins acquittal. The enlightened Douglas turns on Darnell, withdraws from the Senate race, and Wilde, recovering in a hospital, finds the political and romantic roads cleared. *Barn.*

'FIGHTING BACK' ROUTINE PROGRAMMED FOR LOWER SLOT

Rates ● ● — as supporting dualler for family houses

Twentieth Century-Fox
60 minutes
Paul Langton, Jean Rogers, Gary Gray, Joe Sawyer, Morris Ankrum, John Kellogg, Dorothy Christy, Tommy Ivo, Lela Tyler, Pierre Watkin, Daisy.
Directed by Mal St. Clair.

"Fighting Back" is strictly a minor league programmer designed specifically for the lower slot naborhood dual bills. Produced by Sol Wurtzel, its appeal will be strongest for the kiddies, since it resembles an over-sized Our Gang comedy, complete with a ball game between rival gangs, clever stunts by the canine starlet, Daisy, and the final victory over evil by the combined efforts of a boy and his dog. All of which offers comic relief to the theme of an ex-convict who is fighting against overwhelming odds to reestablish his position in society. It lacks originality and the performances lack finesse. Daisy, however, will keep the youngsters highly amused.

Paul Langton, an ex-convict honorably discharged from the army, returns to his home and family kept going during his absence by the efforts of his plucky wife, Jean Rogers. Langton, whose prison record is unknown to all but his prewar acquaintances, accepts a job with Morris Ankrum, his wife's boss during her husband's absence. John Kellogg, Langton's old crony, turns up, bringing trouble with him. He kidnaps Daisy, young Gary Gray's clever little pooch, and uses the dog to steal a diamond bracelet from the home of Langton's boss. Langton is suspected immediately and questioned by the police, with complications piling on until the day is saved by Gary and his dog.

'KEY LARGO' STAR NAMES WILL CARRY SLOW-PACED MELLER

Rates ● ● ● — on star value

Warner Bros.
101 minutes
Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore, Claire Trevor, Thomas Gomez, Harry Lewis, John Rodney, Marc Lawrence, Dan Seymour, Monte Blue, Silver Heels, Rodric Red Wing.
Directed by John Huston.

A blue-ribbon cast, an ace director and the top technicians on the Warner Bros. lot, all work desperately to breathe life into Maxwell Anderson's "Key Largo". In spots they reach superb heights, but the sum total is a photographed stage play, generally static and talky, with only occasional explosions of violence. The star names — Humphrey Bogart, Edward G. Robinson, Lauren Bacall — will undoubtedly mean boxoffice, but the Bogart-Robinson fans, the action addicts who need only the names of their heroes on the marquee to flock in great numbers, will be disappointed. Bogart's role is a strangely silent and colorless one. His disillusioned ex-Army major is underplayed and muted in sharp contrast to Robinson's flamboyant near-caricature of his original Little Caesar portrayal, and the latter's domination of every scene has the unique effect of shoving Bogart into the background. Bogart's fans won't be very enthusiastic either about his reliance on discretion rather than valor, and even the ultimate turnabout, when he destroys the entire gang, is insufficient redemption. Lauren Bacall doesn't register at all in an undemanding role. Claire Trevor, on the other hand, is outstanding as a blowsy rum addict and her one big scene where she humiliates herself in a pitiful singing attempt in order to get a drink is a high point in poignancy. Director John Huston, one of the finest in the business, has managed to extract a few magnificent scenes from the garrulous whole. His concentration on character study rather than physical action brings forth some highly intelligent entertainment. In collaborating on the screen play, with Richard Brooks, however, he would have done well to utilize to a greater degree the screen's versatility, instead of virtually photographing the play.

EXPLOITATION: Big Bertha, of course, is the trio of stars, plus the Barrymore and Trevor names. The Maxwell Anderson play should be stressed, too, where discriminating audiences are a factor. Feature the conflict between the screen's two top tough guys.

When ex-Army major Humphrey Bogart drops in at Lionel Barrymore's hotel on Key Largo, off Florida, to pay his respects to his dead buddy's father and widow, Lauren Bacall, he finds the place closed, occupied only by the owners and five men and a blonde, Claire Trevor, who have leased the entire hotel for a week. Persuaded to stay overnight, he meets the leader of the group, Edward G. Robinson, whom he recognizes as a deported racketeer. Robinson holds the trio prisoner while he awaits a confederate due to pick up a batch of counterfeit bills, and reveals his ambitions to return to his former gang empire. Bogart is almost tricked into using an empty pistol to shoot it out with the gangster. Instead a deputy, captured while looking for a pair of fugitive Indians, is killed by the ruse. A violent hurricane brings out the craven characters of the gangsters and destroys the boat waiting to carry them back to Cuba. When it is spent, Robinson forces Bogart to act as skipper on another craft. Trevor, abused by Robinson, slips Bogart a gun and he awaits his opportunity at sea. In a gun battle, all five thugs are killed and Bogart brings the boat back to Key Largo, where Bacall is waiting. *Barn.*

'DEEP WATERS' WILL PLEASE FAMILY TRADE

Rates ● ● ● — generally as top dualler; less in action spots

20th Century-Fox
85 minutes
Dana Andrews, Jean Peters, Cesar Romero, Dean Stockwell, Anne Revere, Ed. Begley, Leona Powers, Mae Marsh, Will Geer, Bruno Wick, Cliff Clark, Harry Tyler, Raymond Greenleaf.
Directed by Henry King.

'Deep Waters' is a placid tale of the lobster fisheries in Maine, interwoven with a theme of juvenile delinquency. While definitely lacking in sensational sock appeal, it does convey a warm and believable sentimentality that makes it a natural for the family trade. Dana Andrews lends marquee power and young Dean Stockwell, the curley-headed kid of "Gentleman's Agreement" gives a performance that will set tongues wagging for extra attraction. His appealing naturalness steals scene after scene from his elders as he portrays the wayward orphan described in Ruth Moore's best-seller, "Spoonhandle", from which the film was adapted.

The production has been handled in the so-called "documentary" fashion, again pointing up 20th Century-Fox's success with this genre. But instead of the usual city slums and violence, we have the wind-swept shores and hardy fisher-folk of Maine, presented by some realistic on-the-spot photography. There is one exciting high-spot that does utilize studio techniques—a thrilling rescue at sea as the lad's skiff founders during a raging storm. The picture's warm and subdued atmosphere has been accentuated by a sepia-toned print. The performances are all uniformly competent, although Dana Andrews seems to have been limited to one expression of grim resolution; Anne Revere is, as usual, superb as a sharp-tongued widow, Jean Peters supplies the love interest and Cesar Romero, sporting a big mustache and a Portuguese accent, has a comedy characterization. The direction by Henry King, although deliberate in pace, draws a fine distinction between sincere sentiment and false hokum.

EXPLOITATION: Make a bid for the family trade with its wholesome, warmly human merits. Draw the readers of the best-seller "Spoonhandle" with tie-ins and play up Dean Stockwell's performance as surpassing that in "Gentleman's Agreement".

There is growing conflict between Jean Peters and her fiance, Dana Andrews. She is a welfare worker with a morbid fear of the sea; he is a lobster fisherman, quite content to ply his trade with his Portuguese partner, Cesar Romero. She places "state boy", Dean Stockwell, to board with Anne Revere in return for doing the chores. He has a bad record of runaways from his previous placements, but seems to get along fine with his severe custodian, finding his greatest joy in going fishing with Andrews. But Miss Peters, fearing for the boy's safety, forbids his fishing excursions. He steals a camera, pawning it to get a bus ticket to Boston. Panicky with fear of discovery he runs off to sea and is almost drowned but for the timely intervention of Andrews and Romero. Later the theft is discovered and he is packed off to a reformatory. Andrews is unaware of this development, but eventually locates the lad. He applies for adoption papers and all of the principals show up at the Judge's hearing. The boy acquires a foster-father and probably a foster-mother as well, when the couple iron out their difficulties. *Abrams.*

'NIGHT HAS A THOUSAND EYES' IMPLAUSIBLE THRILLER

Rates ● ● + generally

Paramount
80 minutes
Edward G. Robinson, Gail Russell, John Lund, Virginia Bruce, William Demarest, Richard Webb, Jerome Cowan, Onslow Stevenson, John Alexander, Roman Bohnen, Luis Van Rooten.
Directed by John Farrow.

There is an unique gimmick that provides the plot for this unusual Paramount melodrama. It tells the story of a man who can prophesy the future—a weird gift that brings him catastrophe and provides audiences with a mild assortment of chills and thrills. Unfortunately, it is a questionable item for mass entertainment and grosses will be only slightly above average. Sterling actor Edward G. Robinson portrays the doleful Nostradamus and carries most of the picture on his capable shoulders. A performer of lesser talents would have floundered in this preposterous role and, as it is, the picture has moments that may provoke laughter at inappropriate times.

It is from a novel by Cornell Woolrich, a writer of extemely literate, blood-chilling whodunits. But neither the adaptation nor John Farrow's direction succeeds in sustaining the eerie mood and the pseudo-scientific jargon of occultism falls pretty flat. In one respect it is very well handled, in that, midway in the proceedings, evidence is presented that provides a logical explanation to the mystery and, from there on, the audience is held in suspense as to whether Robinson is really an oracle or a phoney and a murderer. The ending is very pat and hastily contrived. Gail Russell and John Lund are capable enough in undemanding roles, while William Demarest is amusing as a skeptical detective. Virginia Bruce, Jerome Cowan and Roman Bohnen are merely on hand in the proceedings.

EXPLOITATION: Play up the supernatural aspects of this eerie thriller featuring Robinson in his strangest role.

Robinson was once a vaudeville mind-reader in an act with his fiancee, Virginia Bruce, and Jerome Cowan. When his telepathic visions of dire destiny come true, he is overcome by fear and deserts the act. Cowan marries Miss Bruce, becomes a wealthy oil man and has a daughter, Gail Russell. Robinson foresees Cowan's death in a plane crash, but is too late to prevent it. He manages to forestall Miss Russell's suicide by sending her sweetheart, John Lund, after her. Lund suspects him of evil motive and brings in the police. When Robinson predicts her violent death, with an exact description of the events down to the very minute, detective William Demarest takes thorough precautions. The events all come true, except for Miss Russell's death; Robinson gets it instead. The explanation involves the financial machinations of a rival industrialist. *Dav.*

'RED RIVER' A GREAT WESTERN

Rates ● ● ● + for action houses; slightly less elsewhere

United Artists
125 Minutes.
John Wayne, Montgomery Clift, Joanne Dru, Walter Brennan, Coleen Gray, John Ireland, Noah Beery Jr., Chief Yowlachie, Harry Carey, Sr., Harry Carey, Jr., Mickey Kuhn, Paul Fix, Hank Warden, Ivan Parry, Hal Taliaferro, Paul Fiero, Billie Self, Ray Hyke.
Directed by Howard Hawks.

Here is one of the finest westerns ever made! It's all of that and then some! For "Red River" is a giant of a picture; it packs a mighty wallop and is filled with the greatness that brought glory to "The Covered Wagon" of James Cruze and to John Ford's "Stagecoach." Howard Hawks, who produced and directed, has created a masterpiece of truly epic proportions, pouring into it a wealth of expert know-how to paint a sweeping panorama of the rugged, turbulent heritage of the old West. This picture is destined to take an eminent place in the roster of illustrious films. It contains almost two hours of powerful drama that will hold audiences in a grip of enthusiasm. Pictures of this stature are mighty few and far between and its impact should be a dynamic blast to send boxoffice receipts soaring to high levels. Even deluxe situations, where westerns usually slump, should ring up strong grosses. Word-of-mouth coupled with strong selling of its merits cannot fail to pay off.

In many respects it can be called a conventional western, for it contains most of the well-worn situations, the two-fisted gun-toting tableaux that have become tired stereotypes in hundreds of sagebrush sagas. But here these same situations are charged with vitality. Under Hawk's masterful direction these virile men of the cow-country come to life against a wonderfully realistic background of vast western plains. And the scenario by Borden Chase and Charles Schnee, a graphic adaptation of Chase's Satevepost story, "The Chisholm Trail," maintains the stamp of authenticity.

This is not an actor's picture; they are secondary to the vivid pictorial expression of the pioneer conquest of an inhospitable land, of wild cattle stampedes, fierce Indian fighting and legendary feats of endurance. But every performer does follow through with the right touch of realism. John Wayne still keeps his one and only role, a laconic man of powerful, restrained masculinity; and he was never more convincing. Beside him, Montgomery Clift looks pretty insignificant, although he overcomes his physical unsuitability with the engaging naturalness that made a hit in "The Search." The distaff side is represented by Coleen Gray, who sparkles in a very brief role, and Joanne Dru, who comes through with a spirited performance. Character actor, Walter Brennan, is grand as a toothless old-timer and notable support is offered by John Ireland, Mickey Kuhn and Harry Carey.

EXPLOITATION: Proclaim loud and long that here is more than a Western — a magnificent record of American tradition.

After Wayne and Brennan leave the pioneer wagon train for greener pastures, it is massacred by Comanches, killing his sweetheart, Coleen Gray, and leaving young Mickey Kuhn a lone survivor. Wayne adopts the lad and the three go to Texas where he establishes a ranch. After fourteen years of relentless effort, he builds a tremendous cattle empire. But the Civil War has ruined the beef market and he is on the verge of going broke. He decides to drive his cattle to Missouri for market. The drive forges on despite stampedes, hunger, hostile Indians, drought and flood. Wayne gets to be a man-killing tyrant and his foster-son (now Montgomery Clift) finally loses patience. A gun-fight leaves him in command and he heads the cattle to Abilene, where he hopes to find a railroad. On the way he meets and falls in love with Joanne Dru. They finally reach Abilene, but the joyous celebration is halted when Wayne arrives with blood in his eye. Clift refuses to draw a gun and there is a smashing fist-fight that leaves the two men bruised but friendly. *Abrams.*

'TEXAS, BROOKLYN AND HEAVEN' WHIMSICAL COMEDY MISFIRES

Rates ● ● + as supporting dualler

76 Minutes.
Guy Madison, Diana Lynn, James Dunn, Lionel Stander, Florence Bates, Michael Chekhov, Margaret Hamilton, Moyna Magill, Irene Ryan, Colin Campbell, Clem Bevans, Roscoe Karns, William Frawley, Alvin Hammer, Erskine Sanford, John Galidet, James Burke, Guy Wilkerson, Audie Murphy, Tom Dugan.
Directed by William Castle.

"Texas, Brooklyn and Heaven" should find some favor in at least two of the places mentioned in the title, but most earthly moviegoers will find it wanting in the entertainment department. Exhibitors will have to relegate it to the supporting spot on dual bills. It features Diana Lynn and Guy Madison for youthful romance, the usual gags about the Lone Star state and the home of "dem bums," a lively title tune, and promises a story of sprightly imagination. Unfortunately, it fails to deliver the last — and most vital — ingredient. It tries hard for whimsey, a most ellusive mood to put on film, and misses badly. It would require much more adroit direction than William Castle's to turn the eccentric fancies of Barry Benefield's story into a movie of consistent charm, and to disguise the fact that its hero, Guy Madison, is yet to become an actor. Bumpy transitions caused by some very ragged editing don't help any. The original story had "Mike" as a visiting angel; here he is just a bar tender, well played by James Dunn. Diana Lynn bears up in good style under some unflattering photography and dialogue that is affectedly "quaint." The cast is loaded with character actors including Florence Bates, William Frawley, Lionel Stander and Roscoe Karns, all bidding for laughs. But of the lot, Michael Chekhov as the sleepy "Mr. Gaboolian" offers the one really bright spot of humor.

EXPLOITATION: Present its wholesome comedy to attract the family trade and make a bid for the teen-age set with handsome Guy Madison.

Guy, a Dallas newspaperman, inherits $2,000 and departs eastward to write a play. He picks up hitch-hiker Diana Lynn and they pretend to be brother and sister. She goes to live over a stable in Brooklyn, while he works on his play in a shabby hotel. She befriends Florence Bates, an unemployed pick-pocket, whom she introduces to her three spinster landladies as her mother. She gets a job in a girlie show at Coney Island, but Guy breaks that up. Through his bartender friend, James Dunn, he secretly buys an interest in an indoor riding academy, full of stuffed horses, and she goes to work there. Meanwhile, he discovers that he is a flop as a playwright, and the hobby-horse racket is pretty slow. But a Christmas party with 25 Santa Clauses brings the place a lot of publicity and they sell out at a profit. They go back to Texas to raise real horses and babies. *York.*

'NORTHWEST STAMPEDE' COLORFUL CANADIAN HORSE-OPERA

Rates ● ● + as dualler generally

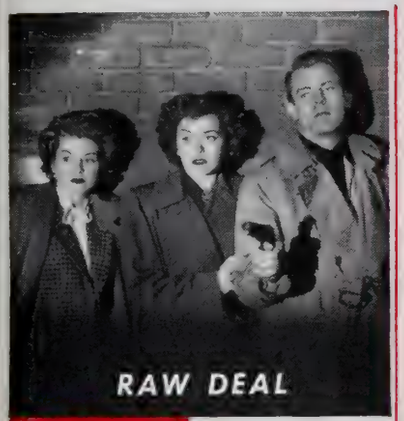
Eagle- Lion
79 minutes
Joan Leslie, James Craig, Jack Oakie, Chill Wills, Victor Kilian, Stanley Andrews, Ray Bennett, Lane Chandler, Flame.
Directed by Albert S. Rogell.

This dressed-up Western, set amidst the scenic grandeur of the Canadian Rockies, offers the movie-goer a pleasant way to take a mountain vacation. It is a moderately enjoyable horse-opera that should do especially well in small towns, for its location crews have captured a stunning Cinecolored panorama of rugged canyons, forest covered valleys and snow-fed mountain streams. In addition, it offers the thrills and color of the famous rodeo at Calgary and, for horse lovers, there is a lot of footage devoted to some very photogenic steeds. Its production values are first-rate, but the story and a cast are definitely second-rate and inadequate. The screen play by Art Arthur and Lillie Hayward supplies a fairly routine comedy situation that involves Joan Leslie's effort to get her man, James Craig, although he is more interested in catching the wild stallion, "Blizzard". His coy reluctance is a bit surprising, for Miss Leslie, as a lady broncbuster, is quite an eyeful in jodhpurs. Jack Oakie, a top-notch comedian, tries too hard with too little material and Chill Wills gets some laughs just by looking shiftless. The Cinecolor is the best yet, although the interiors still have that orange tint.

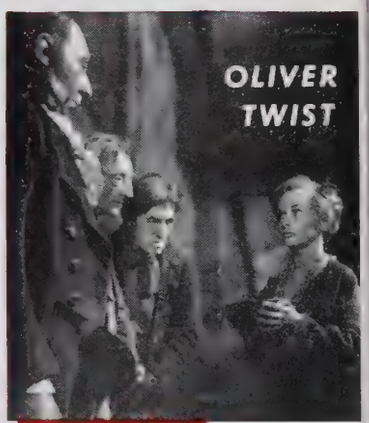
EXPOITATION: Sell the scenic splendor of the Canadian Rockies captured in all its "full-colored, breath-taking beauty". Attract animal-lovers for this "Thundering Stampede of Wild Horse" and emphasize the comedy and romance initated by Leslie, Craig and Oakie.

Footloose, James Craig returns to his ranch home with his pal, Jack Oakie. He pretends to be a stranger to the new foreman, Joan Leslie, and they hire on as ranch hands. He traps the wild stallion, "Blizzard" and is almost killed trying to break him. Miss Leslie discovers that he is the owner and that he wants to sell the ranch. She lets "Blizzard" free, hoping that Craig will stick around until he captures him. Craig fires her, but she insists on collecting her back pay. He enters the rodeo to dig up some money for her claim. She also participates and they run neck-and-neck in all of the events, until he hits the jackpot prize. But she crosses him up by spending his winnings at a horse auction. He hits the mountain trail after "Blizzard" and she trails along, while he still plays hard to get. He finally ropes "Blizzard", but decides to give him his freedom. Back at the ranch, he finds that the stallion has meekly followed home the wild mare captured by Miss Leslie. Which convinces him that love is the thing. *Dar.*

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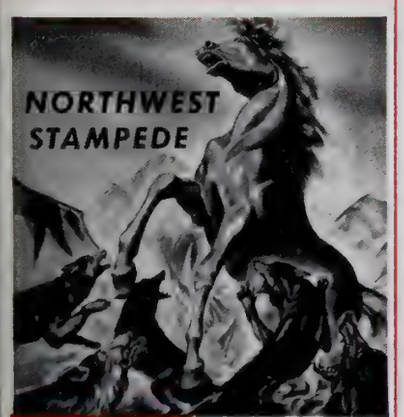
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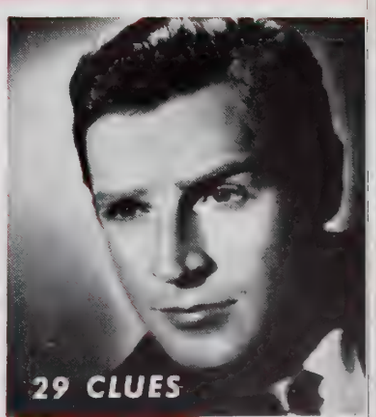
EAGLE LION has "NORTHWEST STAMPEDE," year's greatest outdoor action spectacle, in Cinecolor. Joan Leslie, James Craig, and Jack Oakie are starred.



EAGLE LION has . . . the official Technicolor filmization of the "1948 OLYMPIC GAMES," presented by J. Arthur Rank. The biggest screen scoop of the year!



EAGLE LION has "TULSA," in Technicolor, starring Susan Hayward. Walter Wanger's production is the rip-roaring spectacle of a brawling boom town!



EAGLE LION has Richard Baseha with Scott Brady, in the much-discusse "29 CLUES." Title is tip-off to one the most dramatic manhunts ev filmed! Top exploitation thriller!

"I, Jane

starring RUTH HUSSEY JO
with GENE LOCKHART •
and ADELE MAR
A REPU



PRE-
COAST

THROUGH RAL

RALPH EDWARDS' TRUTH O

**An audience of more than 60,
search for "Miss Jane Doe" in**



*Mary Ruth Wade of Lake Charles, La.,
selected from 15,000 entries.
She will soon be seen in
Republic's "The Plunderers."*

Doe"



ARROLL VERA RALSTON
HOWARD • BENAY VENUTA
MES BELL • JOHN LITEL
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SOLD
TO COAST

'S MOST POPULAR SHOW
CONSEQUENCES

0,000 heard the nation-wide
ree weeks of smash publicity.

Screen Play by LAWRENCE KIMBLE Adaptation by DECLA DUNNING
Associate Producer-Director—JOHN H. AUER

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

NON-THEATRICALS COMPLAINT; RODGERS' ANSWER

There have been public relations campaigns to acquaint the public with the interest on the part of the producer to furnish a better class of film and there have been public relations campaigns to benefit American Youth through the medium of the motion picture theatres. There have been all types of pulic relation campaigns which it was hoped would ultimately build up the industry in the eyes of the theatre-going public. All of these campaigns have a great deal of merit and those who brought forth the ideas for them are to be commended. It is our thought, however, that the real need for relation campaigns is one which will bring better relationship between the exhibitor and the distributor.

The exhibitor cannot be held entirely blameless for some of the points responsible for strained relations. However, we feel that in the final analysis it will be found that, in those instances where the exhibitor is responsible, it was the result of some action that had been taken against him by the distributor.

In addition to the subject of percentages and prices, we find another situation that is undeserved. This is the lack of protective consideration the distributor has for the exhibitor. In a recent case which came to our attention which bears out our contention, we found that many of the major companies are booking pictures in Yacht Clubs, Golf Clubs, Country Clubs and other non-theatrical places where the member who views the picture is oft times better off materially than the exhibitor who suffers as a result of this lack of consideration. The pictures that we have reference to are some that have not yet been released except for 1st run and, although these companies claim that dates have not been set and will not be set, the damage has been done for the club member will not attend the theatre who offers these films feeling that in waiting he can see them at his local club for nothing.

In spite of the fact that M. G. M. was advised of the situation, they have not cut from their lists the Club referred to. The other company, 20th Century Fox, immediately cut them off. However, we do not know how many other such non-theatrical customers they have on the books — "Would you care to tell us, gentlemen?"

This is the lack of protective consideration that causes the breach between distributor and exhibitor and we might make the suggestion as the first expression of good will — "How many other companies that are charging high rentals and demanding enormous percentages are serving non-theatrical situations and will they stop it?"

—Allied Theatres of Michigan

EDITOR'S NOTE:

This matter was brought to the attention of William F. Rodgers, vice president and general sales manager of M-G-M. His reply follows:

July 13, 1948

Mr. Mo Wax
Film Bulletin

Dear Sir:

As a policy we are opposed to showing our product in Yacht Clubs, Golf Clubs, Country Clubs and other non-theatrical places such as you refer to. There are and have been extenuating circumstances, however, that account for our supplying some of these institutions.

The particular case at issue is one of those exceptions and was brought about in the following manner . For many years, I believe since 1934, pictures have been furnished to the Detroit Yacht Club. For the most part they were older pictures that had completed their Detroit availabilities, and the request to supply the Club was made of us by the manager of one of the largest independent circuits in Detroit. Later, at the request of Charles W. Snyder, who was then the Police Censor for the City of Detroit and a member of the Detroit Yacht Club, and I believe either chairman or a member of the entertainment committee, the practice was continued up to 1945 and up to that time we furnished approximately twenty-eight pictures. Since 1945 we have served them with but nine pictures.

Recently they had under contract GREEN DOLPHIN and CASS TIMBERLANE and an exhibitor complained, and when we were apprised of the situation, the exhibitor was informed we would not date the picture at the Yacht Club until after the completion of the Detroit runs.

We are sure that Mr. Snyder, the new Secretary of the Allied Association of Michigan, will well remember the service he rendered to the Detroit Yacht Club in securing pictures for them, and that duing this time the question of unfair competition was not raised.

We have instructed our Detroit Office not to solicit further business from the Detroit Yacht Club and you may be assured that the protection of our customers is always uppermost in our minds.

Sincerely,
W. F. RODGERS.

PAL LABOR

Allied Rocky Mt. Independent Theatres

From time to time the distributors blame the high cost of production onto the Hollywood unions. And sometimes during their wailing about the subject they give out with some pretty violent anti-union propaganda.

ARMIT has never been called upon to take sides on a union versus non-union squabble. And since the good Lord has spared us that dilemma, this Bulletin does not intend to create one.

It would, however, like to suggest an attitude which exhibitors would be very wise to adopt.

Our boxoffices depend upon the support of the working man. The owner of the local mill or factory is generally not a good customer. He is more apt to be found at the country club than he is in the lobby of our theatre.

Our support comes from the employees of that mill or factory, and they to a great extent are either union members or are basically in favor of the objectives of organized labor.

Despite the several evils which have cropped up in the growth of organized labor, the entire movement does have two principal objectives — more pay and shorter working hours.

These two principals are right down our alley. First, because movies are entertainment and the more money a man gets over and above his basic cost of living the more money he has for amusement.

Second, the more time he has off from his job the more hours he has to seek entertainment.

This Bulletin is not recommending that ARMIT members go out and become labor organizers. But, it does believe that a friendly attitude toward the working man is the soundest investment that you can make.

CONCILIATION FAILS

Allied ITO of E. Penna.

A recent trade paper story indicates that this association, as one of Allied's Eastern units, had approved and would support the so-called conciliation plan recently announced as having been concluded between Twentieth Century Fox and some of the Allied units. This erroneous statement has resulted in numerous inquiries to this office from members of Eastern Pennsylvania Allied.

In order to keep the record straight, this is an official announcement that this organization has not, and probably will not approve the so-called conciliation plan. Independent exhibitors in this territory have many deep-seated and legitimate grievances which cannot be righted except by substantial concessions from the distributors and the affiliated chain theatres. Wherever and whenever a member of this association with legitimate grievance desires the support of this organization in litigation or in negotiation with other elements of this industry he will get such support to the fullest extent.

Starting with the Minneapolis Convention of 1921, and ending with the UMPI in 1942, the history of all conciliation, mediation and conference efforts between the independent exhibitors and the distributors has been a never-ending record of repeated failures to secure any measure of relief for the independent exhibitors.

There is no evidence now present in the film rentals being demanded by the distributors, or in their efforts to circumvert the decision of the United States Supreme Court, to create the preliminary confidence absolutely necessary for the success of any conciliation plan. Additional reasons for our objections to the so-called conciliation plan will be submitted at the next meeting of the National Board of Directors.

BLANK CONTRACTS

ATO of Indiana

In the great majority of situations all conditions and provisions of the contract such as run, clearance, etc., remain the same picture after picture, or year after year, and the only things to be discussed are the particular pictures and the license fees applicable to each. Because of this it is the common practice of some of the film salesmen and distributors when arriving at a deal with an exhibitor to reduce the results of their negotiations to a "work sheet" which is left with the exhibitor as a memorandum of the agreement. For the sake of convenience and to save time the exhibitor is requested to sign a contract in blank which is completed by the salesman after his return to his office.

Unfortunately there have been incidents where this procedure has been used deceitfully to get an exhibitor to unknowingly sign a contract wherein there are changes other than the titles of pictures and rental terms, the only phases of the deal that are set forth on the work sheet. The first knowledge that the exhibitor has of any of these changes is when he received his completed and approved contract.

We have discussed this matter with the ATOI attorney and he had no hesitancy in advising us that a contract signed in blank would be void and ineffectual under these circumstances where it was understood that the only changes were in film rentals. If the work sheet authorized the distributor to fill in only titles, license fees and days, other changes would be vital and material ,seriously affecting the basis for contract negotiation as to price.

Our counsel adds, however, that the practice of signing contracts in blank is not satisfactory, as frequently disputes may arise as to oral agreement pertaining to terms. If such disputes were brought into court a judge or jury might be influenced to some extent by the fact that it is careless and negligent to sign a contract in blank, as it implies authority to fill in the blanks in the manner as shown on the final written executed agreement. Some contracts have a clause stating that, "A copy of this application signed simultaneously by the exhibitor shall be left with the exhibitor."

In the first half of 1948, 20th Century-Fox made the M. P. Herald list of BOXOFFICE CHAMPIONS a total of 10 times!

***Twice as often as any other company! *The only company to make the list EVERY month!**

...and the newest Boxoffice Champion from 20th CENTURY-FOX is



THE STREET WITH NO NAME

HOTTER THAN THE HEAT WAVE IN LOS ANGELES-PHILADELPHIA -SAN FRANCISCO-KANSAS CITY -PITTSBURGH-NEW YORK!

"THE STREET WITH NO NAME" Starring MARK STEVENS · RICHARD WIDMARK with LLOYD NOLAN
BARBARA LAWRENCE · Ed Begley · Donald Buka · Joseph Pevney · John McIntire · Walter Greaza · Howard Smith
Directed by WILLIAM KEIGHLEY · Produced by SAMUEL G. ENGEL · Original Screen Play by Harry Kleiner

'THAT LADY IN ERMINE' FRIVOLOUS, COLORFUL LUBITSCH COMEDY

Rates ● ● ● for class spots; less elsewhere

20th Century-Fox
89 minutes

Betty Grable, Douglas Fairbanks, Jr., Cesar Romero, Walter Abel, Reginald Gardiner, Harry Davenport, Virginia Campbe'l, Whit Bissel, Edmund MacDonald, David Bond, Harry Cording, Belle Mitchell, Mary Bear, Jack George, John Parrish, Mayo Newhall, Lester Allen.
Directed by Ernst Lubitsch.

Costumed caperings in a mythical Balkan kingdom provide the gaudy ingredients of this Technicolored fantasia, and without a single serious thought to cloud its festivities, it supplies a carefree hour and a half for sophisticated audiences to forget their troubles and just relax.

With Grable and Fairbanks to spark the marquee, should attract a large and responsive audience in the better class houses. Elsewhere it will not do so well. It is the last display of the famed "Lubitsch touch"; his death interrupted its production, as the directorial reins were taken over by Otto Preminger, without any break in style. He accepted no title credit out of respect to the late master of witty comedy.

The Lubitsch sophistication is matched by the frothy scenario, devised by Samson Raphaelson, that tells an adult bed-time story—garnished with lots of bed-room badinage, although well within the blue-pencil limitations. And the comic-operatic production makes elegant spoof of the romantic byplay with flashes of free-stepping imagination, such as a sun that rises with a crash, portraits that come to life at the stroke of midnight. It doesn't always come off; the intended zest and sparkle is sometimes muscle-bound and the comedic highlights are too widely spaced. Betty Grable is quite an eyefull as the Graustarkian countess and also as her uninhibited ancestor in the ermine cloak. She sings several tunes of which the torchy ballad, "This Is the Moment," is already a reigning air and juke-box favorite. Fairbanks, the Younger, is expertly dashing, although his dancing would offer no competition to the Messrs. Astaire and Kelly. Broad comedy is supplied by Cesar Romero, as a hesitant bridegroom, Reginald Gardiner, a peripatetic ancestor, and Walter Abel, a quivering "jumper."

EXPLOITATION: It's Betty Grabel in a "different" kind of musical romance and include reference to the famous "Lubitsch touch." The white ermine coat predominant in the picture is an angle to exploit with a display of a similar coat.

The wedding of Countess Grable and Baron Romero is a splendid ceremony, but, alas 'tis war, and the bridegroom makes a hasty exit when the Hungarian soldiers arrive, headed by the dashing Doug. Disguised as a gypsy, he hangs around to keep tabs on his bride. But she guards her virtue and stands up Doug when he invites her to a cosy midnight supper. Her ancestor, the lady in ermine, takes pity on the disappointed lover. In her day she had a similar experience with another invader (Doug and Betty in a flashback episode). It ended when she stuck a knife in his back. Now she steps down out of her portrait and enters Doug's dream to entertain him with music, dance and lots of love-making. When he awakes, he accepts the dream but not the reality and moves on. Romero is skeptical about all this dream business and jealously abdicates, leaving Betty to seek out Doug and make their dreams come true. *York.*

'MINE OWN EXECUTIONER' BRITISH DRAMA WITH AN ADULT SLANT

Rates ● ● + as dualler generally

20th Century-Fox (Korda)
105 minutes
Burgess Meredith, Dulcie Gray, Michael Shepley, Christine Norden, Kieron Moore, Barbara White, Walter Fitzgerald, Edgar Norfolk, John Laurie, Martin Miller, Clive Morton.
Directed by Anthony Kimmins.

If there is a demand for pictures of advanced intelligence and maturity, this one fills the bill. What's more, "Mine Own Executioner" doesn't overlook the kind of sock values that provide exploitation ammunition, and the presence of Burgess Meredith in the otherwise British cast offers some marquee attraction. All this adds up to being one of the better imports from the Alexander Korda studios. The story, adapted by Nigel Balchin from his own novel, deals with psychiatry and,, for once, it receives an honest, straightforward treatment. It neither glorifies nor ridicules the subject and retains its adult perspective without being at all highbrow. The dialogue is adroit and contains some spicy passages that are surprisingly un-British. Director Anthony Kimmins, who is also the co-producer with Jack Kitchin, has provided a slick and engrossing continuity. Although it unfolds at a rather leisurely pace, it occasionally flares into pulse-stirring drama. There is one episode, a flash-back to a Japanese prison camp, that is especially exciting and the climactic suicide plunge is a thriller-diller. Burgess Meredith, as the earnest practicioner who delves into the complexities of the human mind, brings a lot of warmth and sincerity to the role. Kieron Moore registers convincingly as his psychopathic patient and the feminine leads are well handled by Dulcie Gray, Barbara White and Christine Norden. The picture benefits from the imaginative photography by Wilkie Cooper and the musical backing by the Royal Philharmonic is impressive.

EXPLOITATION: Hail the fine performance by Burgess Meredith. Sell the picture as a frank expose that "Explores the Secret Places of the Mind". Highlight the dramatic episodes such as the final suicide leap.

Burgess Meredith is a psychiatrist in a free mental clinic. At the request of Barbara White, he accepts her husband, Kieron Moore, as a patient. Moore is an ex-fighter pilot with homicidal tendencies and has tried to strangle his wife. Meredith diagnoses part of his trouble to a guilt neurosis acquired in a Japanese prison camp. Under his analysis, Moore is apparently cured and wants to discontinue the treatments. Meanwhile Meredith is devoting so much of his energy to his work that he allows his own affairs to become slightly scrambled. He is impatient with his wife, Dulcie Gray, and starts to play around with another man's wife, Christine Norden. While he is romancing with her, Moore has a relapse and shoots his wife. He escapes to the roof-tops and Meredith climbs a 100 ft. ladder to persuade him to come down. Moore blows out his brains and topples over. Meredith goes back to curing little boys of bed-wetting. York.

'BAD SISTER' BRITISH SOB STORY

Rates ● ● as dualler

Universal-International (J. Arthur Rank)
99 minutes.
Margaret Lockwood, Joan Greenwood, Ian Hunter, Dennis Price, Eileen Peel, Guy Middleton, Catherine Lacey, Paul Dupuis, Bryl Wakelely, Joan Rees, Elisabeth Maude, Stewart Rome, Noel Howlett, Isola Strong, Mabel Constanduros, Toots Lockwood.
Directed by Bernard Knowles.

"Bad Sister" is a sad, sad picture. This JAR production is definitely slanted as a sigh-and-cry special for the ladies but its mundane treatment and lack of familiar names won't help business. It will serve American exhibitors only as a supporting feature to a strong action or comedy topper. Derived from a novel, "The White Unicorn", by Flora Sandstrom, it turns on all the taps of distaff appeal, with emphasis on mother love, married love, unrequitted love and other variations that are, presumed to draw feminine patronage. In fact, there are two complete stories in it — the tribulations of Margaret Lockwood, the matron of a school for delinquent girls, and the tearful dilemnas of Joan Greenwood, the "bad sister". It combines their weepy recollections in a great many flash-backs as they have a heart-to-heart talk. It does manage to work up some moments of absorbing drama, but the woeful histrionics do not remain convincing. Miss Greenwood is satisfactory in a part that is well suited to her soft voice and wan appearance. Ian Hunter, Dennis Price, and Paul Dupuis adequately present the masculine roles and Guy Middleton contributes a bright bit. The direction by Bernard Knowles is dull.

EXPLOITATION: Call it a "Gripping Story of Two Women Overwhelmed by Love". Catchline: "Love Is a Trap . . . I'll Tell You Why".

Joan Greenwood after attempting to kill herself and her baby, is sent to a home for delinquent girls. Her recalcitrant behavior brings her in conflict with the warden, Margaret Lockwood. Miss Greenwood unburdens her story — her sordid, impoverished childhood and her one great love for Paul Dupuis, the cad who done her wrong. Miss Lockwood, with a cultured wealthy background, was equally unhappy. Her lawyer husband, Ian Hunter, was an unsentimental character, so deficient in human understanding that he prohibited the affectionate relationship between her and their child. They were divorced and she married romantic Dennis Price. He immediately got killed in a skiing accident. The two stories merge when Miss Greenwood's case comes up in court. The judge is none other than Ian Hunter and Miss Lockwood makes a plea for the girl. She is exonerated and later Hunter sees the error of his ways and re-unites Miss Lockwood with her daughter. York.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Cheaper Product Geared To Domestic Market On Tap

BIG HUSH-HUSH MEETINGS took place here recently among the top execs of the company with an eye to mapping out policy and program for the next year. No specific decisions have been announced, but the major problem seemed to be keying the product to a domestic market, which means a cheaper type of product. It seems apparent that the head men here are determined to gear their program to stand without any help from the foreign market. If the foreign situation should clear, then they hope to pick up the gravy. However, economy was the keynote of all the discussions, while it is reported (for the publicity mill) that there will be an increase in "quality" pictures which will guarantee a maximum boxoffice on the domestic front.

Janet Blair is the victor in her suit for equal billing on "The Fuller Brush Man." The court ruled that no advertising or publicity could go out on the film unless the Blair name got the same size type as Skelton's. Now there will be a hearing to decide how much in damages the actress is entitled to.

Columbia is reported angling for Humphrey Bogart to fill the male lead opposite Rita Hayworth in "Born Yesterday," which is slated to start soon. Because the salaries of this pair would throw production costs over budget, Harry Cohn is reported to be negotiating a participation deal with the stars getting a portion of the profits instead of a straight salary. Bogart has "Knock On Any Door" to do for his and Robert Lord's indie unit (this will be a Columbia release, too) before he can get into this one. Our bet is that Bogart will not appear in "Born Yesterday."

Sam Wood, one of the most active members of the Motion Picture Alliance, the violently anti-communist group in this town, has long been hankering to do a film version of "Portrait of An American Communist." It looks now as if the deal is going to jell here at Columbia. This deal is the tail end of the deal that was made when Wood pulled out of his Columbia set up and moved over to MGM. If he makes his film, Mr. Wood insists (with evident naivety) that entertainment and not propaganda will be the dominating keynote. Borden Chase has been named to do the screenplay from the Life magazine story.

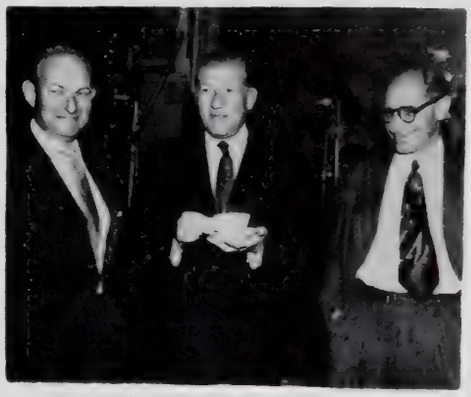
EAGLE - LION

Trouble Reported On Wanger's First For E-L

THERE is trouble brewing here on Walter Wanger's first E-L production, "Tulsa." Wanger had agreed originally to bring the picture in at a cost of $750,000. But from the looks of the situation, he is not going to be able to make it. The company officials are protesting that they cannot handle any higher costs. Execs are huddling to try to work this snag out. Meanwhile, Wanger has reportedly offered the film to other releasing companies, but thus far has had no response. Production, of course, continues in spite of this business snag.

Although "Tulsa" is the only film in work at the moment, there are several more scheduled to go within the next two weeks. "Red Stallion of the Rockies," "The Big Cat," "12 Against the Underworld," Wanger's "Reign of Terror" and "29 Clues" are all down on the production chart for early starts.

This company conducted an interesting experiment on its recent ad campaign for "Ruthless." And the results are worth noting. To start its campaign, the company used copy which sold the picture on story merits. Then, there was a switch and the copy turned to plugging the names of the stars (Zachary Scott, Diana Lynn, Louis Hayward, Sydney Greenstreet, Lucille Bremer and Martha Vickers. Studio spokesmen report that the lift in the box-office take on the second campaign establishes without question that star names are still the best box-office pull there is. This is particularly interesting coming from a company like Eagle-Lion which, because it has no great roster of names to protect can give a much more unbiased opinion than most of the other companies.



PARTNERS MEET

M-G-M vice president Howard Dietz, center, pays his first visit to the Enterprise Studio to discuss with president Charles Einfeld, left, and board chairman David Loew plans for the first two Enterprise pictures, "No Minor Vices" and "Tucker's People," to be released by Metro.

METRO-GOLDWYN-MAYER

Schary Will Revitalize Metro's Rich, But Old, Studio

THE big news here, of course, is Dore Schary. He will be in charge of production, accountable only to Louis B. Mayer. Judging by his record at RKO, Schary is just what the doctor ordered for the rich, but aged, M-G-M studio; he is what has been missing since the passing of Irving Thalberg too many years ago. We look to him to revitalize this bountiful organization.

In speaking of the need for "young blood" at this studio, Studio Size-ups has been expressing the views of many people close to Metro's operations. Now it appears certain that some important changes will take place. Schary's entrance means that the "executive team" will probably be broken up. Some of the old-timers who have been living off the fat of the land here are slated for "redefinement" of their positions, or, possibly, the axe.

Within the last couple of weeks offices on the lot have buzzed with talk of enforced vacations and conjectures as to whose head would fall in the program that obviously called for the falling of heads. Meetings of the company's top executives concentrated on finding methods of cutting costs and apprently resulted in a realization that lopping off the low-salaried help was not the answer to reducing the staggering overhead of this studio. Now the daily-duction activities is viewed as a move in the right direction. It means that one strong top man will be responsible to him. That sounds man will be responsible for all production, with every producer responsible to him. That sounds like a sound way to cut red tape and avoid costly mistakes.

This studio started its first post-war production in England, last week, when "Edward, My Son" rolled. Spencer Tracy and Deborah Kerr are the only Hollywood members of the cast and George Cukor is directing for Edwin Knopf. Plans for the second English production, "Young Bess", have bogged down a bit and as it looks now it will be at least six months before this one gets near a sound stage.

ing is over and the head men of Loew's, Inc. are demanding results.

The choice of Schary to head actual pro-

Sam Marx has finally set his schedule of semi-documentary films for his production chore here. He has eight films scheduled with the first one due to start by the end of August. These films are tagged with budgets of about a million dollars each. They will be given to top producers to handle and many of MGM's star names will be written into the casts. The stories are all based on true incidents. The first one to go is "The Case of Wanda Pearson," with Ava Gardner rumored as the lead.

While there are six pictures in production now (including one in England and one from Enterprise), the production schedule for the next three months is slowed down to coasting speed. This slow-down is seen as part of the program for tightening up the loose ends and cutting the employment roster down to a minimum. Only two films definitely set for the next two months are "The Barkleys of Broadway" (Fred Astaire - Judy Garland) and "Take Me Out To The Ball Game" (Gene Kelly - Frank Sinatra).

MONOGRAM

Huge Tie-Up Campaign To Spark 'Babe Ruth Story'

A mammouth series of tieups in which national advertisers will spend over $4,000,000 was announced by prexy Steve Broidy for Allied Artists' "The Babe Ruth Story". The plugs, plus the publicity contingent on the Babe's current condition, plus a huge N.Y. opening on July 26 at the Astor, should start this off with a bang. Director of advertising publicity Lou Lifton is currently in New York working like crazy to make the opening a ballylulu.

Allied Artists got another of its schedule under way here last week when Jack Wrather started his production of "Strike It Rich", with Rod Cameron and Bonita Granville (Mrs. Wrather) heading the cast. Wrather sent his company on location with Director Leslie Selander. The picture has the oil fields of Texas for its background and the major portion of the film will be shot in that area. Only other film on schedule at the moment is a Johnny Mack Brown western, "Sheriff From Medicine Bow."

PARAMOUNT

Studio Economies Save 30% On Operating Costs

HOLLYWOOD was quite interested in the figures released in New York last week re-

STUDIO SIZE-UPS

porting on the results of the economy wave that swept this plant about a year ago. Paramount, first of the major studios to give actual figures on its savings, reports a economies of almost $3,600,000, cutting the operating costs from almost 12 million to a little more than 8 million. Unlike other studios, this one made a concerted effort to clear the top ranks where salaries were highest. Fifty-one high priced people who remained (anyone earning more than $20,000 per year) were slashed.

Meanwhile, with the economy program still in effect and the boxoffice still being as skittish as a kitten, the studio is moving warily with one picture in production, "The Heiress".

Indication of how carefully the company is moving is the complete reversal within the past two weeks on the attitude toward inde producers. Up until that time, Paramount execs had turned fishy eyes on any offers or pleas from producers on any basis. Now, it is reported, there will be a wooing campaign on Paramount's part. The studio will listen to propositions on either partial or complete financing and executives are hoping to snare one or two top reals to bolster its present trio (DeMille, Wallis and Pine-Thomas).

All the rumors about Hal Wallis leaving Paramount seem to have subsided and the producer is now in session with Paramount execs on his renewal deal. With three pictures ready for release and one more to go on his old schedule, Wallis is planning 12 more pictures to go into the new Paramount deal. He has not denided that there are other offers resting on his desk, but at the moment it seems unlikely that he will leave the Paramount fold. He has been previously reported as displeased with the treatment given his product by the sales and advertising staffs.

While the production side may be living through a lull at the moment, the distribution half of Paramount is busier than usual during a summer period. President Henry Ginsberg announced last week that there will be thirteen pictures released between now and the end of the year. The lineup is: July—"Dream Girl" (Betty Hutton - MacDonald Carey) and "Big Town Scandal" (Phillip Reed - Hilary Brooks). August—"So Evil My Love" (Ray Milland - Ann Todd) and "A Foreign Affair" (Jean Arthur - John Lund - Marlene Dietrich). September—"Beyond Glory" (Alan Ladd - Donna Reed) and "Sorry, Wrong Number" (Barbara Stanwyck - Burt Lancaster). October—"The Night Has A Thousand Eyes" (Edward G. Robinson - Gail Russell) and "Isn't It Romantic" (Veronica Lake - Billy DeWolfe). November—"Sealed Verdict" (Ray Milland - Audrey Totter) and "Tatlock Millions" (Wanda Hendrix - John Lund). "Disaster" (Richard Denning - Brenda Marshall) will lead off in December with "Paleface" (Bob Hope - Jane Russell as the big one for holiday business.

REPUBLIC

Streamlined Republic Studio Plans 53 For '49

THIS is another studio that did a lot more than talk about economy measures. It was revealed here last week that the schedule for the next year's production is already set and the greatest care has been taken to trim every possible expense to the bone. The schedule calls for 53 films, which break down to 28 features, 21 western and 4 serials. All scrips have been okayed and budgets have been set on each production. The budgets, it is emphasized, are iron-clad and no luxuries will be tolerated.

This lot has really been streamlined. At the moment there are seven producers, three associate producer-directors and five directors under contract. It is this crew who will handle the 53 films. There are only 12 writers on the payroll as against a previous figure of 40. There are four actresses under contract and 12 actors. All other departments have been cut accordingly and the studio is now running at its minimum force. This year-ahead planning is seen as a further economy measure. And the recent plan to accept independent producers who make pictures for release through other companies is looked to as another source of money-saving.

Five pictures go into release from this studio during the next several weeks. First to come is "Moonrise" (Dane Clark - Gail Russell), followed by "The Gallant Legion" (William Elliott - Adrian Booth) Roy Rogers' "Eyes of Texas," "Code of Scotland Yard", and "Daredevils of The Clouds" (Livingston - Clark) winding up the list.

Sixty-one days is the shooting schedule set for "Wake of The Red Witch," set to start here this month. This is a record shooting schedule on this lot where 21 days is allotted top pictures. However, Edward Grainger is giving this one "the works" and, with John Wayne and Gail Russell in the star roles, it is set to be one of the "big" ones from Republic for the coming year.

RKO

Personnel Off 75% As Hughes Realigns RKO Setup

THERE has been a reduction of personnel from an average 2500 to around 600 people. Many took the walk with Schary, while others were caught up in the new "broom" and in the summer production slump. The principal factor, of course, is the reorganization by the Tughes regime.

With three RKO pictures in work (one from Goldwyn and one from Sol Lesser are not involved), almost all personnel not directly connected with the trio will be out of work. The publicity department will lose in all about 15 of its people and that department, which had always been one of the best in the business, will be run with a skeleton staff of about six.

In addition to the big productions to be made by RKO itself, independent product will play an important role under the Hughes regime. At the board meeting following Schary's resignation, Hughes offered sales treatment of inde product on a par with RKO's own. He also indicated that studio space and RKO financing were both available to the right guys.

Although personal interviews and news releases insist that production will start "big" in September, no one is in a position to say just what that word "big" means. One thing is certain, the policies instituted by Dore Schary will be discarded and if past performances is any gauge you can look for Tughes to turn his studio's capacities to the kind of motion picture that will be completely commercial and as spectacular as possible.

Whether any one will be appointed to fill the Schary spotand who it may be are still conjecture here. Hughes, in his typical fashion, is being very quiet about the whole situation and undoubtedly he is enjoying the tremor he has caused in this business and particularly among the top echelon where there are many men with whom he has an active disagreement.

Following close on the heels of the cancelling of the three pictures which the Schary resignation, came news that all plans for filming "The robe" had been dropped. This one, which has been in preparation, on and off, for five years has in it already an investment of $750,000. Apparently, Mr. Hughes will just write that one off. Frank Ross, who owns the film rights on this, and Victor Fleming who was tied in to direct are seeking another deal with a major for the production. But as it looks now, if the picture is to be made, Ross will probably have to do it independently with outside financing.

"Interference" (Victor Mature - Lucille Ball) which is the last picture that will roll here until September, got under way last week.

SRO

Script OK Demanded By Selznick On Star Loan-Outs

"AGENT" Selznick has run into a bit of trouble on one of his star loanouts. He had made a deal with producer William Bacher to loan him Louis Jourdan and Valli for "If This Be My Harvest", in which Robert Mitchum was also to appear. Selznick demanded certain changes in the script and when Bacher refused to accede, DOS pulled off his two stars. The production is being held up and Mr. Bacher will propably realize, by the time you read this, that he has no choice.

20th CENTURY-FOX

20th Studio Running More Serenly Than Most

WITH five fictures in production, with executive conferences ended and Darryl F. Zanuck off for a European trip, it would seem that the situation at this studio is under control. In this era of confusion, fear and unexecutives are living on tenterhooks not knowcertainty in Hollywood, most studio workers and ing what the next day or even the next hour may bring. But 20th seems to have established its pattern quite firmly and production is rolling according to schedule.

One new starter here last week is "The Fan" (Jeanne Crain - George Sanders - Madeleine Carroll). Others continuing are: "Yellow Sky" (Gregory Peck - Anne Baxter), "Three Wives" (Jeanne Crain - Linda Darnell - Jeffrey Lynn), "Chicken Every Sunday" (Dan Dailey - Celeste Holm) and "Sand" (Mark Stevens - Coleen Gray).

The studio handed George Jessel a new five-year producing deal last week, a year before his current contract was due to expire. The new pact calls fo rfull time from Jessel, instead of the former six-months-a-year operation. On the schedule now are four films. "Oh, You Beautiful Doll," based on the life and songs of Fred Fisher, "I Don't Care," the life story of Eva Tanguay which will star Betty Grable, "Waltz Into Darkness" and "Call Me Mister." Jessel sailed for Europe with Zanuck and Howard Hawks. While there he will shoot background material for his "Call Me Mister" production.

This company recently released some interesting figures on the savings that had been effected by the economy program instigated here about a year ago. A saving of $1,400,000 was the result of the economy broadside against the payroll of 1946. This saving, according to the report, was effected in the over $20,000 a year bracket. An additional ten per cent saving was effected in the cutting of salaries and tightening of dpeartments throughout the general setup. Three top salaries for the year 1947 were received by Darryl Zanuck ($260,000), Spyros Skouras ($253,000) and Preston Sturges ($370,000).

UNITED ARTISTS

Pickford Plans Foreign Film To Melt Her Funds

IT is reported that Mary Pickford is going back into production this Fall, only this time it will be in Europe. The film Miss Pickford is

preparing is called "The Demi-Widow." It's a story she herself wrote years ago and at that time it was set against a World War I background. Now, the background will be moved up to World War II and the story of an American war bride who is left a widow in Paris will remain the same. Miss Pickford's prime purpose for making her picture in Europe is to use some of the frozen funds she has there. Is this a good enough reason!

Buddy Rogers' company, Comet Productions, which only delivered four of six pictures promised to UA, has abandoned all its own production plans.

Commitments on the pair still due will be absorbed by rights to an English film, "High Fury," which Comet recently secured and by an independent production to be made by Marty Sperber for Comet to be released through UA.

The Marx Bros. new vehicle, "Blondes Up" was slated to roll late in the week. Ilona Massey and Vera Ellen appear with the boys, David Miller directing.

James Nasser has set September 1 as the release date for "An Innocent Affair" (Madeleine Carroll - Fred MacMurray). An advertising budget of $300,000 has been set up and the producer's plans include a simultaneous premiere in six key cities.

Newest indie unit to join UA is the combine of Bud Abbott, Lou Costello and William and Edward Nassour. The group is planning an Abbott - Costello feature to be made in Cinecolor on a budget of $700,000. This is the one outside picture per year that the comedy team's contract with U-I permits. Production starts in October.

Philip Krasne's "Gay Amigo," the first in his Cisco Kid series for UA, leads off a busy six-week period here. Krasne will follow this one, now currently shooting, with another Cisco Kid yarn. Then will come Amusement Enterprises' "The Lucky Stiff," Hunt Stromberg's "Too Late For Tears," Harry Popkin's "Impact," Edward Small's "Leatherstocking Tales," Sam Coslow's "Music City," Lester Cowan's "Hearts and Diamonds." Most of these are without castings thus far, although Stromberg has announced Lizabeth Scott and Christine Miller for his film and Coslow's "Music City" will feature Jo Stafford, Peggy Lee, Andy Russell, Frankie Laine, King Cole Trio and other music figures. All of these should be rolling by August 15.

UNIVERSAL-INTERNAT'L

More B.O., Less Prestige Is Exhibs' Hope From U-I

THE four films now before the cameras will be the last to be done on this lot for a ten-week period. As reported in the last issue of Studio Size-Ups, Chief William Goetz and the other executives decided to experiment on concerting its lay-off and vacation period into one stanza, as far as possible. Bolstered by a back-log of 20 completed pictures, the studio heads felt safe in knocking off for a while.

The full close-down will begin August 1, when the current films will be finished and will continue into mid-September. At that time, it is reported, there will be a rush back to the sound stages with four top-budget films already marked for September starts. Exhibitors, meanwhile, are hoping that U-I will concentrate ite efforts on boxoffice product and leave some of the so-called "prestige" pictures to the other studios.

The company has acquired the film rights to "The Night Watch," a story set against the current Palestine background, and Robert Buckner, who authored the book, has been signed to the production spot. Buckner spent many months as a correspondent in Palestine.

WARNER BROS.

Employment At Peak, Problem Here Is Quality

BEING unable to regain its touch for making the kind of topflight filmfare that zoomed this company into the front ranks of filmdom, Warners appears to be operating now on the theory that volume might be the answer to its troubles. In the face of shutdowns and personnel slashes at most other studios, this outfit is currently functioning at a ten-year peak of production. In line with Jack L. Warner's statement of a few weeks ago, calling upon the industry to lick the slump by stepping up production, this lot has increased its employment rolls some 42 percent in the past three months, and no less than eight features were in work at one time recently. In December 155 players were at work here, today the total is over 1,000.

The big question, from the exhibitor's standpoint, is: What kind of product will result from this mass production program at WB? It became apparent at the end of last year that this studio was embarking on a plan of turning out a quantity of pictures of the despised (don't mention the word) "B" calibre. Strenuous efforts were made to pretend that no such thing could happen on the Warner lot, but the fact remains that quite a few programmers are being ground out.

Why Warners should be ashamed to admit it is something we fail to understand. Exhibitors need some program pictures and making believe that B's are A's won't fool anybody. The big problem at this plant is making the A's look like A's! When Warners are able to do that again, they will find that exhibitors and the public will respond with appreciation and enthusiasm.



Short Subjects

By BARN

EAGLE LION'S POWERFUL BID as the Exploitation Company of the industry got another shot in the arm when Max E. Youngstein, ad-publicity-exploitation v.p. was named captain of the company's current Bill Heineman Drive by the sales chief himself, Heineman's unique, yet perfectly logical. action marks the first time that any major company has ever had a sales division campaign captained by an a-p head and indicates, he explains, the "great value we at Eagle feel comes to all our sales activities from the active participation of the advertising-publicity-exploitation departments." E-L's policy of close liaison between the sales and promotion departments is in the most fundamental tradition of the industry, which was built by ballyhoo.

THE GREATEST CAMPAIGN in Allied Artists' history and one of the most extensive in the entire industry has been launched for "The Babe Ruth Story." Four million dollars will be spent by national advertisers in tieups which will put the film before every American, in addition to AA's own mammoth promotion. President Steve Broidy and ad-publicity director Lou Lifton have had their hands full in keeping up with the flood of requests from commercial firms asking for permission to use the Bambino saga in their advertising. Sample of some of the tieups set: Chesterfield, in addition to radio, television, window displays, etc., will run 400 full-page ads in national mags; Royal Crown plugs in Life, comic books, dealer displays; Benrus Watches with 2000 radio spots, car and dealer displays and its famous billboard on the 'Frisco Bay Bridge will feature it from Aug. to Oct; General Electric in Life and full page newspaper ads; Cracker Jack on 25,000,000 packages; and so on with Ford, Lux, sporting goods manufacturers, 24-sheets in all 16 major league parks, and others too numerous to mention.

APPARENTLY FILM SALESMEN ARE "WOEFULLY IGNORANT" of the recent Supreme Court decision which upholds the ban on tie-in sales, Charles Niles, Allied Caravan chairman in Iowa-Nebraska, contends. At least four major company film purveyors are violating the clause which prohibits conditioning the sale of one film on the sale of others, according to Niles' charges, gleaned from reports of exhibitor members to the Caravan.

EVERY ONE OF THE FIVE ambitious objectives set for 20th-Fox' Andy Smith Anniversary Month campaign was attained, proud prexy Spyros P. Skouras proclaimed after final figures were tabulated. Here's what they showed: The second-quarter 13-week revenue topped by 32% the comparable '47 figure; Feature sales volume for the first six months was 16.4% higher than the record '46 first half; Bookings on features jumped 40% above the '46 figures. Conclusion of the drive meant a 3-weeks' extra salary bonus to more than 800 employes in 29 U. S. branches.

THIRTY-SIX HOURS AFTER GUS LESNEVICH defends his light-heavyweight crown against Freddie Mills in London on July 26th, U. S. theatre audiences will see the fight films via Eagle Lion distribution. Thanks to the woefully sparse crop of contenders for the recently-vacated heavyweight title, Lesnevich has suddenly been catapulted into the scramble for the Louis title, with consequent interest in the London fracas heightened considerably. Thus E-L's deal for exclusive distribution of the fight films in the Americas may turn out to be a scoop that can mean many bucks in the till—IF Lesnevich wins.

BOB MOCHRIE'S GAVEL is getting quite a workout these days. The RKO Radio v.p. distribution chief is officiating at five zonal huddles, two of which have already been tucked into the files, one today (19th) and two to go. On Monday (12th) Mochrie was in Buffalo, where Nat Levy's Eastern Division convened; last Thursday (15th), it was Toronto; then way down south to New Orleans on the 19th, Chicago on the 21st, and finally, San Francisco on the 26th. Results of the 1948 Ned Depinet Drive were among the vital statistics divulged at the round robin.

THE INCONCEIVABLE HAVOC wrought by the recent Japanese earthquake was described by Charles Mayer, MPEA managing director in Japan. In Fukui alone, Mayer air-mailed, all six of the city's movie houses collapsed and were reduced to ashes in the ensuing conflagration, taking a toll of at least 1500 moviegoers. Heaviest toll of life was taken at the Toho Theatre where over 1,000 died. Strangely, the only theatre in the city playing an American movie was miraculously cleared of 1300 fans a few minutes before the building was leveled.

BRIEFS . . . Now under full steam, the National Television Film Council, under chairman Mel Gold, is set to get down to the urgent business of a standard exhibition contract, a clearance bureau for television rights, cataloguing tele film, new production committee, etc., at its second meeting Thursday evening (22nd) at Sardi's. Seymour Peyser, of Phillips, Nizer, Benjamin & Krim, has been retained as legal counsel...Eric Johnston's letter to all Chambers of Commerce in the country calling on them to urge their local theatres to book the MPAA-sponsored "Letter to a Rebel" has special significance to the C. of C.'s. Before his appointment as movie czar, Johnston was national president of Chamber of Commerce...Theatremen shouldn't fail to get the new edition of the "RCA Sound Handbook for Projectionists". It's available from RCA field reps without charge ..."Israel Reborn", the Palestine Films, Inc., one-reeler, will be distributed through 20th-Fox in the U. S.

OF MEN AND THINGS . . . Harry M. Warner accepted "with sincere regret" the resignation of ailing Max Milder, managing director of WB in England. Veteran of 25 years with Warners and head of the UK division since '31, Milder's ill health forced his withdrawal. Arthur S. Abeles, Jr., his assistant, was named to the top spot, and he, in turn, named Charles F. Stack as g.c.m. to succeed J. Walton Brown, another victim of illness...Four new SRO offices have been opened, according to sales chief Milton S. Kusell; W. Shiel, Jr., is repping the New Orleans branch; H. L. Frost takes charge in Indianapolis; Schuyler Beatty, Jr., in Albany, and completing the quartet, the new spot in Vancouver, B. C....National Film Service has set Bonded Film Storage as its representative in the greater NYC exchange area. NFS is currently handling physical distribution for SRO, Eagle Lion, Film Classics, Republic and Monogram...Montague C. Morton succeeds the stricken Bobby Dubow as UA general sales manager in Britain... Harry Blair, RKO publiciteer, takes on MPAssociates job on the public relations committee...The Monroe Greenthal Co. will handle Sam Goldwyn's ad campaign on his final Danny Kaye starrer, "A Song Is Born"...All house records in the 27-year history of Loew's State on Broadway came a-tumblin' down in the first week of Irving Berlin's "Easter Parade", the "vitamin M-G-M" Technicolor compound. Harold Munz of the Century Theatre again heads Co-Op Theatres of Mich. for the '48-'49 term...Republic's 'Frisco branch has a new manager, R. W. Carmichael...

On July 26th

"The Babe Ruth Story"

starring

William BENDIX · Claire TREVOR · Charles BICKFORD

joins the list of

distinguished motion pictures

which have been presented

at America's foremost

House of Hits . . .

The Astor Theatre

NEW YORK CITY

World Premiere

A ROY DEL RUTH PRODUCTION · *Presented by Allied Artists*



Above, one of the extraordinarily effective wall panels used inside the lobby of Loew's Criterion in New York City for the opening of "Canon City." The entire lobby and front of the Criterion were turned into replicas of the penitentiary. One side of the lobby was built up to be the exterior of a prison wall; the facing side, a row of prison cells. Above the boxoffice a powerful guard tower spotlight flashed to the accompaniment of sirens, guns.



In one of the most talked-about stunts, a "convict" was placed and is now living in a replica of a solitary confinement cell right in front of the theatre, with a "guard," garbed in authentic uniform. He will remain there during the entire Criterion run, in exactly the same circumstances as his real-life counterparts.



As an unusual advance display, the lobby carried merchandise made by the Colorado State Penitentiary convicts as part of their rehabilitation program. Following the opening of "Canon City," the display was moved to the Museum of Science and Industry in Radio City. Another lobby display which aroused interest showed the actual "home-made" guns, knives, brass knuckles, axes, etc., made by the real convicts, and used in the sensational escape.

EXPLOITATION PICTURE

THIS IS BALLYHOO!

E-L Sells "Canon City"

This, boys, is what we call SELLING! a motion picture. What you see on this page are a few samples of the kind of two-fisted, intriguing advertising and ballyhoo that too few films get, and so many need, if their boxoffice potential is to be reached, or even approximated.

This picture, "Canon City," is being presented by Eagle Lion, the same company which last season parlayed a little $400,000 melodrama into a two million dollar grosser. The producer of "T-Men" raised a fuss because he claimed that proper credit was not given him, but the truth is that the people who really deserved the credit for the success of "T-Men" were the advertising, publicity and exploitation boys and girls who made that little picture a piece of "hot" movie merchandise.

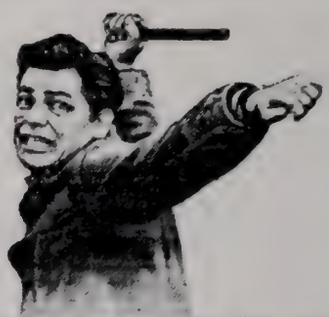
The same crew has recently been doing a standout job with E-L's "Raw Deal" and now they give us a walloping campaign on "Canon City." With punchy, exciting advance newspaper ads and crowd-gathering ballyhoo, they have pushed this prison melodrama up to the stature of a two million dollar epic.

The New York premiere at Loew's Criterion was kicked off to a grand start by this campaign, which included the "solitary confinement" cell (picture above) on the street. This stunt drew large crowds and newspaper space. The Criterion lobby display was one of the flashiest seen in the Broadway sector in years. It is attracting a steady flow of passersby and selling tickets.

The publicity capitalized to the limit the film role played by the real-life warden (Roy Best) of Canon City prison, as well as the documentary realness of the story.

Yes, this is what we call SELLING, and every exhibitor who plays "Canon City" will reap some share of the harvest sown by those aggressive Eagle Lion publicisteers operating under chief Max E. Youngstein.

B. S.



It's five o'clock, Tuesday, December 30, 1947.

The people of Canon City, Colorado, are preparing for another quiet winter evening. Snow is just beginning to fall. Dusk almost hides the grim silhouette of the State Penitentiary on the edge of town.

Suddenly it happens!

A siren screams—then another—and another—shattering the air itself with their terrifying wails.

Twelve desperate convicts—murderers, kidnappers—armed with crude shotguns, clubs and knives have battered their blood-mad way to freedom in the most spectacular jailbreak of our time!

Dragging as hostages four brutally beaten guards, they force their frenzied way into homes at gun point.

Thus began in Canon City a three day reign of terror that startled the nation with screaming headlines from coast-to-coast . . . a reign of terror broken only when the town fought back!

This Is Not Fiction...THIS IS THE NAKED FURY OF FACT!

CANON CITY

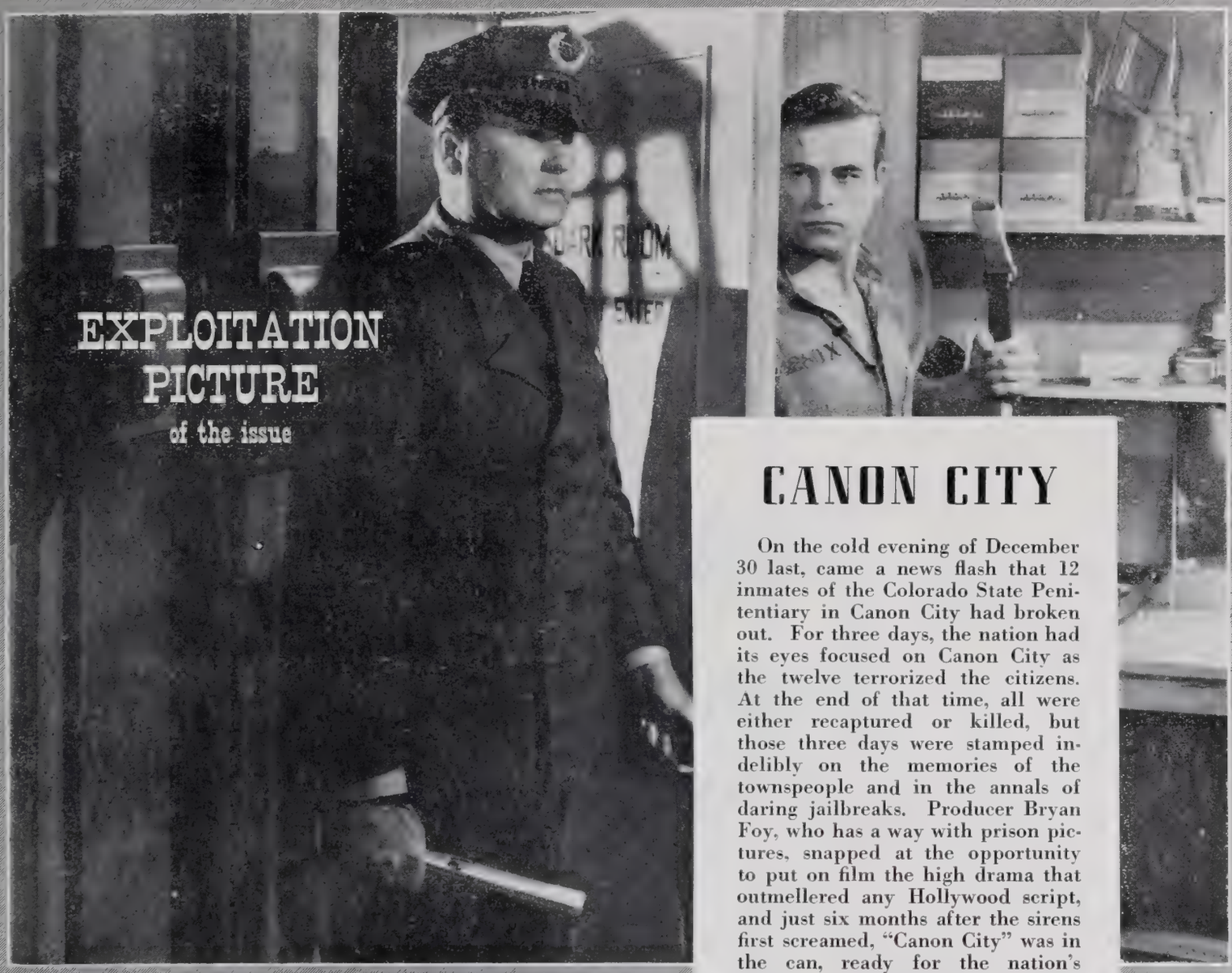
Filmed The Way It Happened!

An EAGLE LION FILMS Picture

Introducing SCOTT BRADY with Jeff Corey Whit Bissell Stanley Clements Charles Russell DeForest Kelley Ralph Byrd Mabel Paige and Warden Roy Best, himself - A Bryan Foy Production Produced by Robert T Kane Written and Directed by Crane Wilbur

WORLD PREMIERE Loew's Cool **CRITERION** BROADWAY AT 45th STREET **NEXT ATTRACTION**

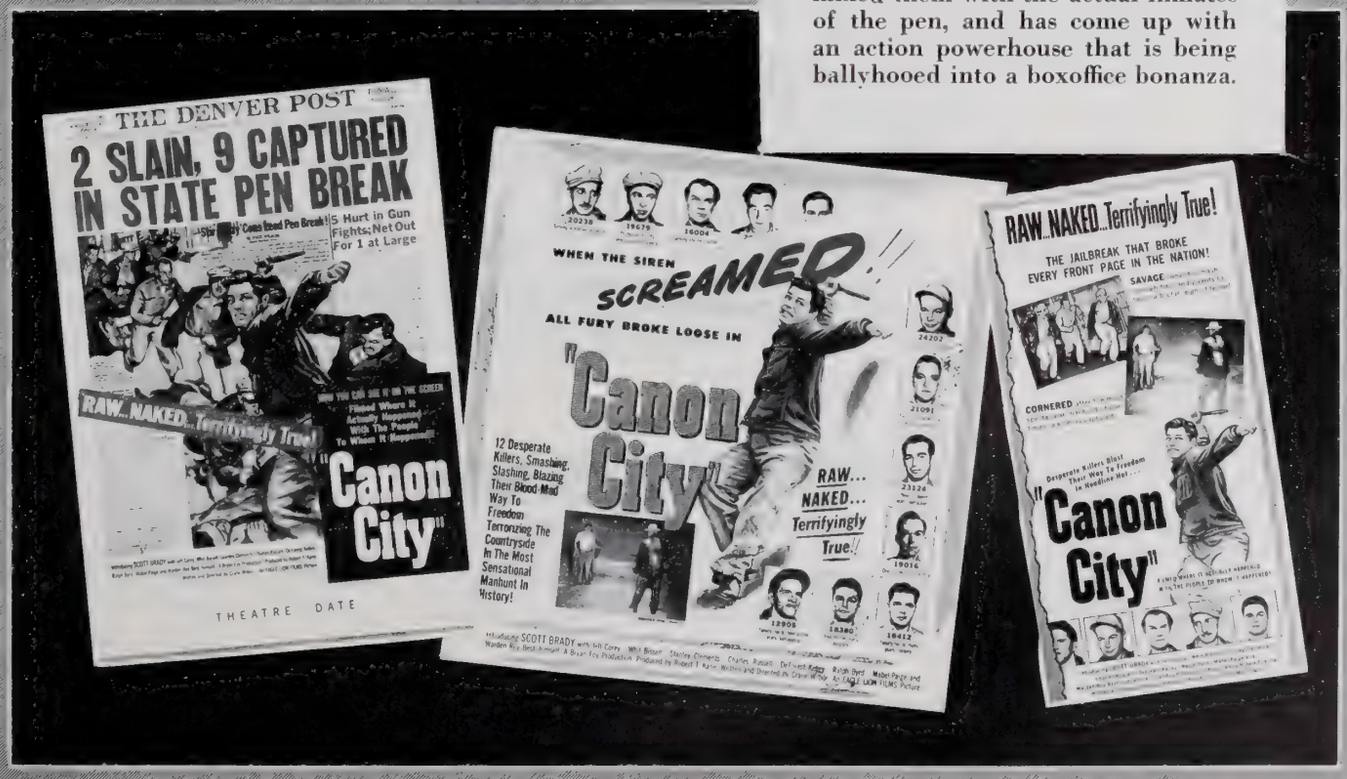
This striking advertisement appeared in New York dailes in advance of the opening at the Criterion.



EXPLOITATION PICTURE
of the issue

CANON CITY

On the cold evening of December 30 last, came a news flash that 12 inmates of the Colorado State Penitentiary in Canon City had broken out. For three days, the nation had its eyes focused on Canon City as the twelve terrorized the citizens. At the end of that time, all were either recaptured or killed, but those three days were stamped indelibly on the memories of the townspeople and in the annals of daring jailbreaks. Producer Bryan Foy, who has a way with prison pictures, snapped at the opportunity to put on film the high drama that outmellered any Hollywood script, and just six months after the sirens first screamed, "Canon City" was in the can, ready for the nation's screens. To heighten the aura of reality which surrounds the film, Foy assembled a cast of unknowns, mixed them with the actual inmates of the pen, and has come up with an action powerhouse that is being ballyhooed into a boxoffice bonanza.



Columbia's 'Lulu Belle' Gets A Going-Over

Dorothy Lamour's initial effort under the Columbia banner is a sorry spectacle, according to New York's newspaper critics. The film version of the Broadway sex saga, which, a generation ago, gave Lenore Ulric a chance to strut her stuff as a New Orleans harlot, loses whatever punch it may have had in the screen's purifying process, they say.

Following is their opinion of "Lulu Belle":

"Play-acting of ancient vintage . . . as trite, unconvincing and dated as ever," says Abe Weiler in the Times. The laundering *"to avoid censorial wrath . . . seems a waste of effort"*, with Miss Lamour *"merely a pretty but lukewarm dame"* and the rest of the cast struggling *"manfully but unsuccessfully with a clutch of marvelously stilted lines."*

The few laughs in the picture are *"all in the wrong places"*, says Otis Guernsey, the Herald Tribune's critic. With a script *"whose dialogue and situations progress from banality to worse banality"*, the film is a near-satire on *"pictures about bad little girls. Unfortunately," he adds, "it is not quite enough of a joke to be funny."*

The Post's Archer Winsten terms it "one *of those dreadfully incomprehensible histories that occur whenever a sexy play is 'licked' for screen exhibition."* He admits that *"making movies out of what's left is pretty tough. But no tougher than making sense out of what's made from what's left."*

The makers, says Seymour Pack in PM, shouldn't have taken their work so seriously. *"They are playing a hokey, old-fashioned story with absolute sincerity and laying a great big egg in the process."*

The Sun's Eileen Creelman notes that it's *associated with Miss Lamour."* She calls it *"forthright melodrama"* with a *"forthright cast."* But, she adds, *"it cheats a little as a who-dun-it."*

'GIVE MY REGARDS TO BROADWAY'

20th Century-Fox

"Dull, sentimental family drama poorly disguised with Technicolor and occasional music . . . Unusually insipid mixture of blondes and anguish." —GUERNSEY, N. Y. HERALD TRIBUNE.

"You'll be mildly, pleasantly surprised . . . Presented with charm, unemphasized sentiment, and a warm feeling for people . . . Although the picture does not try for high praise it avoids most of the grosser faults."—WINSTEN, N. Y. POST.

"Thoroughly enjoyable comedy . . . Enough show business stuff in it to divert the theatrically minded and at the same time it has warmth and down-to-earth humor." —PELSWICK, N. Y. JOURNAL AMERICAN.

"Pleasantly modest Technicolor musical . . . Light entertainment strongly flavored by sentimentality."—COOK, N. Y. WORLD TELEGRAM.

"Nine painful reels of argumentation . . . Whatever charm it might have is ultimately lost. It becomes simply a film about a tedious old bore."—PECK, PM.

'DREAM GIRL'

PARAMOUNT

"As dreary a botch of a good thing as we have ever seen . . . Have 'Hollywoodized' the whole idea and then have drowned it in a torrent of words."—CROWTHER, N. Y. TIMES.

"Good-plus . . . Most enjoyable American picture in months."—WINSTEN, N. Y. POST.

"Fair to middling farce. In spite of Miss Hutton's shortcomings, her frisky and mischievous exuberance is soon contagious."—COOK, N. Y. WORLD TELEGRAM.

"Played for Slapstick, but the characteristic Hutton exuberance is considerably toned down . . . Miss Hutton works very hard to put over a role that isn't exactly suited to her talents." —PELSWICK, N. Y. JOURNAL AMERICAN.

"Miss Hutton is acting 'Dream Girl' so broadly and so artificially in her familiar screwloose style that there is no believing any of it . . . As pure farce, it is not nearly wild enough nor funny enough."—PECK, N. Y. STAR.

"QUOTES"

What the Newspaper Critics Say About New Films

'THE EMPEROR WALTZ'

PARAMOUNT

"Add to the Crosby singing and acting, a slick, satirical script, lavish Technicolor settings and a just-right cast headed by Joan Fontaine, and you have an entertainment that goes down in the books as one of the year's comedy delights."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Consistently pleasant and ingratiating."—PECK, N. Y. STAR.

"Sly and opulent semi-operetta . . . In no sense a distinguished screen musical, but it is disarming and delightful."—BARNES, N. Y. HERALD TRIBUNE.

"Light-hearted musical farce-romance . . . Brackett and Wilder have made up with casualness and charm — and with a great deal of clever sight-humor — for the meagerness of the idea. And Bing has provided the substance which the farcical bubble may lack"—CROWTHER, N. Y. TIMES.

"Just for delight, just for the fun of it, just for the joy of living and of loving, there's no place right now like the Music Hall."—CREELMAN, N. Y. SUN.

"Good-plus . . . Shows that Billy Wilder and Charles Brackett can whip up as good a musical as anyone . . . But now that they've proved it let's hope they go back to forms of movie entertainment in which originality is invited to run wild."—WINSTEN, N. Y. POST.

'MAN EATER OF KUMAON'

UNIVERSAL - INTERNATIONAL

"Suprisingly unadventurous . . . All pretty old hat, not worth a second shudder. Well, maybe it'll be fun for the kiddies, if it doesn't give them nightmares."—PECK, N. Y. STAR.

"Occasionally exciting animal picture . . . Sociological and philosophical overtones . . . are no aid to a show which depends for most of its suspense on rampant tigers, crocodiles, bears and panthers."—BARNES, N. Y. HERALD TRIBUNE.

"As long as the film confines itself to scenes of and about the animal it contains a good measure of suspense . . . When it devotes itself to a leisurely plot . . . the piece slows down considerably."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Audiences should eat it all up with more relish than the tiger . . . Straight adventure melodrama, makes most of its tiger attacks too real for comfort."—CREELMAN, N. Y. SUN.

"Fair . . . Beware of Hollywood Man-Eaters. They exact a toll not only from burnt-cork extras and the medical profession but even from spectators sitting restlessly in the theatre."—WINSTEN, N. Y. POST.

'SUMMER HOLIDAY'

Metro-Goldwyn-Mayer

"Stripped down to a vehicle for Mickey Rooney's use . . . clowning in his familiarly broad and impish way . . . Sacrifices character for laughs - which may make for round-house entertainment, but does not make for a sensitive, balanced scan." —CROWTHER, N. Y. TIMES.

"At its best, a bemused, rustic comedy . . . Attempt at something very superior in musical comedy . . . occasionally becomes one of the most amiable of the season and then momentarily loses its way." —COOK, N. Y. WORLD TELEGRAM.

"Folksy play with music . . . Some of it is pleasant, some of it is tuneful, and most of it is corny . . . Sugar candy straight from the M-G-M factory, but is not of as high a grade as the wrapping on the box would indicate." —BARNES, N. Y. HERALD TRIBUNE.

"Obviously had a very big idea about being new and different . . . Runs amok with atmosphere . . . Collection of pretty pictures with people as immobile as figures in a painting . . . Rooney is entirely unsuited to the film."—PECK, PM.

CLASSIFIED

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

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PRODUCTION & RELEASE RECORD

JULY 19, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (56)	In Production (3)
Serials	Completed (3)	In Production (0)
Westerns	Completed (23)	In Production (0)

NEW PRODUCTIONS

THE LOVERS

Romantic Drama—Started June 28

Cast: Cornel Wilde, Patricia Knight, John Baragrey.

Director: Douglas Sirk Producer: S. Sylvan Simon

Story: Parole officer falls in love with parolee and gets involved in a murder.

TRIPLE THREAT

Melodrama—Started July 6

Cast: Gloria Henry, Mary Stuart, Richard Crane, Sammy Baugh, Charles Trippi, Sid Luckman, Bob Waterfield, Bill Dudley, Paul Governali, Steve Van Buren, Indian Jack Jacobs, Frank Danciewicz, John Clement, Paul Christman.

Director: Jean Yarbrough Producer: Sam Katzman

Story: Football story (with top pro players) about the star of the team who gets a big head but learns his lesson.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Song of India	Bey–Russell	7–5			

COMPLETED — 1947-48 —

Adventures in Silverado (75)	Bishop–Henry	11–10	3–25		
Arkansas Swing	Vincent–Hot Shots	3–29	7–29		
Details under title: Texas Sandman					
Best Man Wins (75)	Buchanan–Lee	12–22	5–6		
Big Sombrero, The	Autry–Verdugo	8–18			
Details under title: A Little Spanish Town					
Black Eagle	Bishop–Patton	5–10			
Black Arrow, The	Hayward–Blair	8–4			
Blazing Across The Pecos (55)	Starrett–Burnette	11–24	7–1		
Blondie's Reward (67)	Singleton–Lake	9–29	6–3		
Details under title: Blondie's Night Out					
Blondie's Secret	Singleton–Lake	6–7			
Boston Blackie's Honor	Morris–Mayalia	7–5			
Challenge of the Range	Starrett–Burnette	7–5			
Congo Bill	McGuire–Moore	5–10			
Coroner Creek (C) (90)	Scott–Chapman	9–29	7–48		
Dark Past, The	Holden–Cobb	6–7			
Details under title: Hearsay					
El Dorado Pass	Starrett–Burnette	6–7			
FBI Meets Scotland Yard	O'Keefe–Hayward	5–24			
Fuller Brush Man, The (93)	Skelton–Blair	10–27	6–48		
Gallant Blade (C)	Parks–Chapman	12–8			
Gentleman From Nowhere	Donaldson–Litel	5–10			
Glamour Girl (68)	Krupa–Reed	9–1	1–16		
Her Wonderful Life	Kiepura–Eggerth	11–10			
Details under title: The Eternal Melody					
I Love Trouble	Tone–Blair	5–26	1–48		2–2
Details under title: Double Take					
I Surrender Dear	Jean–Street	3–1			
Lady from Shanghai, The (87)	Hayworth–Welles	10–14	5–48		
Let's Fall in Love	Lamour–Ameche	1–19			
Loaded Pistols	Autry–Britton				
Loser Take All	Mitchell–Nigh	3–15			
Details under title: Winner Take Nothing					
Loves of Carman, The (T)	Hayworth–Ford	11–24			
Lulu Belle	Lamour–Montgomery	11–10			
Man From Colorado, The (T)	Ford–Drew	3–17			
Manhattan Angel	Jean–Ford	3–15			
Details under title: Sweetheart of the Blues					
Mary Lou (66)	Lowery–Barton	9–15	1–23		
Mating of Millie, The (87)	Ford–Keyes	7–7	4–28		7–5
My Dog Rusty (67)	Donaldson–Litel		4–8		
Phantom Valley (53)	Starrett–Burnette	8–4	2–19		
Port Said (69)	Bishop–Henry	12–22	4–15		
Prince of Thieves (72)	Hall–Morison	5–12	1–48		2–16
Quick on the Trigger	Starrett–Burnette	6–21			
Relentless (93)	Young–Chapman	12–9	2–48		
Details under title: Three Were Thoroughbreds					
Return of October, The (T)	Ford–Moore	9–29			
Return of The Whistler, The (63)	Duane–Aubert	10–27	3–18		
Rusty Leads the Way	Donaldson–Moffett	3–1			
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Sign of the Ram, The (84)	Peters–Knox	8–4	3–48		3–15
Singin' Spurs	Hoosier Hot Shots				
Six Gun Law (54)	Starrett–Saunders	7–7	1–9		
Sea Hound, The (Serial)	Crabbe–Blake	5–26	9–4		
Song of Idaho (66)	Hoosier Hot Shots	3–30			
Strawberry Roan, The	Autry–Henry	7–7			
Superman (Serial)	Alyn–Neil	2–16	7–15		
Swordsman, The (T) (81)	Parks–Drew	12–	1–48		10–27
Tex Granger (Serial)	Stevens–Stewart	8–4	4–1		
Thunderhoof (77)	Foster–Bishop	2–16	7–8		
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell–Hasso	12–9	2–48		3–15
Trapped by Boston Blackie (67)	Morris–Lake	12–22	5–13		
Undercover Man	Ford–Foch	5–24			
Untamed Breed, The	Tufts–Britton	4–12			
Details under title: The Wrangler					
Walking Hills	Ecott–Raines	5–24			
West of Sonora (55)	Starrett–Burnette	9–29	3–25		
Whirlwind Raiders (54)	Starrett–Saunders	9–15	5–13		
Wings Westward	Autry–White	7–5			
Woman from Tangier, The (66)	Jergens–Dunne	9–29	2–12		

EAGLE-LION

1947-48 Features	Completed (38)	In Production (1)
Westerns	Completed (7)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Tulsa	Hayward–Preston	7–5			

COMPLETED — 1947-48 —

Adventures of Casanova (83)	deCordova–Nash	5–12	2–7	812	2–2
Assigned to Danger (66)	Raymond–Nash		5–19	821	
Behind Locked Doors	Bremer–Carlson	6–7			
Details under title: Inside the Wall					
Born To Fight	Grady–Shaw	3–15			
Canon City (83)	Brady–Meade	3–29	6–30	826	7–5
Check Your Guns (55)	Dean–Gates	7–7	1–24	853	12–8
Close-up (76)	Baxter–Gilmore	12–22	6–9	824	
Cobra Strikes, The (62)	Ryan–Fraser	1–5	4–24	820	
Enchanted Valley (C) (77)	Curtis–Gwynne	9–1	3–27	817	3–29
Headin' For Heaven (71)	Erwin–Farrell	8–4	1–17	810	1–5
It's Murder	Switzer–Whalen	5–12			
Hollow Triumph	Henreid–Bennett	2–16			
Lady At Midnight	Denning–Lee	3–15			
Let's Live A Little	Lamarr–Cummings	3–1			
Linda Be Good (67)	Hubbard–Knox	7–21	1–3	808	10–27
Man from Texas (71)	Craig–Bari	5–26	10–18	815	4–12
Details under title: A Texas Story					
Mickey (C) (87)	Butler–Goodwin	11–10	6–23	825	6–21
Noose Hangs High, The (77)	Abbott–Costello	11–24	4–27	819	4–12
Northwest Stampede (79)	Leslie–Craig	7–21	7–28	830	
Details under title: Wild Conquest					
October Man, The (91)	Mills–Greenwood	Foreign	3–20	816	3–29
Oliver Twist	Davies	Foreign	7–14	828	
Open Secret (70)	Ireland–Randolph	9–1	5–5	813	2–16
Prairie Outlaw	Dean–Holt	11–10	5–12	857	
Rampage	Mitchell–Long	12–22			
Raw Deal (78)	O'Keefe–Trevor	11–24	5–26	822	6–7
Details under title: Corkscrew Alley					
Ruthless (104)	Scott–Lynn	9–1	4–3	818	3–29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich–Wayne	Reissue	3–27	848	
Shed No Tears (70)	Ford–Vincent	3–1	7–21	829	
Smugglers, The (85)	Redgrave–Kent	Foreign	1–31	811	2–2
Spiritualist, The (79)	Bey–Bari	1–19	7–7	827	
Sutter's Gold (93)	Arnold	Reissue	3–27	849	
Sword of the Avenger (76)	Delgado–Gurie		6–2	823	
Tioga Kid (54)	Dean–Ates		6–16	828	
T-Men (91)	O'Keefe	7–21	1–10	80	12–22
Take My Life (85)	Gynt–Williams	Foreign	2–28	814	
Tomorrow You Die	Ireland–Ryan	5–12			
Tornado Range (56)	Dean–Holt	9–1	2–21	854	
Twenty-Nine Clues	Basehart–Brady	5–10			

FILM CLASSICS

1947-48 Features	Completed (7)	In Production (1)

NEW PRODUCTIONS

INNER SANCTUM

Mystery—Started July 8

Cast: Mary Beth Hughes, Charles Russell, Billy House, Lee Patrick, Roscoe Ates, Nana Bryant, Dale Belvins, Eddie Parks.

Director: Lew Landers Executive Producer: Richard Morros

Story: A murderer is caught by an unsuspecting youngster.

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Argyle Secrets	Gargan–Lord		5–7		
Blonde Ice (72)	Paige–Brooks	3–1	5–20		6–21
Devil's Cargo	Calvert–Hudson		4–1		
Miraculous Journey (C)	Calhoun–Long	4–12	8–48		
Money Madness	Rafferty–Beaumont		4–15		
Sofia (C)	Raymond–Gurie	3–29	6–48		
Unknown Island (C)	Grey–Reed	6–21	9–48		
Details under title: The Unbelievable					

METRO-GOLDWYN-MAYER

1947-48 Features — **Completed (39)** — **In Production (6)**

NEW PRODUCTIONS

EDWARD, MY SON

Drama—Started June 28
Cast: Spencer Tracy, Deborah Kerr.
Director: George Cukor — Producer: Edwin Knopf
Story: An English tycoon excuses his own ruthlessness by his love for his son.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Act of Violence	Heflin–Ryan	6–21			
Bribe, The	Taylor–Gardner	6–21			
Little Women	Allyson–Taylor	7–5			
Numbers Racket, The	Garfield–Pearson	7–5			
Words and Music	Garland–Rooney (all star)	4–26			

COMPLETED — 1947-48

Alias The Gentleman (74)	Beery–Patrick	5–13	Mar.	818	2–15
B. F.'s Daughter	Stanwyck–Heflin	8–6	Apr.	820	
Big City, The (103)	O'Brien–Murphy	10–27	June	827	3–29
Bride Goes Wild, The (98)	Johnson–Allyson	7–7	Mar.	819	3–15
Details under title: Virtuous					
Cass Timberlane (119)	Tracy–Turner	5–12	Jan	813	11–10
Command Decision	Gable–Pidgeon	4–26			
Date With Judy, A (113)	Beery–Powell	1–5	July	831	7–5
Easter Parade (T) (103)	Astaire–Garland	12–8	July	829	6–7
Gone With the Wind (T)	Gable–Leigh	Reissue	Feb.	3001	
Good News (T) (95)	Lawford–Allyson	3–31	Dec	810	12 22
Green Dolphin Street	Turner–Heflin	9–30	Nov.	811	
Details under title: The Personal Touch					
High Wall, The	Taylor–Totter	7–7	Feb.	815	
Homecoming (113)	Gable–Turner	9–15	May	826	
If Winter Comes (97)	Pidgeon–Kerr	6–9	Jan	814	1–5
Julia Misbehaves	Garson–Pidgeon	1–19	Sept.		
Killer McCoy (103)	Rooney–E. Taylor	6–23	Dec.	809	10–27
Luxury Liner (T)	Brent–Gifford	9–1			
Kissing Bandit, The (T)	Sinatra–Grayson	5–26			
Master of Lassie	Gwenn–Leigh	9–29			
Details under title: Hills of Home					
On An Island With You	Williams–Lawford	6–23	June	828	5–24
Pirate, The (T) (102)	Garland–Kelly	3–3	June	825	4–12
Search, The (105)	Clift–MacMahon		Aug.	830	4–12
Summer Holiday	Rooney–DeHaven	7–8	Apr.	821	
Sun in the Morning, The (T)	MacDonald–Nolan	5–10			
Southern Yankee	Skelton–Dahl	2–2	Sept.		
State Of The Union (120)	Tracy–Hepburn	10–13	Apr.	824	3–29
Three Godfathers, The (T)	Wayne–Armendariz	5–24			
Three Musketeers (T)	Turner–Kelly	2–16			
Tenth Avenue Angel (76)	O'Brien–Murphy	4–1	Feb.	816	1–19
Three Daring Daughters (T) (115)	MacDonald–Iturbi	11–25	Mar.	817	2–16
Details under title: The Birds and the Bees					

MONOGRAM

1947-48 Features — **Completed (26)** — **In Production (1)**
Westerns — **Completed (12)** — **In Production (1)**

NEW PRODUCTIONS

STRIKE IT RICH

Drama—Started July 12
Cast: Rod Cameron, Bonita Granville, Don Castle, Stuart Erwin, Lloyd Corrigan, Ellen Corby.
Director: Lesley Selander — Producer: Jack Wrather (FOR ALLIED ARTISTS)

SHERIFF FROM MEDICINE BOW

Western—Started July 12
Cast: Johnny Mack Brown, Raymond Hatton, Evelyn Finley.
Director: Lambert Hillyer — Producer: Barney Sarecky
Story: Not available. See next issue.

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angels' Alley (67)	Gorcey–Gray	11–24	3–21	4708	
Released originally under title: When Strangers Marry					
Back Trail (54)	Brown–Hatton		7–18	4757	
Campus Sleuth (66)	Stewart–Preisser	12–8	4–18	4 13	
Cowboy Cavalier (55)	Wakely–Taylor		7–4	4762	
Crossed Trails (53)	Brown–Hatton		4–11	4755	
Docks of New Orleans (70)	Winters–Young	11–24	4–4	4712	
Fighting Mad (75)	Errol–Kirkwood	9–15	2–7	4709	
Details under title: A Palooka Named Joe					
Fighting Ranger, The	Brown–Hatton	6–7	8–15		
French Leave (64)	Cooper–Coogan	2–2	4–25	4 14	
Details under title: Kilroy On Deck					
Frontier Agent (56)	Brown–Hatton		5–16	4756	
High Tension	Gorcey–Hall	6–7			
I Wouldn't Be in Your Shoes (70)	Castle–Knox	2–16	5–23	4 16	
Jiggs and Maggie in Society (66)	Yule–Riano	9–29	1–10	4704	
Jinx Money (68)	Gorcey–Caldwell	1–19	6–27	4717	
Kidnapped	MacDowall–England	5–24			
Kidnapped	Sullivan–Reynolds	6–21			
Last of the Badmen	MacDowall–England	5–24			
Michael O'Halloran (79)	Roberts–Beckett	4–12	8–8		
Music Man	Stewart–Brite	5–24			
Mystery of The Golden Eye	Winter–Young	4–26			
Oklahoma Blues (56)	Wakeley–Belmont	1–19	3–28	4761	
Overland Trails (58)	Brown–Belmont	11–24	1–31	4751	
Partners of the Sunset (53)	Wakely–Larson		5–6		
Perilous Waters (66)	Castle–Long	9–1	2–14	4707	
Range Renegades (54)	Wakeley–Holt		6–5	4766	
Rocky (76)	McDowall–Barrier	8–18	3–7	4705	
Rose of the Rio Grande (60)	Carroll–Movita	Reissue	3–14	4710	
Shanghai Ghost, The (65)	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sinn of the Wolf (69)	Whalen–Prady	Reissue	5–2	4711	
Silver Trails	Wakely–Taylor		7–5		
Sixteen Fathoms Deep (Anseo)	Lake–Chaney		7–25	4801	
Smart Politics (68)	Preisser–Stewart	9–15	1–3	627	1–5
Song of The Drifter (53)	Wakely–Coons	11–10	1–17	686	
Stage Struck (71)	Long–Richmond	3–15	6–13	4715	
Trigerman	Brown–Hatton		6–20	4752	

ALLIED ARTISTS

Babe Ruth Story, The	Bendix–Trevor	3–29			
Dude Goes West, The (87)	Albert–Storm	12–8	8–30	8	6–21
Details under title: The Tenderfoot					
Hunted, The (85)	Bellia–Foster	4–14	4–7	6	
It Happened on Fifth Avenue (115)	Storm–DeFore		4–19	1	2–17
Panhandle (84)	Cameron–Downs	9–29	2–22	5	
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7	
Song of My Heart (89)	Sundstrom–Long	2–3	1–31	4	11–24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features — **Completed (36)** — **In Production (1)**

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Accused, The	Young–Cummings	4–26			
Albuquerque (C) (90)	Scott–Britton	3–3	2–20	4709	2–2
Beyond Glory (82)	Ladd–Reed	9–29	5–3	4726	6–21
Details under title: The Long, Grey Line					
Big Clock, The (95)	Milland–O'Sullivan	3–17	4–9	4713	2–2
Big Town Scandal (62)	Reed–Brooke				6–7
Caged Fury (61)	Denning–Ryan	9–29	3–5	4711	3–1
Connecticut Yankee, A (T)	Crosby–Fleming	6–24	7–2	4720	
Crusades, The	Young–Wilcoxon	Reiss e	6–48	R73508	
Dark Circle	Milland–Totter	5–10			
Disaster	Denning–Marshall	2–16			
Dream Girl (86)	Hutton–Carey	5–12	7–23	4721	5–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	6–24	7–2	4720	5–10
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	6–21
Great Gatsby, The	Ladd–Field	3–29			
Hatter's Castle (105)	Mason–Kerr	Foreign	6–18	4718	4–26
Hazard (95)	Goddard–Carey	11–10	5–28	4716	3–29
Heiress, The	deHavilland–Clift	7–5			
I Walk Alone (99)	Lancaster–Scott	12–23	1–16	4708	12–22
Details under title: Deadlock					
Isn't It Romantic	Lake–DeWolfe	3–1			
Mr. Reckless (66)	Eythe–Britton	11–10	3–26	4712	3–1
Details under title: Hard To Kill					
My Own True Love	Douglas–Calvert	7–7			
Now and Forever	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes	Robinson–Russell	7–7			
Paleface, The (T)	Rope–Russell	8–18			
Road To Rio (100)	Crosby–Hope	1–6	12–25	4707	11–24
Shaggy (C) (72)	Joyce–Shayne		6–11	4717	4–26
Saigon (94)	Ladd–Lake	12–9	3–12	4710	2–16
Sainted Sisters, The (89)	Lake–Caulfield	10–27	4–30	4715	3–15
So Evil My Love (100)	Milland–Todd	5–26	8–6	4723	6–7
Sorrowful Jones	Hope–Ball	4–26			
Sorry, Wrong Number	Stanwyck–Lancaster	2–2			
Special Agent	Eythe–Reeves	5–24			
Speed To Spare (57)	Arlen–Rogers	10–27	5–14	4715	3–1
Tatlock Millions	Kendrix–Lunt	4–12			
Unconquered (T) (146)	Cooper–Goddard	8–19	4–2	4705	9–29
Waterfront at Midnight (64)	Gargan–Hughes	12–8	6–25	4719	5–24
Whispering Smith (T)	Ladd–Marshall	4–28			

REALART

RELEASE CHART

REISSUE — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland–Eilers			736	
Argentine Nights (73)	Ritz Bros.–Andrews Sis.		Mar.	5013	
Black Cat, The (72)	Ladd–Rathbone		Oct.	1129	
Black Friday (71)	Karloff–Lugosi		Oct.	1046	
Butch Minds the Baby (77)	Bruce–Crawford		Nov.	1217	
Captive Wild Woman (60)	Carradine–Ankers		Apr.	1290	
Drums of the Congo (61)	Erwin–Munson		Apr.	1210	
Ex-Champ (72)	McLaglen–Brown			926	
Ghost of Frankenstein (67)	Chaney–Ankers		Jan.	1212	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1095	
Green Hell (87)	Fairbanks–Bennett		Dec.	1017	
Hellcats of the Navy (87)	Olsen–Johnson		Mar.	6046	
Invisible Man, The (71)	Rains–Stuart		Dec.	623	
Invisible Man Returns (81)	Price–Hardwicke		Dec.	1029	
Lady From Cheyenne (89)	Young–Preston		Sept.	1121	
Lady In A Jam (85)	Dunne–Knowles		Sept.	1208	
Little Tough Guy (83)	L.T. Guys–D.E. Kids		Mar.	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar.	929	
Magnificent Brute (78)	McLaglen–Barnes		Apr.	796	
Model Wife (78)	Blondell–Powell			1124	
Mummy's Ghost (65)	Chaney–Carradine		Feb.	1344	
Mummy's Tomb (61)	Foran–Chaney		Feb.	1246	
Pittsburgh (91)	Wayne–Dietrich–Scott		Dec.	1270	
Sea Spoilers (63)	Wayne–Grey		Apr.	361	
Sin Town (74)	Bennett–Crawford		Jan.	1266	
Son of Dracula (80)	Chaney–Allbritton		Jan.	1295	
Storm, The (78)	Richford–Foster		Feb.	924	
Tight Shoes (69)	Crawford–Gwynne		Nov.	1139	
When Tomorrow Comes (92)	Dunne–Boyer			948	
You're Not So Tough (71)	L.T.Guys–D.E.Kids			1063	

REPUBLIC

1947-48 Features	Completed (23)	In Production (0)
Westerns	Completed (13)	In Production (0)
Serials	Completed (3)	In Production (1)

NEW PRODUCTIONS

FEDERAL AGENTS VS. UNDERGROUND, INC.
Serial (12)—Started July 6
Cast: Kirk Allen, Rosemary La Planche, Roy Barcroft.
Director: Fred Bannon Producer: Franklin Adrian
Story: Not available. See next issue.

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Frank & Jessie James	Moore-Neill	4-26	6-11		
Angel in Exile	Carr-Mara	4-12			
Details under title: Miracle of Charlie Dakin					
Bandits of Dark Canyon	Lane-Waller		12-15	752	
Bill and Coo (Tr.) (61)	Burton's Birds		3-28	728	
Bold Frontiersman	Lane-Waller	12-22	4-15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale-Booth	10-13	4-1	654	4-26
Campus Honeymoon	Crane-Wilde	10-13	2-1	703	
Carson City Raiders (60)	Lane-Waller	2-16	5-13	755	6-21
Dangers of the Canadian Mounted (Serial)	Bannon-Belmont	10-27	4-24	7-2	
Daredevils of the Clouds	Livingston-Clark	3-11	8-3		
Denver Kid, The	Lane-Gallagher	7-5			
Desperadoes of Dodge City	Lane-Waller	6-21			
Dick Tracy Returns (Serial)	Boyd-Roberts		7-17	793	
Drums Along the Amazon	Brent-Ralston	5-10			
Eyes of Texas, The (T)	Rogers-Roberts	4-12	7-15	732	
G-Men Never Forget (Serial)	Moore-Ames	8-4	1-31	791	
Gallant Legion, The	Elliott-Booth	1-5	7-25	715	
Grand Canyon Trail (Tr.)	Rogers-Frazee	6-21			
Heart of Virginia	Martin-Lowery	12-22	4-25	707	
Homicide for Three	Long-Douglas	6-7			
I, Jane Doe (85)	Hussey-Carroll	11-24	5-25	710	5-24
Inside Story, The (87)	Hunt-Lundigan	9-15	3-14	705	3-29
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature		12-20	761	
King of the Gamblers	Wright-Martin		5-10	709	
Lightnin' in the Forest (58)	Roberts-Douglas	12-8	3-25	706	4-26
Macbeth	Welles-Nolan	7-7			
Madonna of the Desert	Castle-Roberts	11-10	2-23	704	
Main Street Kid, The	Pearce-Martin	9-29	1-1	701	
Marshal of Amarillo	Lane-Waller		7-25	756	
Moonrise	Clark-Russell	1-5	7-11	714	
Nighttime in Nevada (T)	Rogers-Harmon	5-10			
Oklahoma Badlands	Lane-Coles	11-24	2-22	753	
Old Los Angeles	Elliott-McLeod	10-13	4-25	708	
Out of the Storm	Lydon-Collier	3-29			
Details under title: Backfire					
Plunderers, The	Cameron-Massey	6-7			
Red Pony, The (T)	Loy-Mitchum	6-9			
Secret Service Investigator (60)	Bridges-Roberts	2-16	5-31	711	6-7
Slippy McGee	Barry-Evans	5-1	1-15	702	
Sons of Adventure	Hayden-Roberts	3-15			
Son of God's Country	Hale	6-21			
Timber Trail, The	Hale-Roberts		6-15	656	
Train to Alcatraz	Barry-Martin	3-1	6-28	712	
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.) (70)	Rogers-Frazee	11-25	5-1	731	6-7

RKO RADIO

1948 Features	Completed (35)	In Production (5)

NEW PRODUCTIONS

INTERFERENCE
Drama—Started July 7
Cast: Victor Mature, Lucille Ball, Lizabeth Scott, Sonny Tufts, Lloyd Nolan.
Director: Jacques Tourneur Producer: Robert Sparks
Story: Star halfback of Pro football team is almost destroyed by a cold calculating wife who wants only money.

TARZAN AND THE ARROW OF DEATH
Action Drama—Started June 21
Cast: Lex Barker, Brenda Joyce, Evelyn Ankers, Albert Dekker.
Director: Lee Sholem Producer: Sol Lesser
Story: Tarzan finds lost woman flier who has remained young for 30 years from the fountain of youth in the jungle.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Baltimore Escapade	Temple-Young	6-21			
Enchantment	Wright-Niven	5-24			
Details under title: Take Three Tenses					
Every Girl Should Be Married	Grant-Tone	6-7			

COMPLETED — 1947-48 —

BLOCK NO. THREE

If You Knew Susie (90)	Cantor-Davis	1-30			2-16
Western Heritage (60)	Holt-Leslie				2-16

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt-Leslie	11-10			4-12
Tarzan and the Mermaids (68)	Weissmuller-Joyce	8-4			4-12

BLOCK NO. FIVE

Berlin Express (86)	Oberon-Ryan	9-1			5-24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien-Dell	3-31			
Guns of Hate (61)	Holt-Leslie	12-22			5-24
Return of the Badmen (90)	Scott-Jeffreys				5-24

NOT DESIGNATED

Blood On The Moon	Mitchum-Bel Geddes	3-1			
Bodyguard	Tierney-Lane	5-10			
Boy With Green Hair (T)	O'Brien-Ryan				
Brothers in the Saddle	Holt-Forman	7-5			
Good Sam	Cooper-Sheridan	8-18			
Indian Agent	Holt-Martin	6-7			
Indian Summer	Knox-Sothern				
Joan of Arc (T)	Bergman-Farrer	10-13			
Le Silence Est D'or	Chevalier-Durrier	Foreign			
Long Denial, The	O'Hara-Douglas	3-1			
Mr. Joseph Young of Africa	Johnson-Armstrong	1-5			
Mystery in Mexico (66)	Lundigan-White	10-13			7-5
Outlaw Valley	Holt-Martin	6-21			
Pearl, The (77)	Marques-Armendariz	Foreign			3-15
Race Street (79)	Raft-Maxwell	5-1			7-5
Rachel and the Stranger	Young-Holden	9-1			
Details under title: Rachel					
Return of the Badman	Scott-White				
Station West	Powell-Greer				
Tycoon (T)	Wayne-Day	2-3			2-8
Twisted Road, The (95)	O'Donnell-Granger	7-7			7-5
Under Arizona Skies	Holt-Leslie	9-1			
Velvet Touch, The	Russell-Genn	10-13			
Weep No More	Cotten-Valli	5-10			
Window, The	Hale-Kennedy	11-24			

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Design for Death (48)	Documentary				
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
I Remember Mama (137)	Dunne-Homolka	6-9			3-15
Melody Time (T)	Disney Musical				5-24
Miracle of The Bells, The (118)	MacMurray-Valli	8-4			3-15
Mourning Becomes Electra (172)	Russell-Redgrave	4-14			11-24

SCREEN GUILD

1947-48 Features	Completed (13)	In Production (0)

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Dead Man's Gold	LaRue-Stewart	5-10			
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Jungle Goddess	Reeves-McKay	6-21			
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Mark of the Lash	Rogue-Crandell	5-24			
Miracle in Harlem (71)	Stepin Fetchit		5-14	X-3	
Road to the Big House (72)	Doran		12-27	4706	
Prairie, The (80)	Albert-Baxter		4-30	4705	
Trail of the Mounties (42)	Hayden-Holt	3-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt		12-13	4707	

SELZNICK—S.R.O.

Features	Completed (5)	In Production (1)

NEW PRODUCTIONS

IF THIS BE MY HARVEST
Drama—Started July 12
Cast: Valli, Robert Mitchum, Louis Jourdan.
Director: Irving Rapper Producer: William Bacher
Story: A saga of Italian immigrants in the Grape country of San Joachim Valley.

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones-Cotten	3-19	4-9		4-14
Intermezzo (70)	Bergman-Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant-Loy	10-13	7-1		3-29
Paradine Case, The (132)	Todd-Peck		12-23		1-19
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1948 Features	Completed (34)	In Production (7)

NEW PRODUCTIONS

THE FAN
Melodrama—Started July 7
Cast: Jeanne Crain, George Sanders, Madeleine Carroll, Richard Green, John Sutton, Hugh Dempster, Martita Hunt.
Director: Otto Preminger Producer: Otto Preminger
Story: Adaptation of the Oscar Wilde story "Lady Windemere's Fan."

THE BUNGALOW
Melodrama—Started June 28
Cast: Tom Conway, Margaret Hamilton.
Director: Edward L. Cahn Producer: Sam Baerwitz
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Chicken Every Sunday	Dailey-Holm	7-5			
Three Wives					
Details under title: A Letter to Three Wives	Darnell-Crain	6-21			
Sand (T)	Stevens-Gray	7-5			
Tucson	Lydon-Edwards	7-5			
Yellow Sky (T)	Peck-Baxter	6-7			

COMPLETED —— 1947-48 ——

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820	
Apartment for Peggy	Crain–Holden	1-19			
Checkered Coat, The	Conway–Nash		July	825	
Counterfeiters, The (73)	Sutton–Merrick		June	819	
Creeper, The		3-29			
Deep Waters (85)	Andrews–Peters	10-13	July	821	7-19
Escape (78)	Harrison–Cummins	9-16		822	6-7
Fury at Furnace Creek (88)	Mature–Gray	9-15	May		4-26
Details under title: Ballad of Furnace Creek					
Gay Intruder, The	Emery–Geva	3-15		815	
Gentleman's Agreement (118)	Peck–McGuire	6-9	Mar	806	11-24
Give My Regards to Broadway (T) (89)	Guild–Daly	5-12	June	827	6-7
Green Grass of Wyoming (T) (89)	Cummins–Coburn	6-23	June	818	4-26
Ideal Husband, An (T) (96)	Goddard–Wilding		Mar	809	3-29
Iron Curtain, The (87)	Andrews–Tierney	12-8	May	816	5-24
Let's Live Again (67)	Emery–Brooks	11-24	Apr	813	
Luck of the Irish	Power–Baxter	2-16			
Details under title: For Fear of Little Mei					
Martin Rome	Mature–Conti	1-5			
Details under title: The Chair for Martin Rome					
Meet Me at Dawn (89)	Eythe–Court		Apr	812	3-29
Mine Own Executioner (102)	Meredith–Moore		July	824	
Road House	Lupino–Wilde	4-12			
Scudda Hoo! Scudda Hay! (T) (95)	Haver–McCallister	3-17	Apr	811	3-15
Sitting Pretty (84)	Young–O'Hara	11-10	Apr	810	3-29
Snake Pit, The	deHavilland–Genn	8-4			
Street With No Name, The (91)	Stevens–Lawrence	1-5	July	823	7-5
Tender Years, The (81)	Brown–Hutchinson	9-1	Jan	803	12-8
That Lady in Ermine (T) (89)	Grable–Fairbanks	11-10			7-19
Details under title: This Is the Moment					
That Wonderful Urge	Power–Tierney	4-12			
Thirteen Lead Soldiers (66)	Conway–Wescott	12-22	Apr	8-14	
Unfaithfully Yours	Harrison–Darnell	3-1			
Walls of Jericho, The (106)	Wilde–Darnell	11-10	Aug	826	7-19
When My Baby Smiles at Me (T)	Grable–Dailey	5-24			
Details under title: Burlesque					
Winner's Circle, The (70)	Willes–Farley		Aug	829	
You Were Meant for Me (91)	Crain–Dailey	9-15	Feb	802	2-2

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier–Cowan	12-22	May	817	4-26
Big Dan	Russell–Christine	4-26			
Dangerous Years, The (62)	Halop–Todd		Feb	834	12-22
Fighting Back	Langton–Rogers	3-29	Aug	828	
Half-Past Midnight (69)	Taylor–Knudsen	11-24	Mar	808	2-16
Trouble Preferred	Knudsen–Russell				
West of Tomorrow	Grable–Dailey	4-12			

UNITED ARTISTS

1947-48 Features **Completed (33)** **In Production (3)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

GAY AMICO

Western—Started July 6
Cast: Duncan Renaldo, Leo Carrillo.
Director: Wallace Fox Producer: Philip N. Krasne
Story: The Cisco Kid and the U. S. Cavalry come to blows.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Cover Up	Bendix–O'Keefe	7-5		Nas	
Indian Scout	Montgomery–Drew	7-5		Sml	
Details under title: Some Rain Must Fall					

COMPLETED —— 1947-48 ——

An Innocent Affair	Carroll–MacMurray	3-29	9-17	Nas	
Angry God	Parla–Ortega				
Arch of Triumph (120)	Bergman–Boyer	7-22	3-48	Ent	4-26
Dead Don't Dream	Boyd–Brooks	8-4		BB	
False Paradise	Boyd–Brooks	9-1		BB	
Four Faces West	McCrea–Dee		7-9	Ent	5-24
Girl From Manhattan	Montgomery–Lamour			Bog	
Details under title: All's Well That Ends Well					
High Fury	Carroll–Hunter		8-20	RC	
Henry V (T) (134)	Olivier–Newton	For	9-47	GFD	4-29
Hoppy's Holiday (60)	Boyd–Ware	9-30	7-18	BB	5-12
Kings of the Olympics	Documentary		5-48		
Laff Time (C)	Olsen–Jannsen	9-30		Rgs	
Details under Misc. Independents Chart					
Mad Wednesday (80)	Lloyd–Walburn	10-1		Stg	3-3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Mason–Calvert	For		GFD	4-12
Montana Mike (97)	Cummings–Donlevy	12-23	9-47	Neb	8-4
Details under title: Heaven Only Knows					
My Dear Secretary	Day–Douglas	5-24	10-15	Pop	
On Our Merry Way	All-Star	8-5	6-15	Pog–Mer	
Details under title: A Miracle Can Happen					
Outpost in Morocco	Raft–Tamiroff			BB	
Personal Column	Sanders–Ball	11-11	7-25	Smg	7-21
Pitfall, The	Powell–Scott	2-2	8-13	Bis	
Red River	Wayne–Clift	9-30		Hks	
Silent Conflict	Boyd–Brooks	7-21	8-27	BB	
Siren of Atlantis	Montez–Aumont	3-3	3-48	Neb	
Details under title: Atlantis					
Sleep My Love (97)	Colbert–Cummings	6-9		Sml	1-19
So This Is New York (79)	Morgan–Vallee	10-13	6-25	Sel	5-24
Strange Gamble	Boyd–Clyde	9-1		BB	
Texas, Brooklyn, and Heaven	Madison–Lynn	2-16	7-16	Gol	
Time of Your Life, The (107)	Cagney–Bendix	5-26	7-30	Cgy	6-7
Vendetta	DeGeorge–Brooks	8-19		Hgs	
Vicious Circle	Conrad Nagle		5-48	Wil	6-7

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (39)** **In Production (4)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Black Velvet (T)	Blyth–Duff	7-5			
Criss Cross	Lancaster–deCarlo	7-5			
End of the River (80)	Sabu–Lovell	Foreign			7-5
Family Honeymoon	Colbert–MacMurray	6-21			
Mexican Hayride	Abbott–Costello	6-21			

COMPLETED —— 1947-48 ——

Abbott & Costello Meet Frankenstein (83)	Abbott–Costello		July	664	7-5
All My Sons (94)	Robinson–Christians	10-13	July	657	4-12
Another Part of The Forest (107)	March–Blyth	11-10	June	660	
Are You With It (90)	O'Connor–San Juan	11-24	May	656	
Bad Sister (90)	Palmer–Niven	Foreign	July		11-10
Beware of Pity (102)	Lockwood–Hunter	Foreign	July		
Black Bart (T) (80)	Declarlo–Duryea	6-23	Apr		3-15
Details under title: Adventures of Black Bart					
Brothers, The (C)	Rice Fuffy	Foreign			5-24
Bush Christmas (70)	Rafferty–Fernside	Foreign			12-8
Casbah (94)	DeCarlo–Martin	10-27	Apr		
Captain Boycott (92)	Jenie–Kirby	4-26			
Countess of Monte Cristo	Donat–Granger	Foreign			
Dear Murderer (90)	Portgan–Gynt	Foreign	May	653	5-24
Double Life, A (105)	Colman–Hasso	6-23	Mar		1-19
Details under title: Imagination					
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3-1	July	665	6-21
Details under title: The Wonderful Race at Rimrock					
Holiday Camp (97)	Robson–Price	Foreign			2-16
Hungry Hill (92)	Lockwood–Price	Foreign			10-27
Jassy (96)	Lakewood–Price	Foreign	Mar		
Case Against Calvin Cooke	March–Eldredge	2-2			
Larceny	Powell–Toren	4-12			
Letter From An Unknown Woman (87)	Fontaine–Jourden	9-15	June	659	
Man-Eater of Kumaon (79)	Sabu–Page	12-22	July	666	7-5
Mr. Peabody and the Mermaid	Powell–Blyth	1-19			
Naked City, The (96)	Fitzgerald–Duff	7-7	Mar		2-2
Nicholas Nickleby (94)	Hardwicke–Bond	Foreign			11-24
O'Flynn, The	Fairbanks–Carter	5-24			
One Touch of Venus	Walker–Gardner	2-16			
River Lady (T)	DeCarlo–Duryea	8-4	June	661	
Rogues Regiment	Abbott–Costello	2-16			
Saxon Charm	Montgomery–Hayward	2-16			
Tap Roots (T) (109)	Heflin–Hayward	6-23			7-5
Tawny Pipit (81)	Miles–John	Foreign			9-15
Unafraid, The	Lancaster–Fontaine	3-29			
Details under title: Kiss the Blood Off My					
Up In Central Park (87)	Durbin–Raymes	10-13	June	662	6-7
You Gotta Stay Happy	Fontaine–Stewart	5-24			

WARNER BROTHERS

1947-48 Features **Completed (31)** **In Production (7)**

NEW PRODUCTIONS

NIGHT BEAT

Melodrama—Started June 28
Cast: Robert Douglas, Helen Westcott, Robert Alda, Warren Douglas, Monte Blue.
Director: Felix Jacoves
Story: Los Angeles police department track down criminals.

THE FOUNTAINHEAD

Drama—Started July 12
Cast: Gary Cooper, Patricia Neale, Kent Smith.
Director: King Vidor Producer: Henry Blanke
Story: The best-selling novel of an architect with ideals.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Fighter Squadron (T)	O'Brien–Stack	6-7			
June Bride	Davis–Montgomery	5-24			
Silver Lining (T)	Haver–Bolger	4-26			
South of St. Louis	McCrea–Smith	6-7			
Younger Brothers (T)	Paige–Morris	5-24			

COMPLETED —— 1947-48 ——

Adventures of Don Juan (T)	Flynn–Lindfors	10-27			
April Showers (94)	Carson–Sothern	9-15	3-27	719	3-15
Big Punch, The (80)	Morris–Maxwell	2-2	6-26	727	6-7
Details under title: The Fighting Terror					
Christopher Blake	Smith–Douglas	9-15			
Dames Don't Talk	Major–Bennett	3-1			
Flamy Martin	Mayo–Scott	4-26			
Details under title: Smart Money					
Flowing Gold (82)	Garfield–O'Brien	Reissue	7-17	730	
Girl from Jones Beach, The	Reagan–Mayo	5-24			
God's Country and the Woman (71)	Brent–Roberts	Reissue	7-17	729	
John Loves Mary	Reagan–Neal	2-2			
Johnny Belinda	Wyman–Ayres	9-15			
Key Largo (101)	Bogart–Bacall	1-5	7-31	731	7-19
Kiss in the Dark, A	Wyman–Niven	3-29			
Life With Father (118)	Powell–Dunne		8-14	702	
My Dream Is Yours	Carson–Day	4-12			
Night Unto Night	Lindfors–Reagan	9-30			
One Last Fling	Smith–Scott	2-16			
One Sunday Afternoon (T)	Morgan–Paige	2-15			
Romance on the High Seas (T) (99)	Carson–Paige	6-23	7-3	728	7-5
Rope (T)	Stewart–Chandler	2-2			
Silver River (110)	Flynn–Sheridan	5-12	5-29	725	
This Side of the Law	Clark–Brooks	3-15			
Details under title: Sunburst					
To the Victor (100)	Morgan–Lindfors	8-18	4-10	720	4-26
Two Guys From Texas (T)	Morgan–Carson	3-17			
Winter Meeting (104)	Davis–Davis	10-13	4-24	721	4-12
Woman in White, The (109)	Parker–Smith	10-14	5-15	724	4-26
Wallflower (77)	Reynolds–Hutton	3-3	6-12	726	6-7
Whiplash	Clark–Smith	3-31			

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A Glance Into the Crystal Ball To See The Trends of Hollywood's Foremost Film Plants

Page Seven

SHALL EXHIBITORS PAY ASCAP?

NO M-G-M CONCILIATION PLAN

News & Opinion

Page 9



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Original Screen Play by Harry Kleiner



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Anne BAXTER · Kirk DOUGLAS

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ERNST LUBITSCH
Screen Play by Samson Raphaelson

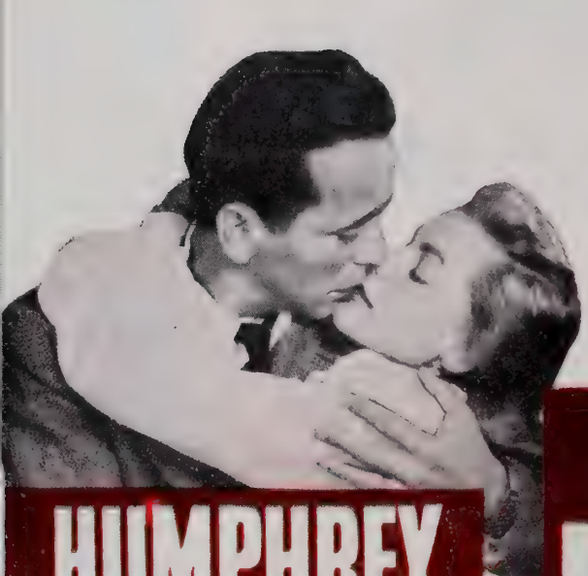


TYRONE POWER
ANNE BAXTER
in
THE LUCK OF THE IRISH
with CECIL KELLAWAY
Directed by HENRY KOSTER
Produced by FRED KOHLMAR
Screen Play by Philip Dunne

* Twice As Many As Any Other Company

BIGGEST WARNER BUSINESS EVER

and Everywhere!!!





HUMPHREY BOGART

EDWARD G. ROBINSON

LAUREN BACALL

WARNER BROS.

KEY LARGO



LIONEL BARRYMORE

CLAIRE TREVOR

AND

THOMAS GOMEZ · JOHN RODNEY

DIRECTED BY

JOHN HUSTON

PRODUCED BY

JERRY WALD

Screen Play by Richard Brooks and John Huston • Based on the Play by MAXWELL ANDERSON

As Produced on the Spoken Stage, by the Playwrights Company • Music by Max Steiner

EDITORIAL

Vol. 16. No. 16 August 2, 1948

☆

THINK IT OVER

Ciphers

IN this life we get nothing save by effort; far better it is to dare mighty things, to win glorious triumphs, even though checkered by failure, than to rank with those poor spirits who neither enjoy much nor suffer much, because they live in the great twilight that knows neither victory nor defeat.

—TEDDY ROOSEVELT.

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Film BULLETIN

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WHAT TO EXPECT OF THE STUDIOS

The current boxoffice sickness cannot be attributed to any one cause; it is complicated by a variety of contributing factors from both within and without our industry. We do not have the remedy for the sky-high cost of living that consumes so much of the entertainment money, nor can we halt the advances of competitive deterrents like night baseball and television. But we do know that one of the principal causes of the slump has been the dearth of topflight product. What we need to ward off boxoffice prostration is a strong dose of good pictures.

Where are they coming from? While some of the studios seem unable to lift themselves from the rut of the "easy money" era just past, others, happily, are giving positive indications of coming to life. Let's take a peek into the crystal ball to see what exhibitors might expect from Hollywood's foremost film plants.

Columbia: As our film coast correspondent reports in Studio Size-ups this issue (page 19), there will be small pickin's from this studio. The ratio is about one "A" picture in twelve releases.

Eagle-Lion: This up-and-coming outfit is turning out a money-making brand of melodrama. Stuff like "Raw Deal." "Ruthless" and "Canon City" is playing a merry tune on thousands of boxoffice tills. And look for improvement in quality and name values in the coming months.

M-G-M: Like a huge lion that had been slumbering on a full stomach and awoke to find its domain challenged, Leo is shaking off the sleep and roaring its might once again. The product these past two months has shown marked improvement. Under the stimulus of the Schary genius, we expect Metro reasserting its leadership of the pack before this year is out.

Monogram: The Allied Artists unit is beginning to demonstrate some of its promise. "The Babe Ruth Story" looks like a big money picture; "Panhandle" did a surprising business, and "The Dude Goes West" is really something *different* in westerns.

Paramount: This company has broken out in a rash of good-looking product. Although we do not believe that "The Emperor Waltz" will live up to its first-run grosses in the subsequents, "A Foreign Affair" should, and the lineup of coming releases is impressive. Watch for "Sorry, Wrong Number" to be one of the big clicks of the season.

Republic: The most valuable backlog of product in this company's history lays in its vaults. Meanwhile, it goes along turning out the best in westerns and good programmers.

RKO Radio: Put a big question mark here. Some of the product Schary left behind, like "Rachel and the Stranger," looks first-rate, but it is impossible to tell what the new Hughes regime will turn out.

20th Century-Fox: For the first half of this year, 20th-Fox was the most consistent of the studios. It furnished a versatile and generally profitable product. The prospects for the balance of 1948 are equally as good.

United Artists: Now that the Enterprise product has been taken away from this company, things look darker than ever. The old emphasis on quality no longer prevails here. "Red River" is one bright spot in a welter of inferior stuff.

Universal-International: The rumors that U-I is facing financial difficulties is traceable directly to the studio's tendency for experimenting with so-called "class" product. The sales staff undoubtedly would much prefer some "money" pictures for the masses. "Abbott and Costello Meet Frankenstein" will probably out-gross the classy "Mr. Peabody and The Mermaid." Maybe a change in studio management is in order!

Warner Bros.: Why Warners ever deserted the policy of making the kind of strong, two-fisted action fare that carried the company to the top is beyond understanding. Now, after a full year's drought, it looks as if they have a real money-maker in "Key Largo." If this can be taken as a cue, look for some improvement here.



PRODUCING ARTISTS, INC.
PRESENTS

ZACHARY SCOTT ★ LOUIS HAYWARD
DIANA LYNN ★ SYDNEY GREENSTREET
LUCILLE BREMER ★ MARTHA VICKERS

RUTHLESS

with Dennis Hoey • Edith Barrett • Raymond Burr

Produced by ARTHUR S. LYONS • Directed by EDGAR G. ULMER

Screenplay by S. K. Lauren and Gordon Kahn • Based on a novel "Prelude to Night" by Dayton Stoddart

An EAGLE LION FILMS Release

"A solid entry! Names that can be relied on for steady draw!" —Daily Variety

"Top drawer production . . . good collection of names to provide audience lure!" —Film Daily

"Well produced, directed and played!" —Jimmie Fidler

"Engrossing, vibrant and convincing!" —Boxoffice

"Boxoffice in its cast names . . . exhibitor should be able to capitalize with ease in exploiting!" —Motion Picture Daily

"Should please drama-hungry audiences and especially the women!" —Exhibitor

"Scott gives top-notch performance . . . may well be remembered at the next Academy Awards time!" —Liberty Magazine

"First-rate down the line!" —Hollywood Reporter

"Fascinating drama . . . unusual story. Gallery of stars!" —Motion Picture Herald

"Fine performances, strong cast . . . good entertainment!" —Showmen's Trade Review

"Arresting drama . . . compelling!" —Seventeen

Another hit for the BILL HEINEMAN DRIVE!

ALL REVIEWS TELL STORY OF BOX-OFFICE POWER!

Film BULLETIN
Volume 16, Number 16
August 2, 1948

News and Opinion

Allied, TOA Clash On Effect of ASCAP Decision

The long-disputed right of the American Society of Composers, Authors and Publishers to levy against the nation's theatres has finally been overruled by a court of law. U. S. District Judge Vincent Leibell's decision in New York that ASCAP is a monopoly and his injunction against further fee collections from movie houses has been hailed by most independent exhibitors as a momentous victory. By Allied States Ass'n, which has maintained that music copyright charges should be paid at the production source and which had recently tried to pry loose by means of the Lewis Bill ASCAP's grip on exhibitors, the ruling was acclaimed as complete vindication of "its refusal to appease ASCAP by entering into contractual relations with it."

The latter statement was seen as a direct slap at Theatre Owners of America, which several months ago accepted as conclusive the Society's right to collect from theatres and approved an increase in its rates.

DECISION UNEXPECTED

Judge Leibell's unexpected decision came as the result of an anti-trust suit against ASCAP by members of the Independent Theatre Owners Association of New York filed back in 1942. Injunctive relief was granted but treble damages were denied by the District Court. Basically, the Court decreed that hereafter music performing rights be licensed to the film producers, who in turn will convey those rights to exhibitors in film rental contracts.

A. F. Myers, Allied general counsel, immediately expressed his gratification that Allied's position in reference to ASCAP "has received full judicial sanction," and that the Minneapolis Federal District Court "will promptly follow this precedent in deciding the Berger Case" (a similar suit was filed by Benny Berger, president of North Central Allied). He declared that the order "gives effect to the substance of the Lewis Bill and I have no doubt was influenced by that bill."

WARNS AGAINST PROPAGANDA

He added a warning to exhibitors "not to be affected by propaganda that producers will add to film rentals more than the ASCAP charges or will exact a separate public performing charge. Exhibitors can bargain for film rentals. They cannot bargain with ASCAP. Any attempt by the producers to exact a separate charge will go the same way as the score charge."

A diametrically opposite view was taken by Herman M. Levy, TOA general counsel. He said the decision represented a victory only "for those who would negotiate for performing rights with individual copyright owners, or with the producers of motion pictures as part of the film cost, rather than with ASCAP." For the rest, he added gravely, "This decision means either the creation of a new, involved, and most difficult system of doing business with individual copyright owners, or the compulsory surrender by exhibitors to the producers of motion pictures of their privilege of negotiating with one central agency concerning the amount, which they, the exhibitors, shall pay for performing rights."

ALLIED, TOA CLASH

The conflict in interpretation by Allied and TOA has exhibitors in a dither. P. J. Wood and Sidney E. Samuelson, heads of the Allied units in Ohio and E. Pa., respectively, promptly advised their members to halt payments to ASCAP, while TOA executive director Gael Sullivan warned his membership that the decision is not final until an injunction has actually been issued, lest they violate the Federal Copyright Law and make themselves subject to penalties.

Judge Leibell cited ASCAP's 300 per cent increase demands (later shaved to 25-30 per cent after noting exhibitor reaction and negotiation with TOA) as indication of the "power that ASCAP has unlawfully acquired by its own arrangements with its members and by their arrangements with the motion picture producers. The threatened use of that power to demand unfair and exorbitant license fees furnishes sufficient grounds for the exercise by the court of its ordinary equitable powers to prevent any threatened injury to plaintiffs."

Judge Leibell expressed the opinion that it would be a "simpler and proper" arrangement for the copyright owner to deal directly with the producer on both synchronization and performance rights. He did not doubt that the value of the performing rights would not be absorbed by the producer but would "eventually be passed on to the exhibitor" who would be charged for those rights in the film rental.



METRO'S BILL RODGERS
No Conciliation Plan for Leo

RELIEF GRANTED

The injunctive relief granted by the Court:

—Directs ASCAP to divest itself of all rights of public performance through motion picture exhibition of musical compositions synchronized with films and to assign such rights to the copyright owners of the music.

—Restrains ASCAP from obtaining public performance rights in conjunction with exhibition.

—Restrains ASCAP's members from refusing to grant to producers the performance rights through exhibition.

—Restrains ASCAP's members from licensing, except to producers, the performance rights.

—Restrains ASCAP and its members "from conspiring with motion picture producers for the purpose of including a clause in contracts issued by producers to exhibitors directly or indirectly requiring exhibitors to obtain a license from ASCAP as a condition to the exhibition of the licensed pictures."

Metro Has No Need For Conciliation Plan — Rodgers

M-G-M has no need for a conciliation and mediation system such as has been established between North Central Allied and 20th Century-Fox. This was the answer of William F. Rodgers to a query from *Film* BULLETIN as to his views on the plan.

While "not underestimating its value to someone else who may find it to be the proper manner in which to adjudicate such of their differences as may arise," the Metro vice-president in charge of distribution regards the NCA-Fox scheme as "an unnecessary substitute for a tried and proven procedure" his company has employed for years. That procedure is to keep "the door wide open at our exchanges for any exhibitor leader to accompany any of his members to our office for the purpose of straightening out any difficulties that may exist, or any misunderstandings which may arise."

HIS DOOR OPEN

If any complaints are not straightened out in that manner, Rodgers declared, "our sales managers or their assistants are available to discuss the matter" and, finally, the door of his own office "is always open for this purpose."

In view of the "satisfactory" operation of this system, Rodgers said he could see no advantage to his company or its customers in the forming of special committees to handle complaints.

Conciliation Plan Must Be On Local Basis — Smith

The magic word is "local." Andy Smith sees it as the key to the hoped-for success of his conciliation and mediation plan in the North Central territory.

Speaking to the Associated Theatre Owners of Indiana in convention at French Lick last week, the 20th Century-Fox general sales manager asserted that "the failure of conciliation and mediation plans in the past has been due to the fact that they were conceived on a national basis." Crediting NCA president Benjamin Berger with the local-level idea, Smith called it "a plan based on the good faith of both exhibitor and distributor and has no direct relationship to national viewpoints one way or another."

Smith indicated his company's readiness to "enter into such a plan anywhere in the U. S. with any exhibitor group, regardless of locality." He also laid stress on the project as "an exhibition plan, conceived by exhibitors."

In his first statement on the scope of the six-man grievance committee formed by NCA, which will serve as a pattern for any other group coming to a similar arrangement with 20th-Fox, Smith said it was agreed that the committee "will not hear complaints or grievances of a purely personal or private nature, nor will it attempt in any manner to negotiate contracts for any exhibitors. Otherwise, it will hear all complaints without restriction."

(Continued on next page)

News and Opinion

(Continued from Preceding Page)

FAITH IN PLAN

"I have faith in the Minneapolis plan," the sales executive told the Indiana Allied unit. "If it has any bad points, they must come out in the experience, and then methods and means must be found to plug these holes. It will be the same in this territory or in any other territory."

Smith had been invited by ATOI president Trueman Rembusch to present his views on the new conciliation plan, and he was barraged by questions from the Indiana independents when he offered to answer any queries on that issue or complaints about his company's sales policies.

Action on the conciliation plan, however, was deferred to allow time for study and it was decided to consider it at the next ATOI board of directors meeting.

Benny Berger, co-originator of the plan, revealed that in its operation to date, not a single complaint had been filed. He compared the grievance committee to a police force primarily organized to prevent crime rather than to punish offenders. Thus, he said, the committee can settle individual misunderstandings before they reach the "serious stage."

INVITE CARAVAN

The ATOI also voted unanimously to extend an invitation to the Caravan Committee of National Allied to locate its headquarters in Indianapolis. Since its inception, this service has been handled by the Eastern Penna. unit, but because of Allied expansion, particularly in the western and central sections, the ATOI board felt that a mid-western headquarters would be most practical. It was emphasized that the change in location of the Allied Caravan office, if approved by National Allied, would mean no change in policy or personnel of the Caravan.

Among those who addressed the convention were H. M. Richey, William Ainsworth, Sam Shain, Dave Palfreyman, Pete Wood and Rembusch.

Hughes Posers — Rathvon Successor, Studio Chief

Button, button, what's going to happen at RKO? is one of the industry's favorite games today. Lots of people pretend to know where the button is hidden, but until the company's stockholders meet in Wilmington, Del., on August 31, only Howard Hughes will really know its whereabouts.

The new RKO boss will have to decide on the men for two top posts, president and chief of production. The resignation of N. Peter Rathvon last Monday (27th) was sudden, but not unexpected, and it can be assumed that both Hughes and Rathvon understood, tacitly, at least, that they would part company shortly after the former purchased the controlling shares of RKO stock from the Atlas Corp.

Who will step into the presidency when Rathvon's resignation becomes effective at the month's end is a matter of speculation. Most frequently mentioned for the post is Ned E. Depinet, executive vice-president, but the reports naming him have not originated with this popular RKO official, and it is doubtful that Hughes would have tipped his hand on a choice. However, Depinet's 17 years experience and service with the company is generally believed to place him in a strong position for the top spot, if he wants it.

Pending selection of a studio head, Rathvon last week announced appointment of a three-man interim production committee to supervise studio operations. (See Studio Size-Ups). Before long, however, Mr. Hughes will have to get around to the problem of finding a successor to (the lamented) Dore Schary. Meanwhile, the RKO studio will limp along on an abbreviated schedule of modest-budget films.

Threat of Nationalization Faces British Film Industry

Is England's movie industry, like steel and coal, to be nationalized? It looked like a step in that direction was being taken as Board of Trade president Harold Wilson proposed creation of a Film Finance Corp. to invest $20,000,000 in film production. Approval by Parliament was expected when it convenes Sept. 13.

Speculation was rife on the real purpose behind the plan. Ostensibly a measure to bolster British independent production and to open the door for attainment of the 45% quota, England's exhibitors and producers, as well as opposition politicos, foresaw other, more dire, possibilities as a result of the measure. Some viewed it as a step toward socialization, with the government using films as a propaganda medium. Worried theatremen felt that the Government's say-so in what type of films should be made will hurt entertainment value and seriously affect the boxoffice. They seemingly took to heart the warning by Eric Johnston that government officials might soon be "looking over the shoulder" of every British producer.

American producers were unhappy, too. It was a damper on their hopes to use British studio space to liquidate frozen funds, since the stepped-up production by Britain's inde producers would gobble up all available studios.



NED E. DEPINET
A Likely Candidate

Under the terms of the proposal, a Film Finance Corporation is to be set up, authorized to lend up to £5,000,000 — about $20,000,000 — to small producers. Actually, the loan will be made to distributors, specially selected, who in turn will make the funds available to producers. Half of the amount is immediately available by virtue of special powers granted the Labor Government under existing legislation. J. H. Lawrie, general manager of the Government's Industrial and Commercial Finance Corp. (similar to RFC in this country), will head the new film corporation, which will function for the next five years.

The Board of Trade president declared that film production was essential to Britain's dollar potential and export trade. As such, he added, the refusal of private capital to advance the funds for independent production has created an "emergency" which is to be met by FFC funds.

Winston Churchill, Conservative party leader, challenged the proposal as "a losing adventure," to which Wilson retorted that he could not see it as "likely to involve a loss of public money." He also gave Churchill vehement assurance that the Government will not try to exercise political control over character and content of films.

Silver Lining of Foreign 'Take' by Fall '49—Johnston

It was a rather gloomy picture Eric Johnston painted.

The American film industry's foreign situation will get worse before it gets better. Revenues from overseas markets will shrink $20,000,000 from the 1947 take and $50,000,000 from the '46 figure to an estimated $70,000,000 for 1948. And that isn't the worst of it. By the end of 1949, there will be another ten to twenty million decline, with the low point expected to be reached in Autumn, '49. Only then will the silver lining of filmdom's foreign business start shining thru.

The foreign revenues dip, the MPAA president added, isn't the only setback the industry is suffering. High cost of living, plus drainage of entertainment dollars into other forms of entertainment like night baseball, television and dog races, are also serious threats.

Johnston's brush did not, however, contain all sombre hues. He told the press conference in Hollywood that film production should take a sizeable jump this fall, with employment in the studios keeping pace. Also, the companies' economy programs, liquidation of high-cost inventory films, and a promise of production geared to the domestic industry, instead of to the world market, should return some of the bucks.

Appraising the British Government's move to finance independent production, Johnston foresaw the subsidy as a wedge to dictate subject matter, with nationalization of films as a distinct possibility, particularly in view of private banks' refusal to make the loans. The English producer may soon find a government official "looking over his shoulder."

Warning British movie men that the new 45 per cent quota will force them into production on a quantity, rather than quality, basis, Johnston declared: "You can't legislate people into theatres." He expressed the view that U. S. State Department pressure against the quota will be applied when the current critical situation in Berlin is relieved.

The MPAA head sharply amended his estimate made last Spring that British pictures in this country would yield a $7,000,000 return. With the expected flood of B's from British studios, he felt that revenue from British pictures in American theatres might be reduced to less than a million.

Colosseum Asks 40 - 50% Wage Boost for Salesmen

The newly formed Colosseum of Motion Picture Salesmen presented its calling card to the eleven employing film companies for whose sales representatives it is now the recognized bargaining agent. The greetings:

—A 40 to 50 per cent general wage increase.

—A $90 weekly minimum.

—Severance pay equal to one week's salary after six months employment; two week's pay after one year and so on up a sliding scale to a maximum of one year's wages after a fifteen-year stint.

—An expense account scale set at $11 daily for hotel and meals, plus a 12c per mile car allowance.

Other demands, including seniority rights, are scheduled to be heard when the Colosseum's representatives, headed by president A. M. Van Dyke, meet with the distributors in New York, possibly this week, to discuss the union's proposals.

Van Dyke also revealed formation of a New York unit, with Charles Penzer, of RKO, as its representative.

Initial national convention of the Colosseum has been set for November 27-28 in Chicago.

Lawyers Happy Hunting Grounds—The Film Industry

Long the lawyers' happy hunting grounds, the movie industry becomes merrier by the minute for the legal profession as the welter of anti-trust suits continues to pile up in the wake of the indecisive decisions by the N. Y. Statutory Court and the U. S. Supreme Court.

Triple damages which may cost the distributors another $1,611,000 were asked in two actions filed in Chicago and Los Angeles U. S. District Courts. Plaintiff in the former, Towne Theatre, Milwaukee, not only requested $1,050,000 treble damages, but asked the court to order divestiture of theatres owned by 20th Century-Fox and Warner Bros. in the Milwaukee area. It was charged that the Milwaukee system of booking and clearance have deprived the Towne of profitable product since May 1, 1946, when the present management took over. The Big Five and Columbia were named as defendants.

The Towne suit marks the second request for divestiture in a private action in recent weeks. Earlier, William Goldman, Philadelphia circuit operator, who had already been awarded triple damages, filed another action based on the monopoly findings of the U. S. District Court, requesting divestiture of Warners' chain in Philly.

Counsel for the Towne, Thomas McConnell, hero of the Jackson Park action which overturned the Chicago clearance system, told the court that the alleged conspiracy to control product and run dominated all the independent theatres in the area, with preference shown affiliated circuits in feature selection, rentals, and clearance.

In the L. A. action, the eight majors and Republic, as well as four circuits, were named in a suit brought by Ivan C. Hanson, owner of the Atlantic Theatre in Long Beach, charging violation of the Sherman laws and asking trebled damages of $561,000 and injunctive relief. Here again, clearance was the gimmick of the alleged conspiracy "to maintain an arbitrary and unreasonable clearance schedule," permitting Fox West Coast and Cabart Theatres to enjoy a first-run monopoly, as well as preferential treatment in favor of the large chains.

In another anti-trust action, pending since 1944, the U. S. Circuit Court in Philadelphia reversed a Pittsburgh District Court decision against independent Henry Norman Ball, Penn Theatre, Ambridge, Pa., and ordered the lower court to establish the amount of triple damages to be assessed against 20th-Fox, Loew's, RKO, Paramount and Pennware Theatre Corp., a Paramount partner, defendants.

Ball filed the suit after Paramount switched first-run product from the Penn, following the plaintiff's purchase of the house from Pennware to the State Theatre, newly built by the Paramount affiliate. Ball's charge that the Penn was entitled to the run, regardless of owner, was denied by the District Court. The Court also upheld Paramount's and Pennware's right to build a theatre in competition with the Penn and held that a new and larger theatre such as the State was entitled to first-run product, particularly in the hands of an established operator. He also ruled no conspiracy among the defendants in withholding first-run product from the Penn.

The Circuit Court, in a 2-1 decision, disagreed with the no-conspiracy finding, ordered the lower court to set damages and maintained Ball's right to first-run product.

D. W. Griffith: Pioneered The Feature-Length Film

The chief obstetrician at the birth of the feature-length motion picture is gone.

David Wark Griffith, pioneer movie-maker who was responsible for many milestones in the movies' coming-of-age, succumbed to a cerebral hemorrhage at age 73 on Friday, July 23rd in a Hollywood hospital. Stricken in his hotel suite Wednesday evening, he was removed to the hospital Thursday, lost consciousness and died the following morning.

His most famous achievement was "The Birth of a Nation," made at a cost of $96,000 in 1914 and, by recent estimate, a $48,000,000 grosser. He was responsible for several of the basic ingredients of modern movie-making such as the close-up, flash-back and fadeout. His feats as a star-maker included discovery of Mary Pickford, James Kirkwood, the Gish sisters, Lionel Barrymore, Douglas Fairbanks, Richard Barthelmess and many others.

Born in La Grange, Ky., Griffith became a stock actor and writer, joining Edison and Biograph in 1907 as a combination player, director and writer at $5 a day. His genius helped transform films from one-reel "flickers" into the great entertainment and social medium they have become.

With Mary Pickford, Douglas Fairbanks and Charles Chaplin, he founded United Artists and remained as a principal stockholder until 1933, when he sold his interest. He had lived in retirement in recent years.



SPYROS P. SKOURAS

Entertainment on 'Global Scale . . .'

20th-Fox Plans 'Global' Production of 30 Films

One American film company, at least, does not intend to allow its production plans to be stymied by unsettled world conditions. This was made clear by president Spyros P. Skouras, of 20th Century-Fox, when he announced his company's intention to "deliver motion picture entertainment on a global scale unprecedented in film history."

The international flavor of Skouras' statement was accented by the locale of the 20th-Fox convention — Toronto — where he and Andy W. Smith, Jr., general sales manager, unveiled the company's 1948-49 schedule of 30 designated "A" pictures, while ad chief Charles Schlaifer outlined the advertising, publicity and exploitation program.

The season's product, to be made under the supervision of executive production head Joseph M. Schenck and Darryl F. Zanuck, vice-president in charge of production (currently in Europe setting up shooting plans) will be in contrast to the 24 features made by 20th-Fox this past season. No mention was made of the total cost of the 30-picture output, but earlier this year it was announced that the compnay was cutting production costs approximately one-third. 75 percent of the new program will be completed by the end of August.

SEEKS 'FLUIDITY'

The "global" production policy, Skouras declared, is designed to "strengthen the company's position by affording fluidity of production throughout the world and takes advantage of the international situation with respect to blocked funds in foreign countries." He also declared that Fox's stress on "the realistic type of pictures," using actual locales wherever possible, would tie in neatly with the worldwide production plans.

Five films are to be made overseas, although only three were included in the 30 listed; "The Prince of Foxes," currently shooting in Italy; "The Affairs of Adelaide," now in production in England, and "I Was a Male War Bride," starring Cary Grant, to be made in Germany, France and England. "The Black Rose" and "Lydia Bailey" will both be made in England, Skouras said, but their release was not yet scheduled.

Of the thirty, five are completed and delivered, seven have finished shooting and are editing and one special, "The Snake Pit," is completed and awaiting a special series of pre-release engagements this year. In addition to the two in production overseas, four are currently before the cameras, and two more will begin shooting before the Fall. At least 20 per cent of the program will be in Technicolor.

COMPLETED PRODUCT

Included among the new product already completed are "That Lady in Ermine," (Betty Grable-Douglas Fairbanks, Jr.); "Forever Amber" in its regular engagement; "The Luck of the Irish" (Tyrone Power-Anne Baxter); "When My Baby Smiles at Me," (Betty Grable-Dan Dailey) in Technicolor, from the Broadway success, "Burlesque"; Preston Sturges' "Unfaithfully Yours"; "That Wonderful Urge" (Tyrone Power-Gene Tierney); "Road House" (Cornel Wilde-Ida Lupino-Richard Widmark-Celeste Holm); "Yellow Sky" (Gregory Peck-Anne Baxter-Richard Widmark).

As to the company's programmer output, neither Skouras, nor sales chief Andy Smith, Jr., revealed what will comprise the program, or even whether there would be any (see Studio Size-ups, this issue). According to present plans, however, there will be seven from the Sol Wurtzel unit, two from Frank Seltzer, at least one from Alexander Korda, one from Marcel Hellman, two from Sam Baerwitz and three from Edward Small. Reports that 20th-Fox might drop inde low-budget product from its roster led Small to declare that should the company fail to pick up his option, he would seek another distributor.

'Fire-Guard' Measure Licked by Philly Exhibs

Militant, united action by Philadelphia theatre owners waylaid attempts by the City Council to foist a "fire-guard" on the city's theatres. The ordinance which would have required theatre operators to employ special fire-guards was thwarted when City Council's public safety committee voted to postpone indefinitely action on the proposal. Morris Wax, president of the Phila. Theatre Ass'n., spoke against the measure, asserting that movie houses were adequately protected against fire hazards.

In response to a request by Council, exhibitor leaders urged theatres to show trailers on their screens indicating the exits and reminding patrons that smoking is not permitted. In a bulletin to Philadelphia theatremen, Sidney E. Samuelson, general manager, E. Pa. Allied, called the action "a splendid victory" and urged exhibitors to give "full cooperation with the city authorities and by this cooperation we will gain the good will necessary for future activities."

'THE BABE RUTH STORY' SHOULD SCORE AT BOXOFFICE

Rates ● ● ● where exploited

Allied Artists

William Bendix, Claire Trevor, Charles Bickford, Sam Levene, Fred Lightner, Gertrude Niesen, William Frawley, Ralph Dunn, Lloyd Gough, Paul Cavanagh, Matt Briggs, Bobby Ellis, Warren Douglas, Pat Flaherty, Mark Koenig, Bob Meusel, Ziggy Sears, H. V. Kaltenborn, Harry Wismer, Mel Allen, Knox Manning.

Directed by Roy Del Ruth.

There can be no question but that this chronicle of baseball's most colorful exponent, the celebrated "King of Swat," is loaded with sure-fire drawing power. Mighty Babe Ruth is an American legend, an institution, beloved by millions of people who never even saw a baseball game. While producer Roy Del Ruth has not been quite successful in capturing the real baseball atmosphere one expects in a story of the Babe's career, he has given the film enough human appeal to make it entertaining fare for general patronage. Added to the tremendous audience expectancy of the legions of baseball followers, and to Allied Artists' great exploitation campaign, this means "The Babe Story" should score a solid boxoffice hit. Some of the Babe's devoted fans will be disappointed in William Bendix's portrayal of their hero, for he is often more Bendix than Bambino. Producer-director Del Ruth's stress on the mawkish phases of Bob Considine's biography makes one wish that he had devoted more footage to a factual recounting of the Babe's heroic feats on the diamond. Considine's book, naturally, lacked conflict and Del Ruth sought to fortify it with chunks of sentimental pathos. However, there is plenty of entertainment in the picture as it traces Ruth's scarum youth, through his cocky, rambunctious ascent to baseball glory, to his mellowed twilight, when time slowed his prowess — and always with a heart as big as the great out-doors. As the story traverses the scenes of Babe's exploits, it introduces many greats and near-greats of baseball; of them, Fred Lightner scores with a razor-sharp performance as Miller Huggins, the peppery, little Yankee manager. Claire Trevor is excellent as the Babe's wife and the cast is bolstered with Charles Bickford as Brother Matthias, Sam Levene as his sportswriter pal and sultry-voiced Gertrude Niesen in a brief spot singing "I'm Nobody's Baby."

EXPLOITATION: Over and above the national $4,000,000 tie-in campaign initiated by A.A., this picture fairly bristles with exploitable angles the exhibitor can utilize — tie-ins with local ball clubs and sporting goods dealers, sponsorships by educational, parochial and youth organizations — it can be made the most talked-about event in town! Set up a baseball scoreboard on your lobby front and offer "Babe Ruth" cards to the juvenile trade.

From his squalid boyhood on the Baltimore waterfront, the Babe is accepted in a parochial school under the kindly wing of Brother Matthias (Charles Bickford), who gets him his first professional break with the Baltimore Orioles. He goes on to triumph as a sensational pitcher for the Red Sox and his slugging power brings him big league fame. Colonel Ruppert signs him with the Yankees, where he belts a record of 60 home runs and becomes a national idol. He keeps scrapping with manager Miller Huggins, but learns to love and respect him. And always the Babe is carefree with his money, reckless with his fists and so tender-hearted with kids that he leaves a game to help a woeful youngster with his injured dog. After a long courtship, he marries Claire Trevor, a show-girl. Father Time eventually slows him down and he goes to the Boston Braves where he makes a poor showing, although he does hit three homers in his last game. He takes a back seat in the sport he loved, consoled by his wife, and his friends, Bickford and sportswriter Sam Levene. Critically ill, he makes his greatest play by volunteering for treatment with an experimental serum. *York.*

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'SORRY, WRONG NUMBER' HUMDINGER SUSPENSE MELODRAMA

Rates ● ● ● or better where exploited

Paramount

89 Minutes

Barbara Stanwyck, Burt Lancaster, Ann Richards, Wendell Corey, Harold Vermilyea, Ed Begley, Leif Erickson, William Conrad, John Bromfield, Jimmy Hunt, Dorothy Neumann, Paul Fierro.

Directed by Anatole Litvak.

Paramount may have another "Lost Weekend" in the Hal Wallis-Anatole Litvak production, "Sorry, Wrong Number." A gripping, pulse-pounding suspense melodrama has been made out of the Lucille Fletcher radio classic, originally written for the CBS "Suspense" program and repeated no less than seven times by popular demand, about a neurotic invalid whose sole connection with the outside world is her bedside telephone. By some freak connection, she overhears two men plotting a murder and gradually comes to the screaming realization that she is to be the victim. Where in "Lost Weekend," the bottle was the villain, here the telephone assumes the same proportions, as the innocent-looking little instrument becomes the vehicle for horror, madness and death. Miss Fletcher, who also did the screenplay, has embellished the original radio script with a fantastic, yet fascinating plot, and under Anatole Litvak's penetrating direction the one-character airwave chiller has become a fully-rounded, superbly played, cold-sweat motion picture. Barbara Stanwyck puts herself squarely in line for an Oscar with a portrayal of the neurotic which tops even her magnificent "Double Indemnity" performance. Her stark, hysterical terror in the excruciating climax is communicated to the audience so forcibly, it will leave them as limp as the lifeless hand that slips from the phone in the final scene. Despite a preponderance of dialogue and innumerable flashbacks, director Litvak's probing, restless camera gives the illusion of fluid action and the puzzling plot outlines become increasingly definite as the suspense sponds nobly to Litvak's demands. Burt Lanbuilds to its monumental climax. The cast recaster finally fulfills the promise he displayed in "The Killers" with an incisive, shaded performance as the neurotic's dominated, rebellious husband and outstanding bits are contributed by Ann Richards, Harold Vermilyea and William Conrad, the moon-faced, blue-eyed hatchet man of "The Killers." The Stanwyck-Lancaster names on the marquee and the popularity of the radio play should start this off to good grosses and word-of-mouth should build to smash proportions. Hal Wallis is back in the groove at Paramount.

EXPLOITATION: The amazing number of people who have heard or hear of the radio play makes stressing of the film's origin a must. The key word in the promotion is Suspense.

Barbara Stanwyck, spoiled daughter of chain drug store owner Ed Begley, is confined to her bed by a heart condition, alone in her mid-Manhattan mansion. As she attempts to call her husband, Burt Lancaster, she is accidentally connected with a conversation between two men and overhears arrangements to murder a woman at 11:15 that night. Her attempts to report the call to the operator and the police meet with baffling frustration. In the two hours she has before the murder she learns that Lancaster, whom she had taken from a small town drug store and made into a vice-president in her father's organization, dominating him and their money, has become involved with a dope ring, stealing drugs from the company laboratories. She also discovers from her doctor that Lancaster has withheld from her the fact that she is a neurotic cardiac, and physically a well woman. As she fits the pieces of the puzzle together, she realizes that the murder plot she overheard was actually her own murder, arranged by her husband. Lancaster, calling from out of town, tries to warn her, but her terror makes her helpless and the murder goes through on schedule. *Barn.*

'GOOD SAM' AMIABLE, LAUGH-LOADED COMEDY

Rates ● ● ● generally; less for action houses

RKO
114 minutes
Gary Cooper, Ann Sheridan, Ray Collins, Edmund Lowe, Joan Lorring, Clinton Sundberg, Minerva Urecal, Louise Beavers, Dick Ross, Lora Lee Michel, Bobby Dolan, Jr., Matt Moore, Netta Packer, Ruth Roman, Carol Stevens, Todd Karns, Irving Bacon, William Frawley, Harry Hayden.
Directed by Leo McCarey.

Thank you, Mr. McCarey, for an enjoyable movie that will bring all of the family hurrying down to the ticket window; for introducing such an amiable, likeable neighbor as "Good Sam"; for a sense of well-being, a lump in the throat and the relaxation of laughter that is found in this happy pictture. The man who gave us "Going My Way" has again fashioned a sentimental fable of wonderful, heart-warming appeal that offers balm to moviegoers surfeited with an overload of violent, disturbing fare. Grosses will indicate that McCarey still has the secret of building a popular comedy. Returns will be best in family houses; weakest in action spots.

"Good Sam" is lanky Gary Cooper, a fumbling, awkward symbol of the American male, whose only vice is an incorrigible goodness. His extreme Samaritanism brings about a compound of ludicrous marital tribulations, unashamed sentiment, folksy moralizing on the wages of virtue and, most of all, some infectious comedy — the McCarey brand of comedy that evokes laughter with recognition of real-life people in every-day situations. And his skillful direction of children brings chuckles with a couple of cute moppets. Robert Emmett Dolan is represented by a sparkling musical score and by little Bobby Dolan, Jr. in the cast.

There isn't much to the story by Ken Englund; for the most part, it rolls along with a minimum of action, the dialogue supplying the laughs, until the thumping finale that blares in to the music of a Salvation Army Band. "Sam's" long suffering wife is Ann Sheridan, displaying an unexpected flair for comedy and delivering the witty punch-lines whenever the sentiment gets too sticky. And "Sam" has a great many friends, given expert characterizations by Edmund Lowe, Joan Lorring, Ray Collins, Clinton Sundberg, Minerval Urecal and William Frawley.

EXPLOITATION: Feature Gary Cooper and Ann Sheridan in this hilarious and wholesome family entertainment that recalls the grand qualities of McCarey's "Going My Way." Catchlines: "How Good Can a Husband Get? . . . Sam Is So Good, It's Painfully Funny!"

Gary, the floor manager of a department store, is always a soft touch for a hard luck story. He loans his car to his near-sighted neighbor and gets stuck for a damage suit. He lets his lazy brother-in-law, Dick Ross, free-load in his home and also takes in Joan Lorring, one of the store clerks, when she is despondent with man trouble. But the last straw to Ann Sheridan's patience is when she learns that he has loaned their savings for a new house to a young couple who couldn't afford to have a baby. But the money is repayed when the couple strike it rich. Things look bright now; they buy their new house, Ross gets a job and plans to marry Miss Lorring. But with his usual gullibility, Gary is robbed of the Christmas charity fund. In despair, he goes on a king-sized bender and actually gives away the shirt off his back. Awaiting him at the house-warming is the banker who has decided to make up the deficit. A Salvation Army Band brings the staggering hero home for a happy, sentimental conclusion. *Abrams.*

'THE VELVET TOUCH' GLOSSY, SUSPENSEFUL THEATRICS

Rates ● ● + generally

RKO
97 minutes
Rosalind Russell, Leo Genn, Claire Trevor, Sydney Greenstreet, Leon Ames, Frank McHugh, Walter Kingsford, Dan Tobin, Lex Barker, Nydia Westman, Theresa Harris, Irving Pacon, Esther Howard, Harry Hayden, William Erwin, Martha Hyer, Steven Flagg, Louis Mason, James Flavin, Charles McAvoy, Dan Foster, Russell Hicks, James Todd, Joyce Arling, Ida Schumaker, Philip Barnes, Besse Wade.
Directed by John Gage.

With all the high-polished glamour that supposedly pervades the world of the theater - and with an ominous murder thrown in for good measure - "The Velvet Touch" is slick, suspenseful and persuasively thrilling. Presented with a luster that may seem superficial, its handsomely mounted melodramatics, nevertheless, are just right to project a sophisticated theatrical flavor. It is "good theatre" that should be fairly strong box-office, and makes a good initial entry under the banner of Independent Artists as produced by Fred Brisson. The presence of his wife, Rosalind Russell, whose popularity has never waned, will do much to insure satisfactory grosses. The women's angle is exploited throughout, with particular appeal in the ultra-modish Travis Banton creations worn by Miss Russell and Claire Trevor. The picture has a "play-within-a-play" motif, including selections from "Hedda Gabler" and features a role that fits Miss Russell like the velvet gloves she wears and gives her a chance to get her teeth into some highly-charged, emotional scenes, played with restrained poise. The role is not entirely life-like, due to some inconsistancies in the script that was worked up by Leo Rosten from an original by William Mercer and Annabel Ross. It does supply some dialogue that sounds very glib and clever and the direction by new-comer John Gage maintains an acute pitch of suspense. Claire Trevor, a performer of increasing dramatic ability, scores in a good-sized role and, as usual, has an unhappy time of it, not only losing her man, but being accused of his murder. Leon Ames is convincing as the smoothie who gets killed in the opening scene, to be resurrected for several flashbacks. British actor, Leo Genn, is properly suave in the romantic lead and Sydney Greenstreet, although miscast as a rotund police captain, effectively repeats his familiar mannerisms.

EXPLOITATION: See Exploitation Picture of this issue .

Rosalind Russell has achieved lasting footlights fame as a commedienne under the shrewd guidance of her producer, Leon Ames. But now she wants to try her hand at tragic Ibsen drama and, what's more, plans to end her relationship with Ames, for she has fallen in love with urbane architect, Leo Genn. Ames is stubbornly possessive and, in an excited argument, she hits him with a statuette, killing him. By chance, no one sees her enter or leave the room and the body is found by Claire Trevor. She is the girl who was desperately in love with Ames and evidence makes her the chief suspect. Miss Russell decides to confess to Homicide Captain Greenstreet, but stalls when she learns of the other girl's suicide. She is now completely in the clear, but her qualms of conscience increase when Genn shares her secret. At her opening performance in "Hedda abler", she gives Greenstreet a written confession and surrenders herself as the curtain rings down for an enthusiastic ovation. *Abrams.*

'EMBRACEABLE YOU' HOKEY CRIME MELLER

Rates ● ● + as dualler

Warner Bros.
80 Minutes
Dane Clark, Geraldine Brooks, S. Z. Zakall, Wallace Ford, Richard Rober, Lina Romay, Douglas Kennedy, Mary Stuart, Philip Van Zandt, Rod Rogers.
Directed by Felix Jacoves.

This is a minor league effort that belongs with Warner's current output of low budget programmers. It is passable melodrama that can fit nicely into most double bills and, despite its lack of high-powered names, should serve as a fairly strong top feature in action and naborhood houses, and a good supporting item in other situations. The misleading title suggests a musical, but the song remains as mood music for a commonplace blend of a crime-does-not-pay routine, coupled with a sad, sudsy love story for the wet handkerchief contingent. The tragic situation, which sounds like something left over from an old Bette Davis script, features Geraldine Brooks with only a few weeks to live suffering from an incurable "aneurism". And the criminal regeneration presents Dane Clark as a young hoodlum who falls afoul of some big-time racketeers. These two young players work hard at their respective roles and register considerable sincerity, but no great dramatic talent; nor are their efforts aided by the direction of Felix Jacoves. S. Z. Zakall contributes some of his familiarly "cute" mugging, while Wallace Ford is good as the taciturn detective.

EXPLOITATION: Action houses should sell the gangster business, while family audiences will respond to the "soap opera" angle.

Geraldine Brooks, an unemployed chorine, is the victim of a hit-and-run accident. The car, chauffeured by Dane Clark, was taking gangster Richard Rober away from the scene of a murder. Clark goes to visit the girl in the hospital, explaining that he knew her brother. She feels well enough, but is unaware that the doctors have given up her case as hopeless and she has only a few weeks to live. Wallace Ford, a homicide detective, forces Clark to look after the girl. He sells his car, finds her a comfortable apartment and tries to show her a good time. In need of more money, he extorts a sum from Rober. The racketeer tries to rub him out and Ford smuggles the couple out of town to a country cottage. She finally learns the truth of her condition and asks Clark to marry her. The wedding is almost interrupted by Rober's arrival, but a timely bullet from the detective's pistol settles him for good. *York.*

'ADVENTURES OF GALLANT BESS' ABOVE-PAR CINECOLORED MUSTANG YARN

Rates ● ● + for western houses and small towns

Eagle Lion
75 minutes
Cameron Mitchell, Audrey Long, Fuzzy Knight, James Millican, John Harmon, Ed. Gargan, Harry V. Cheshire, Cliff Clark, Evlynn Eaton, Bess.
Directed by Lew Landers.

"Gallant Bess" is one of the smartest horses ever to gallop across a movie mesa — she can do everything but cook. The true love between her and bronc-busting Cameron Mitchell sets the sentimental pattern for this conventional horse-opera and with a plentitude of eye-soothing Cinecolor, jaw-busting action and swift rodeo high-lights, provides good fare for Western fans of all ages. The lack of well-known names will retard it boxoffice-wise, but it will please its audience. It is quite an up-to-date Western (these cow-pokes don't wear six-shooters and the bars even have television), in every respect a cut above the average oater. The script by Matthew Rapf sticks close to a corn-fed formula, but it is neatly constructed, the direction by Lew Landers is smoothly paced and the photography is excellent. Cameron Mitchell is a credible cowboy hero, at ease among the prancing mustangs, and pretty Audrey Long provides some pleasant romantic interludes. Adequate support is given by Fuzzy Knight, James Millican and Ed Gargan.

"Bess" is running with a herd of wild horses, when she is captured and tamed by Cameron Mitchell. He quits his job with James Millican's rodeo and, as a roving wrangler, he teaches the mare some clever, performing tricks. He rejoins the rodeo to try for some prize money. Millican covets the clever cayuse and fixes things so that Mitchell is injured in a bull-dogging contest. He is laid up for weeks and is nursed by Audrey Long, the doctor's daughter. Meanwhile his horse is put up for auction and is purchased by Millican. When he recovers, he steals the horse, aided by Fuzzy Knight, and they hole up in a mountain cabin. He wants to marry the girl and settle down to a law-abiding existence, so he decides to turn "Bess" free. Mullican arrives in pursuit and in the ensuing fracas, is almost trampled by the spirited mare and surrenders his bill of sale. "Bess" refuses to leave her master and Mitchell has a happy reunion with his horse and his sweetheart. *Dav.*

'EYES OF TEXAS' GOOD SHOW FOR ROY ROGERS FANS

Rates ● ● ● where series clicks

Republic
70 minutes
Roy Rogers, Lynne Roberts, Andy Devine, Nana Bryant, Roy Barcroft, Danny Morton, Francis Ford, Pascale Perry, Stanley Blystone, Bob Nolan and the Son of the Pioneers, "Trigger."
Directed by William Witney.

It's a happy day for the kids when a Roy Rogers movie comes to town and this latest Trucolored adventure won't disappoint them. "Eyes of Texas" is no better or worse than the general run of the series, following the same pattern of Western violence and music. The script, by Sloan Witney, pulls a few surprising switches; the villainy department, for instance, is upheld by a matronly-looking lady, Nana Bryant, who keeps a pack of wild dogs in her cellar to chew up victims who cross her nefarious schemes! Rogers has an unusually rought time — he gets shot, brutally beaten, horse-whipped and a galloping horse drags him from a rope. But none of this fazes Roy, and he has time to join in harmony with Bob Nolan and the Sons of the Pioneers and to win the distant admiration of his new leading-lady, vivacious Lynne Roberts. Andy Devine's clowning is giggle-fetching, Roy Barcroft is a most detestable side-winder and, last but not least, "Trigger" entertains with some horsey histrionics.

The plots centers around the orphan-boy's camp supported by wealthy rancher, Francis Ford, in memory of his nephew killed in the war. Lady-attorney, Nana Bryant, cooks up a phoney story about the nephew being alive and gets him to make a new will. Then he is attacked and killed by "wolves," actually her trained dogs. With a phoney impersonator of the nephew claiming the inheritance, the crooks are all set, until Roy, as a U. S. Marshal, drifts into town to visit his doctor pal, Andy Devine, and the cute nurse, Lynne Roberts. He finds and tames one of the canine-killers and starts an investigation that uncorks a series shooting, slugging and hard-riding forays. In the wind-up, the lady master-crook is stricken by a heart attack, the "nephew" is devoured by the dogs and Barcroft is trapped in a burning stable. No sissy he, Roy gets no romantic fade-out and the hapless heroine is dunked by a bucket of water. *York.*

'THE TIMBER TRAIL' MONTE HALE SINGING AND SHOOTING

Rates ● ● for Western spots

Republic
67 minutes
Monte Hale, Lynne Roberts, James Burke, Roy Barcroft, Francis Ford, Robert Emmett Keane, Steve Darrell, Fred Graham, Wade Crosby, Eddie Acuff, Foy Willing and the Riders of the Purple Sage.
Directed by Philip Ford.

This latest Trucolor edition of the Monte Hale gallopers offers the usual quota of fist-swinging, lead-throwing action, praire ballads, and assorted skulduggery for stalwart Monte to set right. But it is a bit below par. Perhaps it's the haphazard way it's slung together, or the script that reaches pretty far for an involved plot on which to peg the proceedings. Anyhow, it is staple fare for Western fans of all ages and is a pleasant enough attraction for the sombrero circuit. Monte ambles through his shooting and crooning exercises in standard style and red-headed Lynne Roberts shore makes a purty cow-gal. James Burke mugs away at some corny comedy and Roy Barcroft and Francis Ford are the mean varmints. When things get dull, Foy Willing and those Purple Sage Riders whip up some smooth hoe-down harmonies, giving "Nellie Bly" a tuneful going-over.

Monte intrudes on a stagecoach hold-up, rescueing its driver, pert Lynne Roberts. She talks him into going to work for her father, James Burke, who runs the express line. He is feuding with his brother, the owner of the telegraph company. They suspect each other of staging those hold-ups, but it is really gunman Roy Barcroft behind the villainy. He and his banker partner plan to seize control of their businesses. Burke is framed for a murder and almost gets killed. Monte advises him to play dead for awhile, until he tracks down the culprits. He almost has the goods on them, when the sheriff arrests him and Burke. They escape and make tracks for the bad-man's hide-out. There is a show-down gun battle with Monte victorious, and he gets a musical and romantic send-off. *Dav.*

'DAREDEVILS OF THE CLOUDS' AERIAL ACTION PROGRAMMER

Rates ● ● dualler generally

Republic
60 minutes
Robert Livingston, Mae Clarke, James Cardwell, Grant Withers, Edward Gargan, Ray Teal, Jimmie Dodd, Pierre Watkin, Jayne Hazard, Bob Wilke, Frank Melton, Russell Arms, Hugh Prosser, Chas. Sullivan.
Directed by George Blair.

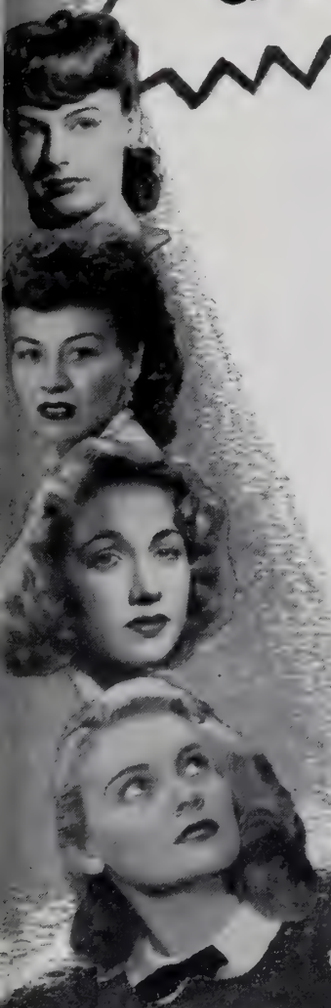
A brisk little package of high-flying derring-do, this one makes no pretense at being anything more than an hour of snappy action to fill a slot in action and naborhood houses. Put together with a neat dispatch that could put to shame many flossier pictures, director, George Blair, who shows a very workmanlike ability and its cast is well up to snuff for the rugged doings than concerns a shoe-string airline, operating up in the Artic Circle. Its aerial adventures, brawling fisticuffs and romantic rivalries keep things popping at a steady rate. Robert Livingston is properly robust as the stalwart bush pilot, Mae Clarke adds a pleasing feminine touch.

Polar Airways, operated by Robert Livingston up in the rugged north country, is the object of a squeeze-out play instigated by Pierre Watkin of a rival airline. James Cardwell, a Polar pilot, is in his pay and he also sends Mae Clarke to get a job with the outfit. She has a dishonorable discharge from the WASPS and her grounded status fits into the plan to break Livingston's franchise. He gives her a desk job and they make romantic progress until he suspects her of duplicity. In cahoots with Grant Withers, a mining super, Cardwell hijacks an aerial gold shipment and meets his death when his parachute rigging is fouled. Livingston learns that the girl is on the level and they team up to trap the thieves with some hot flying and sharp shooting. *York.*

20 MILLION LISTENERS* HEARD JIMMIE FIDLER BROADCAST THIS MESSAGE TO TEEN-AGERS AND PARENTS — CREAM OF THE MOVIE MARKET!



* On 2 major networks ...hundreds of ABC and MBS stations!



"If you are a teen-age girl thinking of leaving home to become an actress, or if you are the mother or father of such a young lady, make it a point to see 'STAGE STRUCK.' It reveals the pitfalls that await immature career girls. And forewarned is forearmed."

Direct from official police files come the startling, true stories of thousands of missing girls!

It's a Headline Hit from MONOGRAM!

Stage Struck

Starring
KANE RICHMOND · AUDREY LONG
CONRAD NAGEL · RALPH BYRD with JOHN GALLAUDET

Produced by JEFFREY BERNERD · Directed by William Nigh · Screenplay by George W. Sayre and Agnes Christine Johnston
Original Story by George W. Sayre

EXPLOITATION PICTURE

'VELVET TOUCH'—WOMEN'S PICTURE!

Every showman knows the magic in that term, "a woman's picture." That is the magic of "The Velvet Touch," in which Rosalind Russell portrays a glamorous stage star who, accidentally, becomes a murderess. Behind a mask of gaiety that belies her guilt, and basking in the affection of her fiancee, the beautiful actress gradually becomes convinced that the finger of suspicion cannot point at her, so famous, so adored a public idol. How she — almost — carries off this grand deception is told in terms of tense drama, spiced with sparkling comedy, played against the intriguing background of the legitimate theatre.

These are the absorbing ingredients that make "The Velvet Touch" primarily a Woman's Picture, and which should keynote the campaign for most theatres. The Campaign Manual is devoted largely to the woman's angle and strains a bit, we think, to stress the lighter side of this film.

For those houses where action and Melodrama are the prime requisites, this Independent Artists production offers substantial angles for exploitation. In those theatres the emphasis, naturally, should be on the murder and on the implacable woman-hunt by detective Sydney Greenstreet.

Not much of this approach is covered in RKO's press book, but it is all there in the picture and can be utilized by those exhibitors who know their public's taste for "strong stuff."



In the scene above, Leon Ames, the play producer, uses rough tactics on his star, Rosalind Russell. The statuette gripped in her right hand is about to become a murder weapon.

RKO has gone all-out in advertising and publicizing this Independent Artists production. Top national magazines are carrying full and half page ads which are reaching a combined circulation of close to 88 million.

In addition, an intensive special campaign for the release period of the film involves three distinct approaches — radio, window displays and a poster campaign. Each is geared to run during a two-month period around national release and includes radio spots, special placements in all key cities of Rosalind Russell cut-out standees, window strips and counter cards, and a national 24-sheet bill-posting schedule, car cards, etc.

The newspaper ads below show the definite woman's angle slant characteristic of the film's advertising.

USE VELVET

In addition to tying in with the title, velvet, or a velvet-type material, makes a highly decorative display medium.

An over-entrance panel with a velvet background on which the title is lettered in gold and star blow-ups framed in the velvet.

For lobby, frame portrait stills of the stars with a wide border of velvet, sporting a teaser caption relating to each role.

A unique teaser card bearing a one-inch square of velvet with copy: "Just to give you the intriguing sense of 'The Velvet Touch'."

Tie in with your department store for display of styles made of velvet with a fashion show on your stage preceding the opening.

STICKER



A two-color glossy sticker (at left, slightly reduced) is available for use in retail stores as a small package sealer. It will be particularly effective in women's stores and cosmetic counters.

STAGE LOBBY

The theatre background and atmosphere of "The Velvet Touch" suggests this effective lobby display. Place a light over one of the entrance doors facing the lobby, with a frosted round globe on which is lettered: STAGE DOOR. The panel of the door could have lettered on it: 'Dunning Theatre, *Now Playing* 'The Velvet Touch' *starring* Valerie Stanton. *Sparkling with Suspense, Humor and Glamor.*"

The other exit doors should carry star blow ups with the star's film name, Rosalind Russell as *Valerie Stanton.*

TRANSCRIPTIONS

The local RKO branch has a transcription disc containing five 15-second station breaks, three 20-second breaks, two 30-second, and three 50-second.



EXPLOITATION PICTURE
of the issue



Searching through a dead man's desk for evidence which might incriminate her. Rosalind Russell is surprised by police captain Sydney Greenstreet.

THE VELVET TOUCH

For her first effort as an independent producer with her husband. Frederick Brisson, the versatile Rosalind Russell has chosen a story which is essentially high melodrama. However, she has seen fit to leaven it with comedy of the sophisticated school and has further injected a play-within-a-play to afford her undoubted talents full play. Her supporting cast, too, shows careful selection. with such names as Leo Genn. Claire Trevor, Sydney Greenstreet and Leon Ames assuring competent aid.

"The Velvet Touch" sees Miss Russell as the brightest of Broadway stars, whose sparkling comedy roles under the guidance of producer Leon Ames have skyrocketed her to the top. Despite her desire to play drama, Ames publicly announces a new comedy for her. Infuriated, she slugs him with a heavy statuette and kills him. From then on, a divine providence seems to protect her from apprehension as the murderess as suspicion is thrown on another actress, Claire Trevor, whose shock at Ames' death forces her to suicide, ostensibly the guilty one. Now apparently free to marry the man she loves, Leo Genn, and to star in Henrik Ibsen's "Hedda Gabler," pangs of conscience force her to incriminate herself. In a final, magnificent debut as a dramatic star, she is permitted by police captain Sydney Greenstreet to reap the plaudits of the audience before he takes her away.

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

TAILORED ADVERTISING

Associated Theatre Owners of Indiana

The thoughtful advertiser tries to tailor his copy to give it the most force for the market he is trying to sell, yet when it comes to one of their most important forms of advertising thousands of exhibitors in large towns and small towns, in class houses and action houses, are limited to the same identical make-up and copy. Dissatisfied with this condition, one of our members writes, "It's about time we should have an innovation in Trailer Service. Both producers and exhibitors are interested in better grosses and trailers are an important factor in determining this.

"While many theatres catering to the best patronage prefer trailers where action is subdued, there are many others in small towns, subsequent runs, etc., who want more thrills to their trailers. Yet for years we still get one trailer that has to do the job for both the deluxe houses and the 'shooting galleries'.

"The cost of making two types of trailers certainly would be negligible against the increased business that more suitable trailers would obtain for all theatres. Who will be the first to give us the long needed improvement in our trailers? Will it be National Screen, Warners or Metro?"

We hope that the distributors will give serious consideration to this member's suggestions on how the value of trailers might be increased because, as he comments, all the industry is looking for ways to sell more tickets.

We do recall that at one time Metro's exploitation men felt that different type situations needed different kinds of trailer material. And we know that for quite some time Metro did furnish two different kinds of trailers as well as two different kinds of press books. Exhibitors liked the idea, and why it was dropped we do not know. If it was for economy reasons it might be that there should be a re-analysis to determine if it was a prudent economy or a false savings that cost money in the long run.

RICHEY REPLIES

ATO of Indiana

Mr. Henderson Richey, M-G-M's Director of Exhibitor Relations, has called into question our recent article "Same Ad Copy Not Best For All" and protests that an inference that Metro discontinued Action Trailers for economy reasons was very unfair to his company.

"On Action Trailers," Mr. Richey writes, "our records again show that they were discontinued long before the much heralded economy campaign actually in October of 1946, nearly two years ago. A careful survey was made of all of our offices and the results were that the majority of the territories did not favor the making of two types of trailers, the majority wanted the longer trailer but asked for as much action as possible to be included in this trailer. Interviewing of customers disclosed that a very small minority wanted the shorter trailer and these only because they occupied less screen time but all wanted as much action in the trailers as possible.

"Pursuing the subject of trailers further, a concensus of opinion was, that trailers should in the majority of cases be held to 150 feet, deviating from this length only for unusual features and that branches should be given the right to eliminate classical music, etc., from trailers here found unsuitable in a particular section.

"We are told that our trailers are the best on the market. We have had many favorable comments on our tabloid type of press book which, incidentally, we send to the exhibitor about four weeks in advance of his play date and your implied criticism of our efforts to be of more service to our valued customers is, we believe, a little unfair even though it may not have been intended that way."

Exhibitors should be particularly interested in the information about the authority of branches to edit trailers to suit a particular section, and should discuss this with the branch manager because such a plan of "tailoring" trailers would seem to have much flexibility and result in a better job of seat selling. Generally speaking, the accounts that play on a late availability would be the ones that most want classical music, etc., eliminated from trailers and such editing could be done after there has been some liquidation on the picture. Exhibitors must agree with Mr. Richey on the present quality of Metro trailers; otherwise so many would not pay the double charge to play them, because in most instances other trailers on Metro pictures could be played and included in the flat weekly charge exhibitors pay to NSS for trailer service.

Rather than a disservice, we thought we had done credit to Metro by reminding exhibitors that at least one distributor had already evidenced its interest in the smaller accounts by having done the very thing that was now being called for in a "new" kind of trailer. The idea still seemed to have the merit that Metro originally must have thought it to have and when our inquiry as to why it was dropped did not reveal that a survey had been made or that there was little exhibitor acceptance it did not seem farfetched to wonder if economy had not been the reason. And recalling many other economies made within the last year or so that hardly seemed justified it seemed proper to suggest that *IF* economy had been the reason for dropping Action Trailers it might be worth a reconsideration of the subject.

Because of Mr. Richey's knowledge of, and interest in exhibitor problems, we are pleased that he will be at French Lick for our meeting July 26, 27, 28. This will give exhibitors present an opportunity to personally discuss with him "getting the most out of trailers" and other problems.

ASCAP'S DEFEAT

Allied ITO of Eastern Penna.

ASCAP was handed a stunning defeat when Federal Judge Leibell, in the District Court, ruled that ASCAP was a monopoly and was violating the anti-trust laws in virtually every one of its operations. This victory was gained by a group of New York City independent exhibitors, and the congratulations of all independent exhibitors throughout the country go to them. Judge Leibell indicated that ASCAP would have to revise its methods of doing business with exhibitors.

This office is waiting for complete analysis of the decision and detailed instructions on how to proceed, from Allied's General Counsel, Mr. A. F. Myers. Therefore, in the meantime:

1. Do not sign any ASCAP contract.
2. Do not send any more checks to ASCAP.
3. Wait for further word from this office which you should have within the next ten days to two weeks.

It appears to me that ASCAP will have to completely revise its methods of doing business, and that the system advocated by Allied in its support of the Lewis Bill, namely that ASCAP should do business with the producers, is the one that will eventually be used. Don't be worried by the propaganda that the film exchanges will add ASCAP charges to your film rental. That pernicious practice was completely exploded when the score charges were knocked out as a result of Allied's campaign against them.

Sidney E. Samuelson
General Manager

U-I'S SLIDE

The newest profit reports again show Universal down on the bottom of the list. That isn't because it is a non-theatre-owning company — there are other non-theatre-owning companies who top them.

The reason is that Universal-International has adopted an "exhibitor-be-damned" sales policy on a nation-wide policy.

It comes down from the top. It started several years ago when the company first adopted a Metro sales policy which it tacked on to Universal pictures. The sales pitch was made on a "take-it-or-leave-it" basis.

The result — Universal has less accounts than any other company of its size.

The company has lost millions of dollars through its failure to take less money here and there.

And the net result of this proud but poor complex — It remains on the bottom of the profit list.

Someone in the organization should realize that it is better to make a dollar a hundred times than it is to make fifty dollars just once.

—Rocky Mt. Allied

VIDEO COMPETITION

ATO of Indiana

Variety reported that William Boyd, producer of the "Hopalong Cassidy" westerns which are released through United Artists, was shooting his pictures with a version for use on television broadcasts at the same time he was making a feature for distribution in the regular motion picture theatres. The television version is pitched to sub-climaxes every 12½ minutes to make it suitable for broadcast serialization. Alternate shots for the television version are made by the cast and crew taking time out from the shooting for the regular theatre version. Harrison's Reports took note of this by saying that it created a new and important problem for exhibitors in that it furnished more or less the same story for competitive mediums of entertainment, and that the possibility that Boyd's pictures may be seen on television before or shortly after they are shown in the theatres definitely tends to decrease their value to the exhibitor. United Artists might be asked to include a clause on their contract when licensing a "Hopalong Cassidy" to an exhibitor that it would not be shown on television for a definite length of time after it had played in the licensee's theatre, but Harrison doubts that any exhibitor would find much real protection in such a clause.

Real television competition is being brought closer, according to Variety. It states that 20th Century-Fox is preparing to produce films especially for television and will be prepared to make any kind of a film requested by telecasters or advertising agencies.

Naturally exhibitors will be careful not to buy product that might compete with them on television and may even try to avoid dealing with suppliers that are hastening the day of video competition. It may be that the only thing to do is to adopt Dale Carnegie's favorite maxim — "cooperate with the inevitable."

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

10 Quickies to Each 'A' Will Continue as Policy

So far, nobody will talk about what decisions came out of the big meetings held here recently. It is safe to assume, from past performance here, that in spite of the promises, the product here will continue in status quo with just enough frosting in the form of an occasional "big" picture to camouflage the tasteless mixture of the basic recipe. The average ratio will probably be 10 or 12 quickies to one "A" picture.

One chunk of the frosting takes the form of John Huston's forthcoming production (set for an August 15 start) of "Rough Sketch." Huston and Sam Spiegel who are co-producing on this one have nabbed Jennifer Jones and John Garfield for this film and Columbia is financing the deal for releasing privileges. Huston's shooting schedule calls for six weeks on the lot and a month in Cuba (background of the piece) which is something of a record shooting schedule for Columbia product. This young director, incidentally, who continues to work as a free lance artist is one of the fair haired boys of the industry at the moment and any studio in town would give more than the usual stipend to tie him to a full-term deal. But he wants to do his pictures his way.

NEW LAWSUIT

In the law-suit department at Columbia this week, we have Director Alexander Hall. This director has worked for Columbia for eleven years, but last month he was dismissed despite a contract which has another four months to go. The studio's reason: he refused to do two scripts ("The Lovers" and "Mr. Miracle"). Hall's suit in which he is claiming $2,500 in back pay and another $55,000 for the uncompleted portion of his contract, claims that while he disapproved of the scripts he did not refuse to do them.

Colbert Clark last week started "Smoky Mountain Melody," the first of a series of four "action-musicals" which will feature Roy Acuff and his musicians. The other new starter is "Law of The Barbary Coast" (Robert Shayne-Gloria Henry).

EAGLE - LION

Better Quality to Be Keynote of E-L's Future

Last week, studio chiefs cleaned out the story vaults and put $1,000,000 worth of words up for sale. There are 40 yarns included in the package turned over for selling and studio spokesmen insist that this batch clears out the file marked "quickies." Undoubtedly, this is a lot of the stuff that got left over in the absorption of PRC. From now on, the Eagle-Lion biggies insist this studio will concentrate on "A" product.

E-L has come a long way in its brief history, and it should go a long way, but announcements that a studio will produce "only A's" no longer mean anything to exhibitors. Just continue delivering an improving, money-making product to satisfy the customers!

Currently in production is a Technicolor action film called "The Big Cat," (Lon McCallister - Peggy Ann Garner) and "Red Stallion in the Rockies" (Jean Heather - Jim Davis) in Cinecolor.

METRO-GOLDWYN-MAYER

Schary Will Give Metro Production 'Shot in the Arm'

Monday (August 9) Dore Schary takes over his offices in the executive building at MGM. From that moment on, that office will become the focal point for the eyes and ears, yes, and tongues, of Hollywood.

Schary has had his initial conferences with Louis B. Mayer, and the top executive echelon, yet no one knows just what will be the pattern at this studio under the new production chief. There are those individuals who predict great revolution. There are those skeptics who say nothing will be changed. STUDIO SIZEUPS takes the middle between these two opinions. There will be changes, not necessarily of Schary's making, because even before he was signed Nicholas Schenck had sent through an order for retrenchment — but BIG. There will be tightening of operations, and, to a degree (large, we hope), dissipation of that stodgy, flabby type of thinking that has pervaded M-G-M production for quite some time. And this *will* be because of Schary. He will give the studio a "shot in the arm."



STEVE (AA) BROIDY
'The Babe' Has Him Smiling

But it is well to remember that MGM has established a formula for making motion pictures which up to now has been extraordinarily successful and profitable. That formula will not be entirely dumped. We look for Schary to spark it up, to revitalize it. L. B. Mayer is still the head of the studio (his contract has another year to run) and he will continue to be the dominating influence there, although he has promised Schary full opportunity.

The Schary contract is unusual. He was offered stock, he was offered participation, he was offered production credits. He said no to all of it, asked for (and got) a straight salary deal with no attachments.

MANY TO BE DROPPED

In the months to come, many producers, executive producers, directors and actors will be slouched from the contract list. The pace will be slow because the studio will have to wait out contract terms. To pay off all the people who are going to be dropped would be prohibitively expensive. Besides which there are some people who would simply refuse to settle. So, it will be a question of sitting out the periods.

With a Six Million Dollar drop in the net for the past 40-week period, company executives are more determined than ever to carve the overhead by at least 25 per cent. That means at least 400 people will be dropped from the personnel roster. Studio executives insist that they will make every effort to make the biggest cuts in the top salary brackets rather than among the lower-paid people. But they point out, that the contracts (many of them made foolishly on straight terms) now in effect are holding them back from much of the firing they would like to do.

TEAM REUNITED

Producer Arthur Freed pulled a rabbit out of the hat last week when Judy Garland's serious illness pulled her from the cast of "The Barkleys of Broadway." Freed met with the executives and Fred Astaire and after, Astaire had refused several MGM contract actresses, it was decided that Ginger Rogers was the ideal person to fill in. Thus, one of the most popular co-starring teams will be reunited.

Enterprise last week started "The Luckiest Girl In The World" (Barbara Bel Geddes). This is the tenth picture in the two-years history of the indie unit, which is now with M-G-M.

Nunnally Johnson, who quit Universal-International, may land here.

MONOGRAM

'Babe Ruth' Openings Big, Might Spell Big-Time for AA

The two biggest reasons for the smile on Prexy Steve Broidy's face these days are "The Babe Ruth Story" and the deal, now about to go into effect, which he made with the Canadian production set up headed by Joseph Than and Leonard Fields. The first reason is proving itself in its splash at the Astor in New York and in its Baltimore opening, both very big. The second reason still has to be proved, but Broidy is confident that this deal is an excellent one for Monogram.

If "Babe Ruth" continues to roll along as it has in its first few engagements, it can mean the making of this company. It might hit a two million gross and send Allied Artists on its way into the big-time.

The first of ten pictures scheduled (five for Allied and five for Monogram) gets under way within the next few weeks, although up to now no casting or production announcements have been officially made.

Currently on the sound stages is another in the Bowery Boys series, "Bowery Comeback." This series certainly has proved a profitable one for Monogram and a windfall for the original "Dead End" kids who are now men of mature years. The only problem seems to be how long they can continue to portray the semi-juvenile roles. Shades of Andy Hardy!

Jack Wrather continues his production of "Strike It Rich" in Texas. Mr. Wrather's announcement to his fellow-Texans that he plans to build a studio and produce pictures there strikes this reporter as a bit far-fetched. Wrather is a rich man, but he is also a cautious one and not likely to toss his money away even for the grand old state of Texas.

STUDIO SIZE-UPS

PARAMOUNT

Only Six More To Go At Paramount Before '49

With the start last week of "Streets of Laredo" (William Holden-Mona Freeman), Paramount is launching its Fall production "spurt." STUDIO SIZEUPS typewriter put the quotes around the word spurt because six pictures between now and January 1, 1949, can hardly be called supercharged activity for this lot. And yet that is the total schedule announced last week by President Henry Ginsberg. There are two indies coming too, which brings the total to eight. In addition to "Laredo," the list includes: "One Woman" (Alan Ladd-Dona Reed) which starts in Chicago this week, "A Mask for Lucretia" (Ray Milland-Paulette Goddard), "Easy Does It" (Bob Hope), an untagged one with Bing Crosby and Barry Fitzgerald starred, and Betty Hutton is down for "I'll Never Love You" with an October starting date. DeMille's "Samson and Delilah" (Victor Mature-Hedy LaMarr) is one of the inde productions and Hal Wallis will provide the second. And that is the Paramount story for the rest of this year.

Hal Wallis' "Sorry, Wrong Number" (Barbara Stanwyck-Burt Lancaster) is scheduled to be one of the powerful melodramas of the Fall season. Director Anatole Litvak has knit together a strong suspense piece in spite of the need to build the story with flashbacks. This will be a highly exploitable film because of its fame as a radio short and because the advertising possibilities are limitless. One wag suggested a campaign warning women not to come see it alone because they would be too frightened to go home alone. It is tense stuff from the opening credits to the last shot when a man's gloved hand is shown picking up the ringing telephone and his voice says, "Sorry, Wrong Number." Wow!

REPUBLIC

Republic Will Be Busiest Lot in August

This is one lot where everybody seems to be ignoring the current production panic. Once the battle between President Herbert Yates and the Harry Goetz interests was settled, Yates plunged into his studio problems with a vengeance. He carved departments where he had to, he fixed the word "economy" firmly in the minds of his people and while it is a greatly reduced personnel at the moment, those people who are working have their jobs cut out for them and there is no time for pondering the problems of the slump or anything else.

Indicative of how solidly Yates has rebuilt is the fact that this studio will have more pictures in work during August than any other company in town. "Wake of The Red Witch" (John Wayne-Gail Russell) started July 14. Roy Rogers "The Far Frontier" goes this week. "The Missourians" (William Elliott-Forrest Tucker-Adrian Booth) gets an August 23 start, "Sundown In Sante Fe" (Monte Hale western) goes on August 12 with another untitled yarn scheduled for August 20. Joseph Kane has set an Allan "Rocky" Lane feature, the first of the 1948-49 series, for an August 26th start. In addition to these, the Hunt Stromberg feature, "Too Late For Tears" which is getting partial financing from Republic, though it is a UA release will go on the lot starting August 30.

Meanwhile, the release schedule rolls smoothly along in pace with production. Set for August release are "Angel In Exile" (John Carroll-Adele Mara), "Nighttime in Nevada," (Roy Rogers) "Out of the Storm" (Jimmy Lydon-Lois Collier) and "Sons of Adventure" (Richard Hayden-Lynne Roberts).

RKO

RKO Will Produce Only Rumors Until Board Meets

This is still the most confused and the most-rumored-about spot in Hollywood. News items break so fast and are repudiated so fast that reporters on the daily beat write their retractions at the same time that they write their story. STUDIO SIZEUPS, at least, has an opportunity to study events and report them at a safer distance. However, look for little more than rumors from this studio until the board meets in Wilmington, Del., on Aug 31.

This is how we reconstruct RKO's story of recent weeks: The first meeting of the board of directors since Hughes took over two months ago, gave formal approval of the economy measures he had instituted . . . Another 800 people have been dropped from the personnel list in the drive to cut overhead by 75% . . . Ten "top-budget" films were slated for production for the balance of the year . . . No one has, as yet, been found for the Schary spot . . . Meanwhile, a 3-man committee will supervise production until some stabilization comes about . . . Committee consists of studio manager Sid Rogell, Bicknell Lockhart, formerly with Hal Roach, and C. J. Tevlin, a Hughes engineer . . . The story of "ten top-budget films" was repudiated by an announcement from N. Peter Rathvon that four features and five "moderate-budget" films would be made . . . the latter group turned out to be a series of two-reelers featuring Leon Errol and Edgar Kennedy . . . Rathvon insisted there would be no shut-down . . . But three days later Rathvon resigned, despite a contract that had several years to go . . . He leaves the company August 31. . . . No comment was made by Rathvon or anybody else on his resignation, but it came as no surprise . . . Ned Depinet was rumored as the new president . . . One more of the films that had been scheduled by Dore Schary was dropped . . . This is number six on that list . . . Just about then the repudiation story of four feature films instead of ten was repudiated and the final report was that no film over a $900,000 budget would be made until a new studio chief was appointed . . . When would that be? No answer . . . Final story of the two-week period was that Hughes was closing down the studio and would convert the whole works to Television production!

RADICAL CHANGES

Out of this maze, comes one undeniable fact: Hughes will not ever be a conventional motion picture producer. Nor will he confide his plans too readily to the press or anybody else. He will let the rumors whip around his head and when he is ready, he will proceed quietly with the plans he probably has had for months. Another certainty in all this is that RKO will within a few months bear little or no resemblance to what it has been as a production company up to now. It remains to be seen whether that is a fact to regret or cheer.

"Interference" (Victor Mature-Lucille Ball) now before the cameras will be the last big production here for some time to come. Current new starter is a Tim Holt western and the only other one in work is Sol Lesser's "Tarzan" picture. But the RKO backlog boasts 22 pictures all of them made under the Schary regime.

Meanwhile, the ill-advised "Mourning Becomes Electra" has been put on the shelf because it just could not be sold. The boys really tried on this one, but it was just not motion picture merchandise. Nobody knows what will happen to it, but chances are that it will undergo a severe cutting and get a new campaign.

Hughes' own two pictures, "Vendetta" and "Mad Wednesday," as well as "The Outlaw," are still up in the air, too. Hughes has conferenced with Grad Sears, but so far he has made no offer. While Sears would like to hold on to the product for UA, he might be influenced by a good price from the producer .

One of the few remaining Schary men checked off the lot last week. John Paxton, the producer-writer who wrote "Crossfire, turned in his resignation which was accepted without comment. Paxton, who collaborated with Adrian Scott, realized that he would get no place on the new set-up, so he checked out voluntarily and with no settlement of contract requested or given.

GOLDWYN - 'JOAN' DEAL

Unusual is the deal whereby Sam Goldwyn becomes the distributor for RKO's "Joan," which was made for RKO release by Sierra Pictures. The deal gives Goldwyn full authority to handle this one as he handled his own "Best Years of Our Lives." That means road show first (probably in September) which RKO could not do because of the ruling in the anti-trust case, but Goldwyn can because he does not come under the ruling. Goldwyn has reportedly been handed a deal which will give him 3% of the gross for this chore.

One of the great human interest stories of the year came to a climax here last week when Samuel Goldwyn fired Cathy O'Donnell. Three years ago Goldwyn signed the then-awkward, untrained, young girl because he saw in her a quality that might be star material. He sent her to New York for a year, no one ever heard of her and then, all of a sudden, he brought her back a transformed "ugly duckling." In the past year he has been talking of her along with Farley Granger as the new "Vilma Banky-Ronald Colman" team. He did everything but breathe for her and her career was guided, inch by inch, as carefully. as if it were solid gold. But a couple of months ago, the actress rebelled. She got married secretly. When the story broke, Goldwyn pulled her out of "Enchantment" though he insisted she was not right for the part and he had already decided to use Teresa Wright. To show that he had forgiven her, he cast her immediately in "Roseanna McCoy." But last week, the real break came when the actress allegedly refused to go on a loanout that Goldwyn had made for her. The producer would take no more. He tore up her contract. And thus ended the kind of opportunity millions of young girls across this country dream about. Only it didn't quite end there. Three days later, David O. Selznick, not one to miss an opportunity, signed the actress to a pact with him. She will make her debut for Selznick in "The Greatest Show on Earth" when (and if) it goes into production. But she is still a long way from establishing herself as the star Goldwyn predicted she would be. It couldn't happen any place else.

STUDIO-SIZE-UPS

SRO

Selznick Faces Suit By Bacher on Stars' Withdrawal

Well, "agent David O. Selznick's practice of loaning-out his personally-owned stars has led him into difficulty and lawsuits and counter-lawsuits are the order of the day. Selznick claims that producer William Bacher failed to live up to his agreement which gave Selznick the right to approve the script of "If This Be My Harvest." DOS rejected the original script; Bacher promised to rewrite. Then according to Selznick, Bacher took the revised script to the bank, implied that Selznick had approved it, and the bank gave him his loan. Meanwhile, Bacher is threatening a $4,000,000 suit on the claim that Selznick had okayed the script and agreed to lend Bacher his stars, Valli, Mitchum and Louis Jourdan, as well as an art director, makeup man and others. Selznick waived his stars salaries, says Bacher, in return for a one-third interest in the film. All of this was set, says Bacher when Selznick not only demanded a re-write of the script, but set up a number of other requisites that would have given him control of the film. There is still a possibility of a settlement here, though at the moment it looks as though the lawsuit and countersuit will go through and Bacher will attempt to recast and produce without Mr. Selznick's help.

"Portrait of Jenny" (Jennifer Jones-Joseph Cotten), which has been officially finished for at least four months, is now reported to be almost ready for release. That means that Selznick is about through with the editing and re-editing, the supervision of the scoring and all the rest of the work that he puts in personally before he lets one of his pictures go. The boys in Paul MacNamara's Office are talking with crossed fingers about a September release.

20th CENTURY-FOX

Fox to Reduce Indies Concentrate on More A's

The recent sales meetings held by this company crystallized much of the pro and con rumor that has been rolling about out here on many subjects. The general attitude of 20th-Fox toppers is one of subdued optimism. Business is off, of course, but let's get down to the matter of improving it. That is the view here.

It was stated that of the six "B" units now producing independently for 20th release, only three will be re-signed for next year. As a result, the list of 20th's own "A" product has been upped from 18 to 24, all of which will be under the direct supervision of chief Zanuck.

Apparently, the head men felt that while their independent product was profitable, it was not profitable enough to warrant continuing the least valuable of the units. The thinking seems to be that with a sick boxoffice, the cure has to come from large doses of grosses rather than in capsule form .

The company is planning a round-the-world production schedule and as a first step in that program, it has leased six sound stages in Rome from the government there. Zanuck, now in Europe, is setting up an entire production schedule. First to go over there will be "Prince of Foxes," with Tyrone Power and Wanda Hendrix (borrowed from Paramount) in the star roles, with Henry King directing. Another off-the-lot project calls for two films to be made in Canada, "Canadian Pacific" and "Royal Canadian Mounted Police." This global production program is, of course, vital at the moment because it gives the company an opportunity to use funds frozen in various foreign countries.

SCHENCK MAY LEAVE

It looks, now, as though Joseph Schenck will beat the final divorcement ruling by pulling out of 20th Century-Fox as an executive within a short time. He has asked for his release from the studio so that he may close his deal, now pending, with Mike Naify. Schenck wants to buy a half interest in Naify's United California Theatres and the Golden State circuit. With this chunk added to Schenck's holding in the United Artists chain of theatres, he would become one of the big men in the exhibition branch. He already has an indirect interest in the Naify operation, since it was he who advanced the funds that made it possible for Naify to buy out his former partners.

UNITED ARTISTS

Two New Features Start for UA Release

Two pictures got under way last week for UA release which is the biggest news out of this company at the moment. "Blondes Up" (The Marx Brothers) is Lester Cowan's production. "The Lucky Stiff" (Dorothy Lamour-Brian Donlevy) is from Amusement Enterprises.

Jerrold Brandt has broken his releasing deal with Columbia and has signed with UA for the release of "Command Performance," which is scheduled to start rolling in early September. No details of how Brandt got out of his Columbia ticket have been revealed.

UNIVERSAL-INTERNAT'L

U-I Rumored in Shaky Condition as Studio Closes

Production chief William Goetz gets back to his desk this week after two months in Europe with his studio closed down. It shuttered last Friday with a statement by President Nate Blumberg and board chairman J. Cheever Cowdin pointing to the backlog of 19 completed features. More than four hundred people have been fired already, with more scheduled for the axe as the current production trio ("Criss Cross," "Family Honeymoon" and "Mexican Hayride") wind up. The sound stages will be still for the rest of this month and most of September. The studio insists that many of the people let go will be replaced when production resumes, but it is understood that they will be hired back only for specific chores and only for as long as needed. Again, the company officials insist that this shut-down is simply part of the process or reorganizing operational procedure.

There has been strong rumor around town for weeks that this company was close to the breaking point. This is haughtily and heartily denied by studio executive who point to their backlog and their "future plans," asking, "Does that look like we're going broke?" STUDIO SIZEUPS believes there is no likelihood of their actually "going broke," but the situation is tight and this cutback on the personnel which was first announced as the "annual vacation layoff" is indicative of the need to cut every possible corner.

Nunnally Johnson, who left the U-I lot last week, may join the production ranks at Metro. Meanwhile, his share in Inter-John, the unit he had set up at Universal-International, is up for sale for $1,000,000. The Johnson assets include a half-interest in three released pictures, "The Dark Mirror," "The Senator Was Indiscreet" and "Mr. Peabody and the Mermaid." He also has half-ownership in four unscheduled story properties. Most likely settlement of this situation, in spite of the offer for sale, will be that U-I will buy out the Johnson interests for a lump sum considerably less than the present asking price.

WARNER BROS.

WB Striving to Keep Production Volume at Peak

With its production schedule down to four features, WB is busy preparing three more for immediate starting. They seem to be almost feverish in their determination to keep their production quotient high in the face of the general conditions here. Heading the list of the new ones is Danny Kaye's "Happy Times," the others being "Two Guys and a Gal" (Jack Carson-Dennis Morgan-Doris Day) and "Into the Night," which Vincent Sherman will direct. Not a "B" among them, the studio maintains, but STUDIO SIZEUPS still insists that Warner's problem at the moment is not apologizing for its B product, but making its "A" product look like what they call it.

There has been a running battle between Jerry Wald and Michael Curtiz these past weeks over the script of "Flamingo Road." Curtiz was scheduled to direct this one for Wald with Joan Crawford starred. But as it looks now, Curtiz will not be in the director's chair when production starts shortly. The actress, too, has been "difficult" on this script, but Wald is determined to make the picture and, Miss Crawford is understood to have come around to the Wald view.

Speaking of Jerry Wald reminds us that when his "Johnny Belinda" hits first run release shortly, the whole Warner publicity department will be geared to nab an Academy Award for Jane Wyman, the star of this film. Her performance is undoubtedly worth a nomination. Doing the kind of role an actress dreams of, she plays it to the hilt. Her role makes her a deaf-mute and she goes through the entire picture without uttering a single word. This is high drama and should prove a strong seller in most spots.

INDEPENDENTS

FILM CLASSICS

With this company practically a subsidiary of Cinecolor, the executives have moved practically their entire operation into New York City. But from here we are told that plans for enlarged production continue with the current aim being an all-color program (Cinecolor, of course). President Joseph Bernard is here now negotiating for more production deals to add to three tinters already completed.

Meanwhile, "Inner Sanctum" (Mary Beth Hughes- Charles Russell) in black and white, wound up last week.

SCREEN GUILD

President Robert Lippert announced last week that his company will resume production as of August 15 with William Stevens' "Green Gold." This is the first in a series of twelve for which Stevens recently signed with Screen Guild.

'Key Largo' Kudos Mixed With Carps at Wordiness

Despite generally favorable notices, the New York newspaper critics injected several "buts" into their reviews on Warners' "Key Largo," starring Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Claire Trevor and Lionel Barrymore. Criticisms like *"too much talk," "static," "overlong," "wishy-washy moralizing"* floated around the kudos extended the film and its director, John Huston.

The Times' Bos Crowther compliments director Huston for achieving *"a great deal of interest and tension in some rather static scenes . . . that give the bald appearance of having been written for the stage."* He finds the script *"too full of words and highly cross-purposed implications to give the action full chance."*

Terming Huston *"the movie man of the year,"* Alton Cook in the World-Telegram commends him for removing the *"indulgent verbosity and Cloudy imagery"* from the Maxwell Anderson play and turning out an *"excellent gangster melodrama"* with *"magnificent performances."*

The picture *"disappoints"* Archer Winsten, Post critic. Although well staged, with tension sustained, it is *"so strongly reminiscent of the old gangster routines that the additional flavors are not an adequate compensation."*

The Star's Cecelia Ager expects a great deal from the cast and director and *"Key Largo fulfills these expectations." "The parts,"* she says, however, *"are better than the whole. No picture has more swiftly established mood, menace, character, personal relationships . . . But play construction dependent upon curtain time-lapses, are still apparent, cooling off the drive of action."*

In the Herald Tribune, Otis Guernsey calls it *"a moody, compact and exciting"* film, a *"bang-up thriller of the old gangster school."*

The Mirror's Lee Mortimer lauds it as a *"suspenseful gangster meller, exciting, often thrilling."* But *"why,"* he adds, *"did John Huston have to go wishy-washy in the moralizing and do-good department?"*

Rose Pelswick, Journal-American, dubbing it *"exciting if rather overlong,"* finds it has *"all the sinister scowling and gunplay of the mobster melodramas that flourished back in the '30's"* Robinson, she says, hasn't *"had a chance to do such tough guy swaggering . . . since the days of 'Little Caesar'."*

"THE STREET WITH NO NAME"

20TH CENTURY-FOX

"Sizzling crime film . . . For all its conventional pattern and its melodramatic cliches, *The Street With No Name* is vivid and generally suspenseful . . . Hand it to Mr. Widmark; he still makes an interesting mugg." — CROWTHER, N. Y. TIMES.

"Violent underworld melodrama with realistic flavor plus a little extra heroics . . . Good movie, exciting, riproarious and credible most of the way." — COOK, N. Y. WORLD TELEGRAM.

"Slick cat-and-mouse thriller, all plot and action and well performed . . . Solid, well-built crime drama, easy to understand and fun to watch." — GUERNSEY, N. Y. HERALD TRIBUNE.

NAL AMERICAN.

"Good-plus . . . Socko crime stuff which knocks you for a loop . . . Direction is swift; locales are real and exciting; the entire cast is fine, and believable — because we're assured this indeed is case history." — THIRER, N. Y. POST.

"Slick, fast, documentary-style cops-and-robbers, tension guaranteed from the word 'go' . . . Bang-bang extravangaza is sure box-office." — AGER, N. Y. STAR.

Walt MacCloskey

"QUOTES" What the Newspaper Critics Say About New Films

"A FOREIGN AFFAIR"

PARAMOUNT

Charles Brackett and Billy Wilder sharpened their cynical wits and cut themselves a whale of a picture . . . Will roll you right out of your seat . . . It's a little early to be speaking of the awards that will be made at the end of the year, but here is my candidate."—COOK, N. Y. WORLD TELEGRAM.

"Smooth, slick and smart comedy, loaded with enough wisecracks to set off explosions of laughter in any theatre anytime anywhere . . . Laughter is not of the sweet, wholesome variety. 'A Foreign Affair' is, in fact, a strikingly cynical and impertinent movie."—PECK, N. Y. STAR.

"Dandy entertainment which has some shrewd and realistic things to say . . . Has wit, worldliness and charm."—CROWTHER, N. Y. TIMES.

"Bright, topical comedy . . . Always in good taste . . . Dialogue is good, and the humor brash and typically American."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Smartly turned cut comedy that has a good deal of sly humor and more than a touch of biting satire."—PELSWICK, N. Y. JOURNAL AMERICAN.

"This Brackett-Wilder team seems unbeatable.. Dialogue is funny, crisp, real. Ideas and characters are fresh and original . . . Vastly entertaining and somewhat startling."—CREELMAN, N. Y. SUN.

"Excellent . . So richly studded with all types of fun, verbal, visual and intellectually satiric, that some of it may be lost in the ensuing audience hullaballoo . . . Hollywood's most thoroughly enjoyable picture of the year."—WINSTEN, N. Y. POST.

"MICKEY"

EAGLE-LION

"A good hearted little family comedy proper to the lower half of a neighborhood house double feature bill." — AGER, N. Y. STAR.

"Fair-plus . . . Viewed uncritically and with full acceptance of the artificially high-pressured plot, *Mickey* may prove surprisingly popular. . . Plentiful emotions for those who can believe them." — WINSTEN, N. Y. POST.

"Rollicking and altogether delightful comedy. . . . Introduces a new refreshing personality in Lois Butler." — WYER, N. Y. SUN.

"Cinecolored absurdity . . . Difficult to choose which is most inept — script, direction or acting — and the whole is no better than the sum of its parts." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Lois Butler rates better material . . . Amiable enough as long as the youngster is allowed to be herself, the film is otherwise a warmed-over version of the Junior Miss theme." — PELSWICK, N. Y. JOURNAL AMERICAN.

"CANON CITY"

EAGLE-LION

"Good-plus . . . Sensational movie . . . Exciting prison-break which matches the thrills of fiction and carries the added seal of authenticity."—WINSTEN, N. Y. POST.

"Grimly exciting melodrama . . . Not a pretty picture . . . Tense and taut action."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Tense drama, riveting the attention from quiet opening to quiet finish . . . Good, sound melodrama, as exciting to see as it was to read about at the time it was actually happening."—CREELMAN, N. Y. SUN.

"Movement is swift and dynamic . . . One catches, through the pretense of documented fact, the tell-tale token of a typical prison melodrama, hero-style."—CROWTHER, N. Y. TIMES.

"Fettered by spasmodic direction and a limp script . . . Bryan Foy, an old hand at wild and wooly melodrama, should have had a pipe dream instead of sticking to the record."—BARNES, N. Y. HERALD TRIBUNE.

"One of the most uneven pictures ever made. At times, it terrifies any man or woman who has a home to go to—again it is absurd . . . The good moments are stirring, it is a shame that the picture could not have hit that high level consistently."—COOK, N. Y. WORLD TELEGRAM.

Your Service — Our Responsibility

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
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we thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

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CLASSIFIED

AGENT WANTED

Film or theatre promotion salesman or booking agent with established theatre contacts wanted on full or part time basis to sell much needed inexpensive "juvenile attendance building" promotion to theatres. Call Mr. Knapp at GRanite 4-2885 for appointment or write Philadelphia Chewing Gum Corporation, Eagle and Lawrence Roads, Havertown, Pa.

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. **Large** variety, latest 48-page news stand editions. **Comics Premium Co., 412 F. Greenwich St., New York, N. Y.**

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

Short Subjects

By BARN

TOA'S LEGAL ADVISORY COUNCIL will meet up with its knottiest problem when it huddles in special session at the organization's national convention at the Drake Hotel, Chicago, Sept. 24-25. Delegated to report to the convention with "recommendations concerning exhibitor conduct with reference to the problems presented by the Supreme Court decision," the Council will have to step very gingerly to avoid treading on the floorful of affiliated exhibitor feet and yet make headway in instructing inde exhibs. According to retiring executive director Robert W. Coyne, TOA expects a turnout of 400 to 500 exhibitors, plus a bevy of distribution, studio and "nationally known" guests speakers. In addition to the usual agenda, the matter of intra-industry conciliation and arbitration, which jumped into the spotlight following the arrangement between North Central Allied and 20th Century-Fox, will receive special attention. Coyne disclosed that although "its form and definition are yet so vague that it has not been presented to our Board," the idea has received informal approbation from TOA officials.

SUNDAY MOVIE-GOERS IN MASSACHUSETTS are apparently much more sensitive than those who attend on weekdays. That seems to be the only conclusion to be drawn from the Mass. State Police order that "Hamlet be censored for the Sabbath showings, while permitting the Shakesperian classic, made by J. Arthur Rank and roadshown here by Universal-International, to be exhibited uncut on weekdays. Due to open in Boston on the 18th, the picture will suffer deletions of several phrases and two passages on Sundays, but weekday patrons will be able to see it intact. The action was ordered by B. H. McLaughlin of the division of inspection, Mass. State Police, without seeing the picture, but after he had read the shooting script. The censor's order brought furious blasts from editorial writers, who were sharpening their verbal axes for Beantown's censors. The latter, however, still kept mum, pleading that they hadn't seen the film or read the script. As with "Henry V," another of that nasty Bard's opi, U-I will probably supply one print on weekdays and another for Sundays.

THE BABE HOBBLED FROM A SICK BED in New York Memorial Hospital last Monday night for the world premiere of Allied Artists' "The Babe Ruth Story" at Broadway's Astor Theatre. Despite obvious strain and pain, the beloved Bambino rose from his hospital bed to attend the gala opening, one of the greatest the Great White Way has seen in recent years. On hand to greet the Babe was Mayor O'Dwyer, who had earlier proclaimed that day as "Babe Ruth Day," and a host of notables from every corner of the land and every walk of life, who along with the onlooking multitudes cheered the colorful Yankee to the echo. Glowing with happiness was AA's director of advertising and publicity Lou Lifton, whose yeoman efforts weeks in advance coordinated the multitude of details that went into making the affair the huge success it undoubtedly was.

HAVING WRITTEN OFF JULY as "World Premiere Month," Universal-International is now girding its salesmen's loins for a big push in September, which it has dubbed "William A. Scully Month" in tribute to its vice-president sales chief. Prexy Nate Blumberg says U-I will seek a record concentration of playing time during the five-week period for the septet of films lined up for the drive. Four of them are the July debutantes, the fifth, "Mr. Peabody and the Mermaid," made its splash in Atlantic City following a bathing beauty contest, and the last two "Larceny" and "One Touch of Venus" take off without prerelease records. The slogan will be "Sellebrate September with Bill Scully."

IN CONTRAST TO THE TOBOGGAN which has been the customary vehicle for film company profit statements this year, Technicolor continues its climb up with a '48 first-half net which topped the corresponding '47 half by 20 per cent. The figures show a net profit for the six months ended June 30, 1948 at $880,000, compared with $734,200 for the corresponding six months of '47. For the second quarter, Technicolor's net was estimated at $478,100.

PRODUCERS WOULD DO BETTER to reset their sights so as to eliminate any dependence on foreign revenues and concentrate on pleasing the home grown movie fans was Eric Johnston's advice to a group of producers, guilds and unions meeting in Hollywood to set up a public relations council. Warning that the foreign situation faces even darker days, the MPAA prexy made it clear that Hollywood's pattern for production must be cut to the domestic market, a bit of counsel to which American exhibitors will offer little objection.

AN AUDIENCE WITH THE POPE was a special highlight of B. Bernard Kreisler's survey of the European motion picture industry for Harvard, the first such analysis since the war. Pope Pius XII, during a special audience, impressed upon Kreisler the importance of proper selection of subject matter, made urgent by the great influence the motion picture exerts upon the people of all countries. Stressing the great care necessary in presenting the religious, moral, cultural and educational facades of everyday practical life, the Pope warned that Communistic propaganda must be shunned. The private audience was accorded Kreisler shortly after his arrival in Italy, the thirteenth of 17 European countries embraced in the survey. Kreisler, former executive with Universal and Paramount, commented in an airmail dispatch to *Film* BULLETIN that Italy was the most promising and vital of any country visited to date. His next stops will be Austria, Hungary, Czechoslovakia and England, whence he returns to the U. S. in September.

ASK THE MAN on the street what he knows about Canada and he'll probably tell you (1) that's where the Dione quintuplets were born and (2) they have cops called Mounties that always get their man. Beyond that, our good neighbor to the North is as much a blank to the average American as any remote little Graustarkian kingdom. The moviemakers, who are as much to blame for this condition as any other factor, have been prodded into a belated attempt to remedy this sad ignorance by Canada's lack of dollars with which to buy our goods. Long our best customer, Canada's dollar income from European sales has been pared to the bone, while its citizens' post-war buying spree has further depleted its reserve. Thus, Canada was forced to institute temporary controls drastically limiting purchases from the U. S. A Paramount short, "Neighbor to the North," combination travelogue, documentary and editorial, is the opening gun in the industry's campaign to acquaint Americans with our next door neighbor. Starring Britisher Ralph Forbes and American Walter Abel, the film is an impressive start in making the point that every Yank has a stake in the destiny of his Canuck cousins.

THE BIGGEST SINGLE WEEK'S BUSINESS in the 34-year history of Warner Bros. Strand on Broadway was racked up with the company's "Key Largo." With the theatre operating on a 20-hour daily schedule, from 8 a. m. to 4 a. m., 116,241 viewed the film and the "in person" show headed by Count Basie and his orchestra, plus Billie Holiday in the first week after its opening on July 16th. In Miami, the film had a day and date debut at the Miami and Beach Theatres as Mayor Robert L. Floyd proclaimed July 23rd "Key Largo Day," and was followed by 198 other engagements in Florida within the next few days. As with "Key Largo," the Warner boxofficers under Mort Blumenstock have inundated the San Antonio, Texas area within a radius of 80 miles with a flood of publicity, exploitation and advertising for its world premiere of "Two Guys from Texas" on Aug. 4, with the picture's stars, Dennis Morgan and Jack Carson, hobnobbing with Governor Jester and other bigwigs for the occasion.

TICKER TAPPINGS: That press book prepared by Ernie Emerling and his staff for TOA's Youth Month Campaign next month deserves a tip of the hat for presenting in a clear, concise, eye-catching manner the excellent campaign mapped out by Charles P. Skouras and his Youth Month committee. Margin-indexed, the 16-page brochure is loaded with stunts and promotion that will do the community and the exhibitor (via invaluable public relations) a world of good . . . Metro has retitled them "Screaming Rooms" for its trade show of the Red Skelton comedy, "A Southern Yankee." The company guarantees full replacement of all popped buttons . . . U-I has temporarily turned its Broadway showplace, the Winter Garden, into a reissue house to present the late Mark Hellinger's "The Killers" and "Brute Force" as a power pair.

OF MEN AND THINGS . . . Max E. Youngstein, Eagle Lion ad-publicity v.p., who is the first promotion chieftain to captain a sales drive, entrained last week on the third leg of his nationwide tour of E-L's 31 company exchanges for the Bill Heineman Sales Campaign, gabbing with salespeople and exhibs in Chicago, Milwaukee, Minneapolis, Detroit and Indianapolis, in that order . . . Henry Henigson, formerly associated in inde production with Howard Hughes and Preston Sturges, goes over from "Joan of Arc" to Vanguard Films in "an executive capacity," it was revealed by David O. Selznick and Daniel T. O'Shea . . . Isma Berringer (Jack) Pulaski, *Variety* drama editor and dean of its critics, succumbed to a stroke at the age of 65. The venerable "Ibee," as he signed his notices, had been a staff member since 1910 . . . Allied Artists-Monogram's Steve Broidy was up in Canada last week for talks on a group of films to be produced at Renaissance Studios under a two-year pact . . . Charles A. Smakwitz, WB Theatres exec in Albany, goes into the area's zone manager post vacated by C. J. Latta's appointment as Warner chain head in England . . . Robert R. Richardson, formerly with RKO, replaces Mark Goldman, resigned, as Eagle Lion's Cleveland branch manager . . . Another Cleveland appointee is William M. "Bill" Levy who succeeds Harris Dudelson as United Artists' branch head . . . Merritt Davis takes over Republic's Atlanta branch managership from James E. Hobbs, resigned.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (58)	In Production (2)
Serials	Completed (3)	In Production (0)
Westerns	Completed (23)	In Production (1)

NEW PRODUCTIONS

SMOKY MOUNTAIN

Action-Musical—Started July 19
Cast: Roy Acuff, Smoky Mountain Boys.
Director: Ray Nazarro Producer: Colbert Clark
Story: A traveling band leader helps settle a will giving ownership of the ranch to the rightful heirs.

LAW OF THE BARBARY COAST

Melodrama—Started July 26
Cast: Robert Shayne, Gloria Henry, Adele Jergens, Stephen Dunne.
Director: Lew Landers Producer: Wallace MacDonald
Story: A crusading district attorney finds trouble in early San Francisco but but beats the lawless.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Lovers, The	Wilde–Knight	7–19			

COMPLETED — 1947-48 —

Arkansas Swing	Vincent–Hot Shots	3–29	7–29		
Details under title: Texas Sandman					
Best Man Wins (75)	Buchanan–Lee	12–22	5–6		
Big Sombrero, The	Autry–Verdugo	8–18			
Details under title: A Little Spanish Town					
Black Eagle	Bishop–Patton	5–10	9–16		
Black Arrow, The	Hayward–Blair	8–4			
Blazing Across The Pecos (55)	Starrett–Burnette	11–24	7–1		
Blondie's Reward (67)	Singleton–Lake	9–29	6–3		
Details under title: Blondie's Night Out					
Blondie's Secret	Singleton–Lake	6–7			
Boston Blackie's Chinese Venture	Morris–Mayo	7–5			
Details under title: Boston Blackie's Honor					
Challenge of the Range	Starrett–Burnette	7–5			
Congo Bill	McGuire–Moore	5–10			
Coroner Creek (C) (90)	Scott–Chapman	9–29	7–48		
Dark Past, The	Holden–Cobb	6–7			
Details under title: Hearsay					
El Dorado Pass	Starrett–Burnette	6–7			
Faller Brush Man, The (93)	Skelton–Blair	10–27	6–48		
Gallant Blade (C)	Parks–Chapman	12–8			
Gentleman From Nowhere	Donaldson–Litel	5–10			
Her Wonderful Life	Kiepura–Eggerth	11–10			
Details under title: The Eternal Melody					
Lady from Shanghai, The (87)	Hayworth–Welles	10–14	5–48		
Loaded Pistols	Autry–Britton				
Loser Take All	Mitchell–Nigh	3–15			
Details under title: Winner Take Nothing					
Loves of Carman, The (T)	Hayworth–Ford	11–24			
Lulu Belle	Lamour–Montgomery	11–10	8–48		
Man From Colorado, The (T)	Ford–Drew	3–17			
Manhattan Angel	Jean–Ford	3–15			
Details under title: Sweetheart of the Blues					
Mating of Millie, The (87)	Ford–Keyes	7–7	4–28		7–5
My Dog Rusty (67)	Donaldson–Litel		4–8		
Port Said (69)	Bishop–Henry	12–22	4–15		
Quick on the Trigger	Starrett–Burnette	6–21			
Return of October, The (T)	Ford–Moore	9–29			
Rusty Leads the Way	Donaldson–Moffett	3–1			
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Sea Hound, The (Serial)	Crabbe–Blake	5–26	9–4		
Sign of the Ram, The (84)	Peters–Knox	8–4	3–48		3–15
Sinein' Spurs	Hoosier Hot Shots				
Slightly French	Lamour–Ameche	1–19			
Details under title: Let's Fall in Love					
Song of India	Bey–Russell	7–5			
Strawberry Roan, The (C)	Autry–Henry	7–7	8–48		
Superman (Serial)	Alyn–Nell	2–16	7–15		
Tex Granger (Serial)	Stevens–Stewart	8–4	4–1		
Thunderhoof (77)	Foster–Bishop	2–16	7–8		
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell–Hasso	12–9	2–48		3–15
Trail to Laredo (54)	Starrett–Burnette		8–12		
Trapped by Boston Blackie (67)	Morris–Lane	12–22	5–13		
Triple Threat	Henry–Crane	7–19			
Undercover Man	Ford–Foch	5–24			
Untamed Breed, The (C)	Tufts–Britton	4–12			
Details under title: The Wrangler					
Walk a Crooked Mile	O'Keefe–Hayward	5–24			
Details under title: FBI Meets Scotland Yard					
Walking Hill	Scott–Raines	5–24			
Whirlwind Raiders (54)	Starrett–Saunders	9–15	5–13		
Wings Westward (C)	Autry–White	7–5			

EAGLE-LION

1947-48 Features	Completed (38)	In Production (3)
Westerns	Completed (7)	In Production (0)

NEW PRODUCTIONS

THE BIG CAT (T)

Action—Started July 12
Cast: Lon McCallister, Peggy Ann Garner, Preston Foster, Forrest Tucker, Skip Homeier, Sara Haden, Irving Bacon, Gene Reynolds.
Director: Phil Karlson Producer: William Moss
Story: A city boy living in a wild country finds strength and maturity in helping to battle a wild cougar destroying the crops.

RED STALLION IN THE ROCKIES (C)

Action—Started July 13
Cast: Jean Heather, Arthur Franz, Jim Davis, Ray Collins, Wally Ford, Leatrice Joy.
Director: Ralph Murphy Producer: Aubrey Schenck
Story: A circus horse escapes and runs wild. When farmers try to kill him, he is saved by the circus people.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Tulsa	Hayward–Preston	7–5			

COMPLETED — 1947-48 —

Adventures of Casanova (83)	deCordova–Nash	5–12	2–7	812	2–2
Assigned to Danger (66)	Raymond–Nash		5–19	821	
Behind Locked Doors	Bremer–Carlson	6–7			
Details under title: Inside the Wall					
Born To Fight	Brady–Shaw	3–15			
Canon City (83)	Brady–Meade	3–29	6–30	826	7–5
Check Your Guns (55)	Dean–Gaies	7–7	1–24	813	12–8
Close-up (76)	Baxter–Gilmore	12–22	6–9	824	
Cobra Strikes, The (62)	Ryan–Fraser	1–5	4–24	820	
Enchanted Valley (C) (77)	Curtis–Gwynne	9–1	3–27	817	3–29
Headin' For Heaven (71)	Erwin–Farrell	8–4	1–17	810	1–5
It's Moider	Switzer–Whalen	5–12			
Hollow Triumph	Henreid–Bennett	2–16			
Lady At Midnight	Canning–Lee	3–15			
Let's Live A Little	Lamarr–Cummings	3–1			
Linda Be Good (67)	Hubbard–Knox	7–21	1–3	808	10–27
Man from Texas (71)	Craig–Bari	5–26	10–18	815	4–12
Details under title: A Texas Story					
Mickey (C) (87)	Butler–Goldwin	11–10	6–23	825	6–21
Noose Hangs High, The (77)	Abbott–Costello	11–24	6–27	819	4–12
Northwest Stampede (79)	Leslie–Craig	7–21	7–28	830	7–19
Details under title: Wild Conquest					
October Man, The (91)	Mills–Greenwood	Foreign	3–20	816	3–29
Oliver Twist	Davies	Foreign	7–14	828	
Open Secret (70)	Ireland–Randolph	9–1	5–5	813	2–16
Prairie Outlaw	Dean–Holt	11–10	5–12	857	
Rampage	Mitchell–Long	12–22			
Raw Deal (78)	O'Keefe–Trevor	11–24	5–26	822	6–7
Details under title: Corkscrew Alley					
Ruthless (104)	Scott–Lynn	9–1	4–3	818	3–29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich–Wayne	Reissue	3–27	848	
Shed No Tears (70)	Ford–Vincent	3–1	7–21	829	
Smugglers, The (85)	Redgrave–Kent	Foreign	1–31	811	2–2
Spiritualist, The (79)	Bey–Bari	1–19	7–7	827	
Sutter's Gold (93)	Arnold	Reissue	3–27	849	
Sword of the Avenger (76)	Delgado–Gurie		6–2	823	
Tioga Kid (54)	Dean–Ates		6–16	8 8	
T-Men (91)	O'Keefe	7–21	1–10	80	12–22
Take My Life (85)	Gynt–Williams	Foreign	2–28	814	
Tomorrow You Die	Ireland–Ryan	5–12			
Tornado Range (56)	Dean–Holt	9–1	2–21	854	
Twenty-Nine Clues	Basehart–Brady	5–10			

FILM CLASSICS

1947-48 Features	Completed (8)	In Production (0)

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Argyle Secrets	Gargan–Lord		5–7		
Blonde Ice (72)	Paige–Brooks	3–1	5–20		6–21
Devil's Cargo	Calvert–Hudson		4–1		
Inner Sanctum	Hughes–Russell	7–19			
Miraculous Journey (C)	Calhoun–Long	4–12	8–48		
Money Madness	Rafferty–Beaumont		4–15		
Sofia (C)	Raymond–Gurie	3–29	6–48		
Unknown Island (C)	Grey–Reed	6–21	9–48		
Details under title: The Unbelievable					
Will It Happen Again?	Documentary		4–48		

METRO-GOLDWYN-MAYER

1947-48 Features — **Completed (42)** — **In Production (4)**

NEW PRODUCTIONS

THE BARKLEYS OF BROADWAY (T)
Musical—Started July 18
Cast: Fred Astaire, Ginger Rogers, Oscar Levant, Billie Burke.
Director: Charles Walters — Producer: Arthur Freed
Story: The career of a vaudeville team in the 1916 era.

THE LUCKIEST GIRL IN THE WORLD
Drama—Started July 14
Cast: Barbara Bel Geddes, Frances Rafferty, Marcia Jones, Ruth Brady.
Director: John Berry — Producer: Wolfgang Reinhardt
Story: A girl marries for money but finds it does not bring happiness so she turns to a poor man who brings her love.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Bribe, The	Taylor–Gardner	6–21			
Little Women	Allyson–Taylor	7–5			
Numbers Racket, The	Garfield–Pearson (all star)	7–5			

COMPLETED — 1947-48

Act of Violence	Heflin–Ryan	6–21			
Alias The Gentleman (74)	Beery–Matthews	5–13	Mar	813	2–15
B. F.'s Daughter	Stanwyck–Heflin	8–6	Apr	9	
Big City, The (103)	O'Brien–Murphy	10–27	June	82	3–29
Bride Goes Wild, The (98)	Johnson–Allyson	7–7	Mar	810	3–1
Details under title: Virtuous					
Cass Timberlane (119)	Tracy–Turner	5–12	Jan	813	11–10
Command Decision	Gable–Pidgeon	4–26			
Date With Judy, A (113)	Beery–Powell	1–5	July	831	7–5
Easter Parade (T) (103)	Astaire–Garland	12–8	July	829	6–7
Edward, My Son	Tracy–Kerr	7–19			
Gone With the Wind (T)	Gable–Leigh	Reissue	Feb	3000	
Good News (T) (95)	Lawford–Allyson	3–31	Dec	810	12–22
Green Dolphin Street	Turner–Heflin	9–30	Nov	811	
Details under title: The Personal Touch					
High Wall, The	Taylor–Totter	7–7	Feb	815	
Homecoming (113)	Gable–Turner	9–15	May	826	
If Winter Comes (97)	Pidgeon–Kerr	6–9	Jan	814	1–5
Julia Misbehaves	Garson–Pidgeon	1–19	Sept		
Killer McCoy (103)	Rooney–E. Taylor	6–23	Dec	809	10–27
Luxury Liner (T)	Brent–Gifford	9–1			
Kissing Bandit, The (T)	Sinatra–Grayson	5–26			
Master of Lassie	Gwenn–Leigh	9–29			
Details under title: Hills of Home					
No Minor Vices	Andrews–Palmer				
On An Island With You	Williams–Lawford	6–23	June	825	5–24
Pirate, The (T) (102)	Garland–Kelly	3–3	June	825	4–12
Search, The (105)	Clift–MacMahon		Aug	830	4–12
Secret Land	Navy Documentary				
Summer Holiday	Rooney–DeHaven	7–8	Apr	821	
Sun in the Morning, The (T)	MacDonald–Nolan	5–10			
Southern Yankee	Skelton–Dahl	2–2	Sept		
State Of The Union (120)	Tracy–Hepburn	10–13	Apr	824	3–20
Tale of Navajos	Navajos Indians				
Three Godfathers, The (T)	Wayne–Armendariz	5–24			
Three Musketeers (T)	Turner–Kelly	2–16			
Tenth Avenue Angel (76)	O'Brien–Murphy	4–1	Feb	816	1–19
Three Daring Daughters (T) (115)	MacDonald–Iturbi	11–25	Mar	817	2–16
Details under title: The Birds and the Bees					
Words and Music	Garland–Rooney	4–26			

MONOGRAM

1947-48 Features — **Completed (26)** — **In Production (2)**
Westerns — **Completed (13)** — **In Production (0)**

NEW PRODUCTIONS

BOWERY COMEBACK
Melodrama—Started July 12
Cast: Leo Gorcey, Huntz Hall, Frankie Darro, Gabriel Dell, Billy Benedict, Benny Bartlett, David Gorcey.
Director: Reginald Le Borg — Producer: Jan Grippo
Story: Boys try to clean up boxing racket when their friend is killed in the ring.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev
Strike It Rich	Cameron–Granville	7–19			

COMPLETED — 1947-48

Angels' Alley (67)	Gorcey–Gray	11–24	3–21	4708	
Released originally under title: When Strangers Marry					
Back Trail (54)	Brown–Hatton	7–18		4757	
Campus Sleuth (66)	Stewart–Preisser	12–8	4–18	4 13	
Cowboy Cavalier (55)	Wakely–Taylor	7–4		4762	
Crossed Trails (53)	Brown–Hatton	4–11		4755	
Docks of New Orleans (70)	Winters–Young	11–24	4–4	4712	
Fighting Mad (75)	Errol–Kirkwood	9–15	2–7	4709	
Details under title: A Palooka Named Joe					
Fighting Ranger, The	Brown–Hatton	6–7	8–15		
French Leave (64)	Cooper–Coogan	2–2	4–25	4.14	
Details under title: Kilroy On Deck					
Frontier Agent (56)	Brown–Hatton	5–16		4756	
High Tension	Gorcey–Hall	6–7			
I Wouldn't Be in Your Shoes (70)	Castle–Knox	2–16	5–23	4.16	
Jiggs and Maggie in Society (66)	Yule–Riano	9–29	1–10	4704	
Jinx Money (68)	Gorcey–Caldwell	1–19	6–27	4717	
Kidnapped	MacDowall–England	5–24			
Kidnapped	Sullivan–Reynolds	6–21			
Last of the Badmen	MacDowall–England	5–24			
Michael O'Halloran (79)	Roberts–Beckett	4–12	8–8		
Music Man	Stewart–Brite	5–24			
Mystery of The Golden Eye	Winter–Young	4–26			
Oklahoma Blues (56)	Wakeley–Belmont	1–19	3–28	4761	
Overland Trails (58)	Brown–Belmont	11–24	1–31	4751	
Partners of the Sunset (53)	Wakely–Larson	5–6			
Perilous Waters (66)	Castle–Long	9–1	2–14	4707	
Range Renegades (54)	Wakeley–Holt	6–5		4766	
Rocky (76)	McDowall–Barrier	8–18	3–7	4705	
Rose of the Rio Grande (60)	Carroll–Movita	Reissue	3–14	4710	
Shanghai Ghost, The (65)	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sheriff From Medicine Bow	Brown–Hatton	7–19			
Sign of the Wolf (69)	Whalen–Brady	Reissue	5–2	4711	
Silver Trails	Wakely–Taylor	7–5			
Sixteen Fathoms Deep (Ansco)	Lak–Chaney	7–25		4801	
Smart Politics (68)	Preisser–Stewart	9–15	1–3	627	1–5
Song of The Drifter (53)	Wakely–Coons	11–10	1–17	685	
Stage Struck (71)	Long–Richmond	3–15	6–13	4715	
Strangerman	Brown–Hatton	6–20		4752	

ALLIED ARTISTS

Babe Ruth Story, The (105)	Gendix–Trevor	3–29			8–2
Dude Goes West, The (87)	Albert–Storm	12–8	8–30	8	6–21
Details under title: The Tenderfoot					
Hunted, The (85)	Bellia–Foster	4–14	4–7	6	
It Happened on Fifth Avenue (115)	Storm–DeFore	4–19		1	2–17
Panhandle (84)	Cameron–Downs	9–29	2–22	5	
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7	
Song of My Heart (89)	Sundstrom–Long	2–3	1–31	4	11–24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features — **Completed (36)** — **In Production (2)**

NEW PRODUCTIONS

STREETS OF LAREDO (T)
Western—Started July 18
Cast: William Holden, Macdonald Carey, William Bendix, Mona Freeman, Alfonso Bedoya, Ray Teal, James Bell, Clem Bevans
Director: Leslie Fenton — Producer: Robert Fellows
Story: Based on the famous folk song of the same name.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Heiress, The	deHavilland–Clift	7–5			

COMPLETED — 1947-48

Accused, The	Young–Cummings	4–26			
Alberquerque (C) (90)	Scott–Britton	3–3	2–20	4709	2–2
Beyond Glory (82)	Ladd–Reed	9–29	5–3	4726	6–21
Details under title: The Long, Grey Line					
Big Clock, The (95)	Millard–O'Sullivan	3–17	4–9	4713	2–2
Big Town Scandal (62)	Reed–Brooke	7–30		4722	6–7
Caged Fury (61)	Denning–Ryan	9–29	3–5	4711	3–1
Connecticut Yankee, A (T)	Crosby–Fleming	6–24	7–2	4720	
Crusades, The (126)	Young–Wilcoxon	Reissue	6–48	R3508	
Disaster	Denning–Marshall	2–16	12–3	4806	
Dream Girl (86)	Hutton–Carey	5–12	7–23	4721	2–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	6–24	7–2	4720	5–10
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	6–21
Great Gatsby, The	Ladd–Field	3–9			
Hatter's Castle (105)	Mason–Kerr	Foreign	6–18	4718	4–26
Hazard (95)	Goddard–Carey	11–10	5–28	4716	3–29
I Walk Alone (99)	Lancaster–Scott	12–23	1–16	4708	12–22
Details under title: Deadlock					
Isn't It Romantic	Lake–DeWolfe	3–1	10–8	4802	
Mr. Reckless (66)	Eythe–Britton	11–10	3–26	4712	3–1
Details under title: Hard To Kill					
My Own True Love	Douglas–Calvert	7–7			
Now and Forever	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes (81)	Robinson–Russell	7–7	10–22	4803	7–19
Paleface, The (T) (91)	Hope–Russell	8–18	12–24	4807	
Road To Rio (100)	Crosby–Hope	1–6	12–25	4707	11–24
Sealed Verdict (83)	Milland–Marry	11–5		4804	
Shargy (C) (72)	Joyce–Shayne	6–11		4717	4–26
Saigon (94)	Ladd–Lake	12–9	3–12	4710	2–16
Sainted Sisters, The (89)	Lake–Caulfield	10–27	4–30	4715	3–15
So Evil My Love (100)	Milland–Todd	5–26	8–6	4723	6–7
Somewhere Jones	Hope–Ball	4–26			
Sorry, Wrong Number (89)	Stanwyck–Lancaster	2–2	9–24	4801	8–2
Special Agent	Eythe–Reeves	5–24			
Street To Share (87)	Arlen–Rogers	10–27	5–14	4715	3–1
Strange Temptation	Milland–Totter	5–10			
Details under title: Dark Circle					
Thirty Million	Hendrix–Lunt	4–12	11–19	4805	
Unconquered (T) (146)	Cooper–Goddard	8–19	4–2	4705	9–29
Waterfront at Midnight (64)	Gargan–Hughes	12–2	6–25	4719	5–24
Whispering Smith (T)	Ladd–Marshall	4–28			

REALART

RELEASE CHART

REISSUE — 1947-48

Title—Running Time	Cast	Details	Rel.	No	Rev.
Alias Mary Dow (66)	Milland–Eilers			736	
Argentine Nights (73)	Ritz Bros.–Andrews Sis.		Mar	5013	
Captive Wild Woman (60)	Carradine–Ankers		May	1210	
Corvette K-225 (98)	Scot–Fitzgerald		May	1210	
Drums of the Congo (61)	Erwin–Munson		May	1210	
Ex-Champ (72)	M Laglen–Brown		Aug	926	
Ghost of Frankenstein (67)	Chaney–Ankers		Jan	1212	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1095	
Hellzapoppin (87)	Olsen–Johnson		Mar	6046	
Lady From Cheyenne (89)	Young–Preston		Sept	1121	
Lucky In A Jam (85)	Cunningham–Knowles		Sept	1208	
Little Tough Guy (83)	L.T. Guys–D.E. Kids		Mar	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar	929	
Magnificent Brute (78)	McLaglen–Barnes		Apr	796	
Men of Texas (82)	Abbott & Costello		July	1222	
Model Wife (78)	Blondell–Powell			1124	
Mummy's Ghost (65)	Chaney–Carradine		Feb	1344	

Mummy's Tomb (61)	Foran–Chaney	Feb	1246	
My Man Godfrey (93)	Powell–Lombard	July	778	
Next Time We Love (87)	Stewart–Milland–Sullavan	June	716	
Pardon My Sarong (84)	Stack–Cooper	June	1238	
Sea Spoilers (63)	Wayne–Grey	Apr	361	
Sin Town (74)	Bennett Crawford	Jan	1266	
Son of Dracula (80)	Chaney–Allbritton	Jan	1295	
Storm, The (78)	Bickford–Foster	Feb	924	
When Tomorrow Comes (92)	Dunne–Boyer	Aug	948	
Wings Over Honolulu (78)	Milland–Carry	May	871	
You're Not So Tough (71)	L.T.Guys–D.E.Kids		1053	

REPUBLIC

1947-48 Features	Completed (23)	In Production (1)
Westerns	Completed (13)	In Production (0)
Serials	Completed (3)	In Production (1)

NEW PRODUCTIONS

THE WAKE OF THE RED WITCH

Drama—Started July 14

Cast: John Wayne, Gail Russell, Gig Young, Adele Mara, Luther Adler, Paul Fix.

Director: Eddie Ludwig — Producer: Edmund Grainger

Story: A vicious sea captain wrecks a ship to get even with a rival who stole his girl.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Federal Agents Vs. Underground	Allen–LaPlanche	7–19			

COMPLETED

Adventures of Frank & Jessie James	Moore–Neill	4–26	6–11		
Angel in Exile	Carroll–Mara	4–12			
Details under title: Miracle of Charlie Dakin					
Candy of Dark Canyon	Lane–Waller		12–15	752	
Bill and Coo (Tr.) (61)	Burton's Birds		3–28	728	
Gold Frontiersman	Lane–Waller	12–22	4–15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale–Booth	10–13	4–1	654	4–26
Campus Honeymoon	Crane–Wilde	10–13	2–1	703	
Carson City Raiders (60)	Lane–Waller	2–16	5–13	755	6–21
Code of Scotland Yard	Homolka–Farr		8–30		
Dangers of the Canadian Mounted (Serial)	Bannon–Belmont	10–27	4–24	792	
Daredevils of the Clouds	Livingston–Clark	3–11	8–10	716	
Denver Kid, The	Lane–Gallagher	7–5			
Desperadoes of Dodge City	Lane–Waller	6–21			
Dick Tracy Returns (Serial)	Boyd–Roberts		7–17	793	
Drums Along the Amazon	Brent–Ralston	5–10			
Eyes of Texas, The (T)	Rogers–Roberts	4–12	7–15	732	
G-Men Never Forget (Serial)	Moore–Ames	8–4	1–31	791	
Gallant Legion, The	Elliott–Booth	1–5	7–25	715	
Grand Canyon Trail (Tr.)	Rogers–Frazee	6–21			
Heart of Virginia	Martin–Lowery	12–22	4–25	707	
Homicide For Three	Long–Douglas	6–7			
I, Jane Doe (85)	Hussey–Carroll	11–24	5–25	710	5–24
Inside Story, The (87)	Hunt–Lundigan	9–15	3–14	705	3–29
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature		12–20	761	
King of the Gamblers	Wright–Martin		5–10	709	
Lightnin' in the Forest (58)	Roberts–Douglas	12–8	3–25	706	4–26
Macbeth	Welles–Nolan	7–7			
Madonna of The Desert	Castle–Roberts	11–10	2–23	704	
Main Street Kid, The	Pearce–Martin	9–29	1–1	701	
Marshal of Amarillo	Lane–Waller		7–25	756	
Moonrise	Clark–Russell	1–5	7–11	714	
Nighttime in Nevada (T)	Rogers–Harmon	5–10			
Oklahoma Badlands	Lane–Coles	11–24	2–22	753	
Old Los Angeles	Elliott–McLeod	10–13	4–25	708	
Out of the Storm	Lydon–Collier	3–29	8–25	717	
Details under title: Backfire					
Plunderers, The	Cameron–Massey	6–7			
Red Pony, The (T)	Loy–Mitchum	6–9			
Secret Service Investigator (60)	Bridges–Roberts	2–16	5–31	711	6–7
Slippy McGee	Barry–Evans	9–1	1–15	702	
Sons of Adventure	Hayden–Roberts	3–15	8–27		
Son of God's Country	Hale	6–21			
Timber Trail, The	Hale–Roberts		6–15	656	
Train to Alcatraz	Barry–Martin	3–1	6–28	712	
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.) (70)	Rogers–Frazee	11–25	5–1	731	6–7

RKO RADIO

1948 Features	Completed (38)	In Production (3)

NEW PRODUCTIONS

GUN RUNNERS

Melodrama—Started July 26

Cast: Tim Holt, Richard Martin, Martha Hyer, Paul Hurst.

Director: Frank McDonald — Producer: Herman Schlom

Story: An old-time Army officer connives with crooks on a load of guns. When he is caught, his young friends run down the crooks to help clear him.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Interference	Mature–Ball	7–19			
Tarzan and the Arrow of Death	Barker–Joyce	7–19			

COMPLETED — 1947-48

BLOCK NO. THREE

If You Knew Susie (90)	Cantor–Davis	1–30			2–16
Western Heritage (60)	Holt–Leslie				2–16

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt–Leslie	11–10			4–12
Tarzan and the Mermaids (68)	Weissmuller–Joyce	8–4			4–12

BLOCK NO. FIVE

Berlin Express (86)	Cheron–Ryan	9–1			5–24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell	3–31			
Guns of Hate (61)	Holt–Leslie	12–22			5–24
Return of the Badmen (90)	Scott–Jeffreys				5–24

BLOCK NO. SIX

Mystery in Mexico (66)	Lundigan–White	10–13			7–5
Race Street (79)	Raft–Maxwell	5–1			7–5
Twisted Road, The (95)	O'Donnell–Granger	7–7			7–5
Velvet Touch, The	Russell–Genn	10–13			8–2

NOT DESIGNATED

Baltimore Escapade	Temple–Young	6–21			
Blood On The Moon	Mitchum–Bel Geddes	3–1			
Bodyguard	Tierney–Lane	5–10			
Boy With Green Hair (T)	O'Brien–Ryan				
Brothers in the Saddle	Holt–Forman	7–5			
Enchantment	Wright–Niven	5–24			
Details under title: Take Three Tenses					
Every Girl Should Be Married	Grant–Tone	6–7			
Good Sam	Cooper–Sheridan	8–18			
Indian Agent	Holt–Martin	6–7			
Joan of Arc (T)	Bergman–Farrer	10–13			
Judge Steps Out, The	Knox–Sothern				
Details under title: Indian Summer					
Le Silence Est D'or	Chevalier–Durrier	Foreign			
Long Denial, The	O'Hara–Douglas	3–1			
Mr. Joseph Young of Africa	Johnson–Armstrong	1–5			
Outlaw Valley	Holt–Martin	6–21			
Pearl, The (77)	Marques–Armendariz	Foreign			3–15
Rachel and the Stranger	Young–Holden	9–1			
Details under title: Rachel					
Return of the Badman	Scott–White				
Station West	Powell–Greer				
Tycoon (T)	Wayne–Day	2–3			2–8
Under Arizona Skies	Holt–Leslie	9–1			
Weep No More	Fontem–Valli	5–10			
Window, The	Hale–Kennedy	11–24			

SPECIALS

Bishop's Wife, The (109)	Grant–Young	3–17			11–24
Design for Death (48)	Documentary				
Fugitive, The (104)	Fonda–Del Rio	1–6			11–10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9–1
I Remember Mama (137)	Dunne–Homolka	6–9			3–15
Melody Time (T)	Disney Musical				5–24
Miracle of The Bells, The (118)	MacMurray–Valli	8–4			3–15
Mourning Becomes Electra (172)	Russell–Redgrave	4–14			11–24

SCREEN GUILD

1947-48 Features	Completed (13)	In Production (0)

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9–20	X–2	
Burning Cross, The (78)	Daniels–Patton	6–9	10–11	4704	
Dead Man's Gold	LaRue–Stewart	5–10			
Dragnet (73)	Wilcoxson–Brian	4–28	10–25	4703	
Hollywood Barn Dance (65)	Tubb–Irving	3–31	6–21	4701	
Details under title: Western Barn Dance					
Jungle Goddess	Reeves–McKay	6–21			
Killer Dill (71)	Gwynne–Albertson	3–31	9–13	4702	
Mark of the Lash	LaRue–Crandell	5–24			
Miracle in Harlem (71)	Stepin Fetchit		5–14	X–3	
Road to the Big House (72)	Duran		12–27	4706	
Prairie, The (80)	Aubert–Baxter		4–30	4705	
Trail of the Mounties (42)	Hayden–Holt	3–29	2–21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden–Holt		12–13	4707	

SELZNICK—S.R.O.

Features	Completed (5)	In Production (1)

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones–Cotten	3–19	4–9		4–14
Intermezzo (70)	Bergman–Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant–Loy	10–13	7–1		3–29
Paradine Case, The (132)	Todd–Peck		12–23		1–19
Portrait of Jenny	Cotten–Jones	3–3			

20th CENTURY-FOX

1948 Features	Completed (37)	In Production (5)

NEW PRODUCTIONS

MISS MINK OF 1949

Comedy—Started July 15

Cast: Jimmy Lydon, Richard Lane, Lois Collier, Barbara Brown, June Story.

Director: Glenn Tryon — Producer: Sol Wurtzel

Story: A girl wins a mink coat in a radio contest and trouble starts when her boss' wife wants the coat.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Chicken Every Sunday	Dailey–Holm	7–5			
Fan, The	Crain–Sanders	7–19			
Three Wives	Darnell–Crain	6–21			
Details under title: A Letter to Three Wives					
Sand (T)	Stevens–Gray	7–5			

COMPLETED —— 1947-48 ——

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820	
Apartment for Peggy	Crain–Holden	1–19			
Bungalow, The	Conway–Hamilton	7–19			
Checkered Coat, The (67)	Conway–Nash		July	82	
Counterfeiters, The (73)	Sutton–Merrick		June	819	
Creeper, The		3–29			
Deep Waters (85)	Andrews–Peters	10–13	July	821	7–19
Escape (78)	Harrison–Cummins	9–16		822	6–7
Fury at Furnace Creek (88)	Mature–Gray	9–15	May		4–26
Details under title: Ballad of Furnace Creek					
Gay Intruder, The	Emery–Geva	3–15		815	
Gentleman's Agreement (118)	Peck–McGuire	6–9	Mar	806	11–24
Give My Regards to Broadway (T) (89)	Guild–Daly	5–12	June	827	6–7
Green Grass of Wyoming (T) (89)	Cummins–Coburn	6–23	June	818	4–26
Ideal Husband, An (T) (96)	Goddard–Wilding		Mar	809	3–29
Iron Curtain, The (87)	Andrews–Tierney	12–8	May	816	5–24
Law and Martin Rome, The	Mature–Conti	1–5			
Details under title: The Chair for Martin Rome					
Let's Live Again (67)	Emery–Crocks	11–24	Apr	813	
Luck of the Irish	Power–Baxter	2–16			
Details under title: For Fear of Little Men					
Meet Me at Dawn (89)	Eythe–Court		Apr	812	3–29
Mine Own Executioner (102)	Meredith–Moore		July	824	7–19
Road House	Lupino–Wilde	4–12			
Scudda Hoo! Scudda Hay! (T) (95)	Haver–McCallister	3–17	Apr	811	3–15
Sitting Pretty (84)	Young–O'Hara	11–10	Apr	810	3–29
Snake Pit, The	deHavilland–Genn	8–4			
Street With No Name, The (91)	Stevens–Lawrence	1–5	July	823	7–5
Tender Years, The (81)	Brown–Hutchinson	9–1	Jan	803	12–8
That Lady in Ermine (T) (89)	Grable–Fairbanks	11–10	Aug	836	7–1
Details under title: This Is the Moment					
That Wonderful Urge	Power–Tierney	4–12			
Thirteen Lead Soldiers (66)	Conway–Wescott	12–22	Apr	8–14	
Tucson	Lydon–Edwards	7–5			
Unfaithfully Yours	Harrison–Darnell	3–1			
Walls of Jericho, The (106)	Wilde–Darnell	11–10	Aug	826	7–19
When My Baby Smiles at Me (T)	Grable–Dailey	5–24			
Details under title: Burlesque					
Winner's Circle, The (70)	Willes–Farley		Aug	829	
Yellow Sky (T)	Peck–Baxter	6–7			
You Were Meant for Me (91)	Crain–Dailey	9–15	Feb	802	2–2

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier–Cowan	12–22	May	817	4–26
Big Dan	Russell–Christine	4–26			
Dangerous Years, The (62)	Halop–Todd		Feb	804	12–22
Fighting Back (60)	Langton–Rogers	3–29	Aug	828	7–19
Half–Past Midnight (69)	Taylor–Knudsen	11–24	Mar	808	2–16
Trouble Preferred	Knudsen–Russell				
West of Tomorrow	Grable–Dailey	4–12			

UNITED ARTISTS

1947-48 Features **Completed (34)** **In Production (2)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

BLONDES UP

Comedy—Started July 14

Cast: Groucho Marx, Chico Marx, Harpo Marx, Ilona Massey, Vera-Ellen, Marion Hutton, Bruce Gordon, Melville Cooper, Paul Valentine.

Director: David Miller Producer: Lester Cowan

Story: The old Marx formula. This time with a New York setting.

THE LUCKY STIFF

Murder Mystery—Started July 12

Cast: Dorothy Lamour, Brian Donlevy, Claire Trevor, Irene Hervey, Marjorie Rambeau, Billy Vine.

Director: Lou Foster Producer: Amusement Enterprises

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Cover Up	Bendix–O'Keefe	7–5		Nas	
Indian Scout	Montgomery–Drew	7–5		Sml	
Details under title: Some Rain Must Fall					

COMPLETED —— 1947-48 ——

An Innocent Affair	Carroll–MacMurray	3–29	9–17	Nas	
Angry God	Parla–Ortega				
Arch of Triumph (120)	Bergman–Boyer	7–22	3–48	Ent	4–26
Dead Don't Dream	Boyd–Brooks	8–4		BB	
False Paradise	Boyd–Brooks	9–1		BB	
Four Faces West	McCrea–Dee		7–9	Ent	5–24
Gay Amigo	Renaldo–Carrillo	7–19		Pnk	
Girl From Manhattan	Montgomery–Lamour			Bog	
Details under title: All's Well That Ends Well					
High Fury	Carroll–Hunter		8–20	RC	
Henry V (T) (134)	Olivier–Newton	For	9–47	GFD	4–29
Hoppy's Holiday (60)	Boyd–Ware	9–30	7–18	BB	5–12
Kings of the Olympics	Documentary		5–48		
Laff Time (C)	Olsen–Jannsen	9–30		Rgs	
Details under Misc. Independents Chart					
Mad Wednesday (80)	Lloyd–Walburn	10–1		Stg	3–3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Mason–Calvert	For		GFD	4–12
Montana Mike (97)	Cummings–Donlevy	12–23	9–47	Neb	8–4
Details under title: Heaven Only Knows					
My Dear Secretary	Day–Douglas	5–24	10–15	Pop	
On Our Merry Way	All–Star	8–5	6–15	Bog–Mer	
Details under title: A Miracle Can Happen					
Outpost in Morocco	Raft–Tamiroff			BB	
Personal Column	Sanders–Ball	11–11	7–25	Smg	7–21
Pitfall, The	Powell–Scott	2–2	8–13	Bis	
Red River (125)	Wayne–Clift	9–30		Hks	7–19
Silent Conflict	Boyd–Brooks	7–21	8–27	BB	
Siren of Atlantis	Montez–Aumont	3–3	3–48	Neb	
Details under title: Atlantis					
Sleep My Love (97)	Colbert–Cummings	6–9		Sml	1–19
So This Is New York (79)	Morgan–Wallace	10–13	6–25	Sml	5–24
Strange Gamble	Boyd–Clyde	9–1		BB	
Texas, Brooklyn and Heaven (76)	Madison–Lynn	2–16	7–16	Gol	7–19
Time of Your Life, The (107)	Cagney–Bendix	5–26	7–30	Cgy	6–7
Vendetta	DeGeorge–Brooks	8–19		Hgs	
Vicious Circle	Conrad Nagle		5–48	Wil	6–7

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (41)** **In Production (3)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Criss Cross	Lancaster–deCarlo	7–5			
Family Honeymoon	Robert MacMurray	6–21			
Mexican Hayride	Abbot–Costello	6–21			

COMPLETED —— 1947-48 ——

Abbott & Costello Meet Frankenstein (83)	Abbott Costello		July	664	7–5
All My Sons (C-4)	Robinson–Christians	10–13	July	657	4–12
Another Part of The Forest (107)	Marc–Blyth	11–10	June	660	
Are You With It (90)	O'Connor–San Juan	11–24	May	656	
Bad Sister (90)	Palmer–Niven	Foreign	July		7–19
Beware of Pity (102)	Lockwood–Hunter	Foreign	July		
Black Bart (T) (80)	Donlevy–Duryea	6–23	Apr		3–15
Details under title: Adventures of Black Bart					
Black Velvet (T)	Blyth–Duff	7–5			
Brothers, The (90)	Dane–Fiffe	Foreign			5–24
Bush Christmas (70)	Rafferty–Fernside	Foreign	Nov		
Casbah (94)	DeCarlo–Martin	10–27	Apr		
Captain Boycott (92)	Jenie–Kirby	4–6			
Countess of Monte Cristo	Donat–Granger	Foreign			
Dear Murderer (90)	Pottinger–Gynt	Foreign	May	658	5–24
Double Life, A (105)	Colman–Hasso	6–23	Mar		1–19
Details under title: Imagination					
End of the River (80)	Sabu–Lovell	Foreign			7–5
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3–1	July	665	6–21
Details under title: The Wonderful Race at Rimrock					
Hamlet (153)	Olivier–Herlie	Foreign			7–19
Holiday Camp (97)	Robson–Price	Foreign			2–16
Hungry Hill (92)	Lockwood–Price	Foreign			10–27
Jassy (96)	Lakewood–Price	Foreign	Mar		
Case Against Calvin Cooke	March–Eldredge	–			
Larceny	Powell–Toren	6–23			
Letter From An Unknown Woman (87)	Fontaine–Jourden	9–15	June	659	
Man–Eater of Kumaon (79)	Sabu–Page	12–22	July	666	7–5
Mr. Peabody and the Mermaid	Powell–Blyth	1–19	Aug		
Naked City, The (96)	Fitzgerald–Duff	7–7	Mar		2–2
Nicholas Nickleby (94)	Mardwicke–Ford	Foreign			11–24
O'Flynn, The	Fairbanks–Carter	5–24			
One Touch of Venus	Walker–Gardner	2–16			
River Lady (T)	DeCarlo–Duryea	8–4	June	661	
Rogues Regiment	Abbott–Costello	2–16			
Saxon Charm	Montgomery–Hayward	2–16			
Tap Roots (T) (109)	Heflin–Hayward	6–23	Aug		7–5
Tawny Pipit (81)	Miles–John	Foreign			5–15
Unafraid, The	Lancaster–Fontaine	3–29			
Details under title: Kiss the Blood Off My					
Up In Central Park (87)	Durbin–Haymes	10–13	June	662	6–7
You Gotta Stay Happy	Fontaine–Stewart	5–24			

WARNER BROTHERS

1947-48 Features **Completed (34)** **In Production (4)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Fighter Squadron (T)	O'Brien–Stack	6–7			
Fountainhead, The	Cooper–Neale	7–19			
June Bride	Davis–Montgomery	5–24			
South of St. Louis	McCrea–Smith	6–7			

COMPLETED —— 1947-48 ——

Adventures of Don Juan (T)	Flynn–Lindfors	10–27			
April Showers (94)	Carson–Sothern	9–15	3–27	719	3–15
Big Punch, The (80)	Ponce–Maxwell	2–2	6–26	727	6–7
Details under title: The Fighting Terror					
Christopher Blake	Smith–Douglas	9–15			
Dames Don't Talk	Mayo–Bennett	3–1			
Embraceable You (80)	Clark–Brooks	3–15	8–21	732	8–2
Details under title: Sunburst					
Flaxy Martin	Mayo–Scott	4–26			
Details under title: Smart Money					
Flowing Gold (82)	Garfield–O'Brien	Reissue	7–17	730	
Girl from Jones Beach, The	Reagan–Mayo	5–24			
God's Country and the Woman (71)	Brent–Roberts	Reissue	7–17	729	
John Loves Mary	Reagan–Neal	2–2			
Johnny Belinda	Wyman–Ayres	9–15			
Key Largo (101)	Bogart–Bacall	1–5	7–31	731	7–19
Kissing the Dark, A	Wyman–Niven	3–29			
Life With Father (118)	Powell–Dunne	8–14		702	
My Dream Is Yours	Carson–Day	4–12			
Night Beat	Douglas–Westcott	7–19			
Night Unto Night	Lindfors–Reagan	9–30			
One Last Fling	Smith–Scott	2–16			
One Sunday Afternoon (T)	Morgan–Paige	2–15			
Romance on the High Seas (T) (99)	Carson–Paige	6–23	7–3	728	7–5
Rope (T)	Stewart–Chandler	2–2			
Silver Lining (T)	Haver–Bolger	4–26			
Silver River (110)	Flynn–Sheridan	5–12	5–29	725	
To the Victor (100)	Morgan–Lindfors	8–18	4–10	720	4–26
Two Guys From Texas (T)	Morgan–Carson	3–17	9–4	801	
Winter Meeting (104)	Davis–Davis	10–13	4–24	721	4–12
Woman in White, The (109)	Parker–Smith	10–14	5–15	724	4–26
Wallflower (77)	Reynolds–Hutton	3–3	6–12	726	6–7
Whiplash	Clark–Smith	3–31			
Younger Brothers (T)	Paige–Morris	5–24			

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Film BULLETIN

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AUGUST 16, 1948

JOE EXHIBITOR SPEAKS

GIVE THE PUBLIC WHAT IT WANTS!

Page Seven

WRECKING RITA HAYWORTH'S CAREER

Read COLUMBIA in

STUDIO SIZE-UPS

The Exclusive FILM BULLETIN Feature

Page 15


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vs
THE MASTERS OF MIRTH!
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— SHOWMEN'S TRADE REVIE

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A METRO-GOLDWYN-MAYER PICTURE

EDITORIAL

Vol. 16, No. 17 August 16, 1948

☆

THINK IT OVER

Ciphers

IN this life we get nothing save by effort; far better it is to dare mighty things, to win glorious triumphs, even though checkered by failure, than to rank with those poor spirits who neither enjoy much nor suffer much, because they live in the great twilight that knows neither victory nor defeat.

—TEDDY ROOSEVELT.

☆

Film BULLETIN

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Joe Exhibitor Speaks

GIVE THE PUBLIC WHAT IT WANTS

August 7, 1948

Mo Wax, Editor
Film Bulletin

Dear Sir:

It is difficult enough on a hot, muggy Saturday in August to get an idea, let alone write about it, but while I had my feet propped on the desk and my chair tilted back, reading the last issue of FILM BULLETIN, a thought did occur to me and I thought it high time to resume our one-way correspondence.

On the editorial page of the August 2nd issue, you remarked that the boxoffice slump was due to a number of causes, but that the principal one was "dearth of topflight product." You also said that some of the studios "happily, are giving positive indications of coming to life."

Check.

Mulling over the reasons for that "dearth of topflight product" in the past year or so, I have come to certain conclusions that seem to make sense, at least on this warm, tired day, and they might be worth a few inches in your worthy BULLETIN.

Wasn't it Sam Goldwyn who said the major film companies had grown "rich and lazy" on the profits of the war years? I'm not so sure it was laziness. I think the film producers, having acquired immense wealth and a sense of unaccustomed security (from bank credit), became obsessed with a yen to elevate the motion picture to their conception of an "art." They began to feel an urge to enjoy the luxury of being dilettantes, of a sort, dabbling in the "finer things" that carping movie critics have been telling them they did not appreciate. They paid ridiculously high prices for all manner of fancy novels and stage plays wholly unsuited for the movie medium.

We got novels by Henry James and Aldous Huxley, a couple very high class guys whose sensitive literature resulted in two of last season's prize stinkers, "The Lost Moment" and "A Woman's Revenge." We got such elegant examples of bad judgment as Rita Hayworth in "Down To Earth"; Mickey Rooney in a fouled-up musical version of a Eugene O'Neill play; Cary Grant in a comedy with religious overtones. We got 'Mourning Becomes Electra" (although I recall your reviewers liked it) and Warner Bros. even gave us Robin Hood Flynn in "Escape Me Never."

Yes, my friend, the movies went classy. That vulgar word "action" was virtually taboo in Hollywood, while psychology, fantasy and veddy clevah dialogue became the fashions. In brief, the movies lost their GUTS.

Call me low-brow, if you will, but I say the movies are for the masses. The average Mr. and Mrs. and the average Guy and Gal support our industry and they are the ones to whom we should cater. If they want tough action and rough comedy and real-life stuff, give it to 'em. And (forgive me, Mr. Eric Johnston) since Kinsey has made sex an accepted fact of life, it too, has its place (within bounds of common decency, of course) on the screen.

Mind you, I'm not calling for films to meet the level of the 11-year-old mind. The motion picture is an art in its own right and it becomes phony only when it attempts to imitate the stage or literature. A man like Cecil B. DeMille appreciates this fact and that is why he has been one of our leading lights for so long.

Movies can be great art when they are made of such basic elements as action and drama and comedy and song that everybody can understand and enjoy.

What I think I'm trying to say is that the answer to our industry's boxoffice problems is simply — give the public what it wants.

Best Wishes to you.

Sincerely,
JOE EXHIBITOR

Film BULLETIN
Volume 16, Number 17
August 16, 1948

News and Opinion

REPORTS OF U-I STUDIO CHANGE 'MALICIOUS'—BLUMBERG

"Malicious and "ridiculous" were the terms Nate J. Blumberg, president of Universal-International, applied to the persistent rumors of recent weeks that a change would be made in the studio management. And, at the weekend, an announcement of U-I's 1948-49 production program was issued by Leo Spitz and William Goetz, adding weight to Blumberg's words of denial and seemingly designed to stifle the rumors that still floated around Hollywood. (Read Studio Size-ups, Page 17).

Blumberg's statement, in reply to a direct question by *Film* BULLETIN if Spitz and Goetz were to be retained, was: "I want to deny emphatically and categorically that there are any changes whatsoever impending or even contemplated."

The U-I chief was also asked: "Is a change contemplated in the type of pictures to be made in the future?" Reply: "The only type of pictures we are interested in producing is those that will get results at the boxoffice."

The new program outlined by Spitz and Goetz will comprise 24 "top-budget" pictures, including six in Technicolor. The latter will be: "Bloomer Girl," "Adventures of Sam Bass," "Bagdad," "Tomahawk," "Sierra" and "Streets of Cario." Among the important black-and-whites will be: "Harvey," "Night Watch," 'Amboy Dukes," "Life of Riley," "Paradise Lost—1948" and "Come Be My Love."

RODGERS ACTS TO PREVENT LEAKS BY SEALED MGM BIDS

In a move designed to avoid any possible "shenanigans" in the handling of competitive picture bids, M-G-M has inaugurated the "sealed bid" system employed by other industries and by the Government.

Announcement of this innovation for the protection of bidding exhibitors was made last week by William F. Rodgers, vice-president and head of distribution, at one of his pleasant, periodic luncheon meetings with the trade press. He made it clear that "there have been no incidents thus far" to indicate that bidders were not receiving a "fair shake," but said that Metro desired to avoid the possibility of "leaks."

The system requires all M-G-M branches to hold all bids in sealed envelopes until the morning following the deadline date for submission. Then, the bids are to be opened in the presence of the branch manager, office manager and the former's secretary.

BIDS INCREASING

Rodgers reported that Metro is now receiving bids in approximately 150 situations and the number has ben increasing. He declared that his company did not desire the bidding system, but that it had resulted in straightening out some "troublesome situations." He cited cases in which exhibitors overbid in order to take product away from competitors. In such instances, he said, M-G-M strives to bring about an agreement between the exhibitors to split product.

The metro sales chief reiterated his view that his company does not need a local conciliation system. He expressed satisfaction with the method of handling exhibitor complaints in the branch offices. Exhibitors leaders are invited to accompnay their members to any Metro office for a discussion of any complaint, he said.

He also announced that M-G-M will bring groups of branch office employes into New York for one or two weeks of training in home office routine. This plan will extend to branch managers, salesmen, bookers. The first group will consist of Louis Formato, branch manager, Phila.; Philip F. Gravitz, office manager-head booker, New Haven; Ansley B. Padgett, assistant branch manager, Atlanta; H. Russell Gaus, salesman, Oklahoma City; Michael J. Ford, salesman, Chicago; Louis Marks, salesman, Cleveland; Louis J. Weber, salesman, Dallas.



NATE J. BLUMBERG
" . . . Emphatically and Categorically"

TOP INDE UNIT REPORTED IN DIRE FINANCIAL STRAITS

The tightening of credit for independent producers may turn up a surprising fatality within the next month or two. A usually reliable source has informed *Film* BULLETIN that one of the top-ranking inde production units now tied up with a prominent major company is at the end of its financial rope and will have to be bailed out by its distribution outlet, or absorbed. Present indications point to the latter being the case, although this was denied as being in contemplation by the head of the major company last week.

The unit in question had the misfortune to have poured heavy money into several film enterprises at the very moment before the domestic market began to skid and the foreign take was curtailed. The topheavy investments, plus the fact that its pictures were not given the proper distribution to recoup costs, have resulted, according to our informant, in a minus bank account.

If the unit finds itself unable to refinance and the present distributor takes over its assets, a number of valuable properties and some top-flight manpower will go with the deal.

MAJOR CHAINS JOIN ALLIED IN DECISION TO DITCH ASCAP

Courts make strange bedfellows.

When ASCAP was declared a monopoly last month and enjoined from collecting performing rights from theatres, National Allied and Theatre Owners of America faced in opposite directions as to the course to pursue in continuing payments. Several of the former's units immediately advised their members to halt payments, while TOA warned against such action. Thus it was doubly surprising when the affiliated circuits, many of them TOA members, decided to withhold payments to the society, apparently lining up with Allied's view of the situation.

In making the decision, however, the chains pointed out that it was a temporary arrangement to give their legal staffs a chance to study the decision and to determine how the performing rights can be cleared. It was emphasized also that the affiliated chains did not intend to evade payment for the music, but until the situation is settled, dealings with ASCAP will be "Frozen," as Miles Alben, head of the Warner chain's legal department, put it.

RKO STOPS

Malcolm Kingsberg, president of RKO Theatres, revealed that ASCAP checks are no longer going out. Paramount's Boston partner, M & P Theatres, suspended payments. A similar course was understood to be plotted by Loew's and 20th-Fox.

Meanwhile, other Allied units continued to jump on the non-payment, non-pact bandwagon.

First were the E. Penna. and Ohio units, then in succession Iowa-Nebr., Rocky Mountain, Indiana, Illinois and New Jersey advised their members to stop payments.

Jack Kirsch, Illinois Allied head, based his advice on an opinion submitted by the unit's counsel, Thomas C. McConnell, who concluded that "ASCAP license agreements with theatres are illegal and cannot be used by ASCAP to collect license fees from theatre owners who have signed such agreements." Not only can Allied members "safely refuse to pay any further monies under ASCAP agreements," he advised, but to do so would actually make such payments "illegal exactions."

APPEAL EXPECTED

ASCAP, meanwhile, gave indication that it would fight and, probably, ultimately carry its appeal to the Supreme Court, when it retained former Secretary of War Robert P. Patterson as special counsel to handle the suit.

Columbia became the first company to take

(Continued on Page 10)

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LOS ANGELES
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CORNEL WILDE · LINDA DARNELL
ANNE BAXTER · KIRK DOUGLAS

THE WALLS OF JERICHO

with ANN DVORAK · Marjorie Rambeau · Henry Hull · Colleen Townsend · Barton MacLane · Griff Barnett · William Tracy · Art Baker

Directed by JOHN M. STAHL · Produced by LAMAR TROTTI

20th CENTURY-FOX
"STAR MONTH" SENSATION!

(Continued from Page 8)

action to acquire both performing rights and synchronization rights to music used in its productions. Studio music executive Jonie Taps announced that Columbia had already cleared both rights for its sequel to "The Jolson Story" and will continue to do so for all future productions pending disposition of Judge Vincent Leibell's decision. Although terms were agreed upon, it was emphasized that no payment will be made until the issue is finally adjudicated.

TRUMAN DEDICATES 'YOUTH' STAMP; KIRSCH AIDS DRIVE

In an impressive ceremony at the White House last week, National Youth Month was given the official blessing of the President of the United States with the declaration that "the welfare of the world is wrapped up in the youth of this nation." Mr. Truman dedicated the special three-cent "Salute To Youth" stamp before an assemblage of more than 400, including members of Congress, the Cabinet, and the film industry. It was the first of a series of events calculated to make the September drive a potent weapon in the fight against juvenile delinquency.

Top echelon executives of Theatre Owners of America, which is spearheading industry participation, as well as representatives of the trade and lay press and the newsreels, took part in the ceremonies. Charles P. Skouras, chairman of TOA's Youth Month Committee, TOA prexy Ted Gamble and executive director Gael Sullivan were on the platform with the President, Postmaster General Jesse M. Donaldson, Senator Alben Barkley, Attorney General Tom Clark and Treasury Secretary John Snyder.

Gaining additional momentum through press and radio, the campaign will be kicked off on the night of Aug. 31 with a coast-to-coast star-studded air program, the talent coming from every studio. Buell Hudson, chairman of the press committee, has alerted editors of 1800 daily newspapers and 1000 weeklies for cooperation. To back up the campaign on local levels, TOA has prepared its membership with press releases suited to each area.

Andy W. Smith, Jr., distribution chairman, will have charge of the two-reeler, "Report for Action," available gratis through the 20th-Fox exchanges for showing during non-operating hours to civic groups.

In Illinois, the Allied unit headed by Jack Kirsch, jumped on the Youth Month bandwagon with a whole-hearted endorsement and a pledge to give active assistance both in theatres and in civic work.

BERNHARD PROMISES F-C 'UNMATCHED' BONUS SYSTEM

With the promise of a "bonus system which will not be matched by any other company in the business" ringing in their ears, Film Classics division and branch managers returned from the inde company's first national sales meeting in New York determined to put a dollar sign on the promise by working to show a profit.

The announcement came from president Joseph Bernhard, who explained later that his bonus plan, which is to become effective January 1, is intended to give employees "a profit in the profits (if any) in our various branches." He made it clear that the bonuses will not be lieu of salaries accruing to the staff.

B. G. Kranze, vice-president and sales manager, issued a list of 26 feature titles which F-C plans to release through the balance of this year and 1949.

METRO WILL SCRAP 'SAFE' PRODUCTION POLICY—SCHARY

Dore Schary's "experimental" film program has moved over to M-G-M with the former RKO studio chief. The new Metro production maestro gathered the press together in a significant interview on the eve of his assumption of activity this week to promise that he will scrap Leo's method of "playing it safe" and adopt a more daring production policy.

First, Schary made it clear that his program of "progressive" films, introduced at RKO with such pictures as "Crossfire," "The Farmer's Daughter" and "The Boy With Green Hair," will be continued on Leo's lot. The new regime will allocate from five to ten features each year to the "progressive" bracket.

Schary recalled that "Metro has a history for making daring films. In the past few years," he admitted, "the company took a beating, but before that it turned out some very progressive and challenging films." Among these he named "Mutiny on the Bounty" and "Fury."

FLEXIBLE BUDGETS

The budget on these "experimental" pictures will be flexible, Schary explained, but indicated that the majority will be in the inexpensive class with the statement, "You can't make a $3,000,000 film with a limited market and this must be considered when producing experimental features."

Schary also gave exhibitors' spirits a boost with the disclosure that M-G-M's program will be upped to 35 features, an increase of six over last year. This, he said, was in response to exhibitor demand for more product and also to provide a sound backlog to permit the most advantageous release schedule. He refused to name a definite production budget for the year, but indicated his awareness that the "potential market has shrunk" and the films must be angled primarily at the domestic market.

SOUND ECONOMY

The average "A" picture grosses $3,000,000, Schary noted, and the production cost should not exceed $1,600,000 on such a basis. This does not mean, however, that this will be the limit on all higher budgeted films. Although no unusual plans have been made to cut costs, he said, "simple and basic" methods such as "better preparation of scripts to avoid overlong films" are the answer to sound economy.

As to his contract with Metro, Schary revealed that it was a 14-year pact, with full autonomy granted him, subject only to the supervision of Louis B. Mayer.

WB 9-MONTHS NET SHOWS LITTLE CAUSE FOR JITTERS

Warner Bros. has been one of the most jittery outfits during the recent slump in film and theatre receipts, yet its nine-months profit report to the end of May finds it as well off as most other film companies.

WB found itself with better than half the net it showed for the corresponding period the year before, and, like the others majors, savings due to the economy program were offset, almost exactly, by higher amortization of film costs.

For the nine months ended May 29, 1948, the company reported a still lusty net of $10,321,000, compared to the 47 figure of $19,134,000. The tax bite this year was $7,400,000, last year, $11,900,000.

The vital drop was reflected in the gross sales, $112,415,000 for the last nine months, a $12½ million decrease from the $125,078,000 for the period ended May, '47.

UA REALIGNS SALES STAFF, IMPROVED PRODUCT A MUST

United Artists' sales reorganization, foreshadowed by the recent promotion of Paul N. Lazarus, Jr. from ad-publicity director to administrative supervisor and assistant to president Grad Sears, was sharply activated by the resignation of general sales manager Joseph J. Unger. Unger's post was split into two, and Edward M. Schnitzer and Fred Jack were named last Tuesday (10th) as Eastern and Western general sales managers, respectively. Mark Silver was appointed assistant to Schnitzer and will act as his leg man, going into the field to spur regional salesmen into action. Sears' duties were further telescoped to allow him "greater concentration on corporate affairs and the securing of product," according to a company statement.

ENTERPRISE LOSS HURT

UA's difficulty in retaining quality inde producers in the fold has pointed up the need for some alterations in its executive management. The loss of Enterprise, its strongest unit, to Metro resulted from the organization's failure to obtain the returns in bookings and rentals required by a high-geared production outfit. Cagney sought to pull out, as did Howard Hawks, with "Red River."

Going deeper, the seeming inefficiency of the United Artists management can be laid at the door of co-owners Chaplin and Pickford, who are contributing practically nothing of a constructive nature to the company. Industry observers are of the opinion that UA would now be one of the industry's most formidable organizations if it had been in other hands during recent years.

The task facing the revised sales setup is not an easy one, for the quality of UA product has deteriorated to an alarming degree. Loss of exhibitor confidence cannot be overcome merely by pressure on the sales staff to get higher rentals and earlier dates.

Under the new sales set-up, greater autonomy has been promised individual branch and district managers by Lazarus. "The premium thus placed on resourcefulness, initiative and all-around sales ability is expected to reflect in an outstanding sales record for United Artists product during the coming year," the company added. The statement was seen as a gloved threat to deliver or else.

NCA EXHIBS A HAPPY LOT UNDER CONCILIATION PLAN

The tag line was, "Peace, it's wonderful!" Thus, a somewhat perplexed Stanley D. Kane, executive director of North Central Allied, closed his bulletin titled: "Anybody Have Any Grievances?"

The query was directed to exhibitors who might have complaints against 20th Century-Fox. Just a feew weeks ago, a grievance committee was set up as part of the Benny Berger-Andy Smith conciliation and mediation plan between NCA and 20th-Fox, but, with the committee straining at the leash, no complaints have been forthcoming.

Recalling that the NCA office had previously "received numerous informal complaints concerning Fox," Kane credits the distributor with the possibility that it may be "bending over backwards to eliminate the causes of complaints and straightening out grievances with the individual exhibitors involved." The bulletin reminds NCA members that the grievance committee will hear complaints "on any subject under the sun" and it invites other film companies, "big or little," to join the local conciliation plan.

"Peace, it's wonderful!"

'ROPE' MORBID, CHILLING MELODRAMA, BOXOFFICE?

Rates ● ● ● — for class houses; less elsewhere

Warners
80 minutes
James Stewart, Joan Chandler, John Dall, Farley Granger, Sir Cedric Hardwicke, Constance Collier, Douglas Dick, Edith Evanson, Dick Hogan.
Directed by Alfred Hitchcock.

That ace innovator, Alfred Hitchcock, has fashioned another highly ingenious and radically different motion picture. As an example of pioneering in film technique, it's terrific; as general screen entertainment, it's limited by the morbid quality of its story material. Hume Cronyn is responsible for the splendid adaptation of Patrick Hamilton's play. As a matter of fact, "Rope" is a picture of brilliant virtuosity, but one which exhibitors may have reason to regret was not on a subject more to the taste of Mr. and Mrs. Ticket Buyer. "Rope" is obviously patterned after the famous Loeb-Leopold "thrill murder" case. It's a concentrated potion of tense melodrama, perhaps too strong for the average movie-goer, and automatically cancels out a considerable segment that will shy away from such a gruesome theme. On the other hand, it presages a fairly strong draw with James Stewart applying impetus and Hitchcock being one of the few directorial names that carry any weight at the boxoffice. And if your patrons are interested in seeing a stimulating departure from the routine, and movie fare on an intelligent level—a picture in which the characters talk about Nietzschean philosophy—then "Rope" more than fills the bill. It is a question-mark for the general run of theatres.

Only Hitchcock could get away with this kind of tricky hocus-pocus. It's all concentrated with a small cast and only one set and is continuous action—that is, the 80 minutes of running time encompass exactly that span of events. These deliberate restrictions involve a lot of clever camera manipulation, an imaginative use of sound as various conversations blend imperceptibly, and Technicolor is sparingly used to heighten the dramatic tension. The net effect is a pretty fascinating tour-de-force, although it does seem like making a movie the hard way. Top calibre performances conform to Mr. Hitchcock's exacting demands. James Stewart breaks the bonds of type-casting in an unusual role as a shuffling, grey-haired intellectual and the two young egomaniacs are portrayed with appalling realism by John Dall and Farley Granger. Newcomer Joan Chandler also makes a vivid impression and the other members in this tableau are Sir Cedric Hardwicke, Constance Collier, Douglas Dick and Edith Evanson.

EXPLOITATION: Bill this as "Hitchcock's masterpiece of sheer terror" and bear down with James Stewart's "different" role. Street bally-vendors minus slogans, just carrying a piece of rope, will attract attention to your theatre.

It opens abruptly on this "perfect crime." Dall and Granger strangle their innocent victim with a piece of rope and conceal the body in a large chest. They have no motive, it's just an exciting experiment. Then they prepare for the party; their guests are the dead boy's fiancee, his father, his aunt, a college chum and James Stewart, once their prep school instructor. They serve the buffet dinner on the chest. Dall, in a psychopathic bravado, steers the conversation around to topics of murder and its justification, while Granger's nerve is close to the cracking point. All this causes Stewart to suspect something horribly wrong. The party mood is strained and uncomfortable; the guests are worried about the lad's unaccountable absence and suddenly they all decide to leave. The killers are preparing to remove the body, when Stewart returns on the pretext of having fogotten his cigarette case. After an increasingly tense cat-and-mouse questioning, there is a struggle and he finds the body. He is horrified at their perverted philosophy and summons the police. *Abrams.*

'RACHEL AND THE STRANGER' DELIGHTFUL RUSTIC ROMANCE

Rates ● ● + generally; more in small towns

RKO
93 minutes.
Loretta Young, William Holden, Robert Mitchum, Gary Gray, Tom Tully, Sara Haden, Frank Ferguson, Walter Baldwin, Regina Wallace.
Directed by Norman Foster.

The master hand of Dore Schary is evident in this production that puts it in a class above the run-of-the-mill scope of the average outdoor picture. Set in the pioneer days of the Northwest, it is as authentic as home-spun calico, as stimulating as a dipper of cider, and swept through with the refreshing breeze of originality. It may lack obvious angles for heavy promotion and its title is weak, but grosses should build from fair to good on the words of praise of appreciative patrons who samples its pleasures.

A novel by Howard Fast was the springboard for this leisurely and amusing love story about a "bondwoman" who is purchased into matrimony by an unromantic rustic who only wants a house-keeper. This may sound like a corny situation, but it gets a treatment that is tasteful, mature and consistently humorous. And the performances by its trio of stars are exceptionally appropriate. Loretta Young, as a farmer's wife, offers more of the captivating charm that shone in "The Farmer's Daughter"; William Holden turns in a sincere job of acting that should land him a top-ranking spot, and Robert Mitchum scores as a gallivanting, buckskin play-boy, crooning six songs that sound like early American ballads in a Crosby-toned voice. In addition, there is an engagingly natural juvenile in the person of tow-haired Gary Gray. Funniest scene is where the two men clout each other around in a clumsy, ludicrous brawl. The high caliber of Norman Foster's direction adds the required lustre to put this movie into the top bracket of coming events.

EXPLOITATION: "He Buys A Wife For Twenty-two Dollars" would make an interest-provoking slant. Recall Loretta Young's "Oscar" performance in "The Farmer's Daughter." Mitchum's debut as balladeer is also worth a build-up.

Holden, a lonely widower, decides that he needs a woman around the house to look after his young son, Gary Gray. He goes down to the settlement where he buys "bondwoman" Loretta Young for twenty-two dollars; and he considers it "fitting" to marry her. Despite her patient efforts to please, he and the boy ignore her as she goes about her chores. Then along comes Mitchum, whose carefree gallantry soothes her wounded feelings. This is an eye-opener to Holden, and becoming jealous, he fights Mitchum. The scornful girl leaves them both and, as she goes through the forest, they tag behind, pleading for attention. This is interrupted by a Shawnee attack on their clearing and they return to defend it. Help comes just in time to save them as they are trapped in the cellar of the burning cabin. Mitchum resumes his roving life, leaving the couple romantically united. *Dav.*

'TWO GUYS FROM TEXAS' FAST, FUNNY MUSICAL FROLIC

Rates ● ● ● — where comedy clicks

Warner Bros.
86 minutes
Dennis Morgan, Jack Carson, Dorothy Malone, Penny Edwards, Forrest Tucker, Fred Clark, Gerald Mohr, John Alvin, Andrew Tombes, Monte Blue, Philharmonica Trio.
Directed by David Butler.

Jack Carson and Dennis Morgan, as "Two Guys From Texas," whip up quite a batch of merry nonsense when they tangle with the boots and saddle set, and movie-goers shopping for sprightly diversion won't go wrong on this happy-go-lucky frolic of gags, gals and screwball antics down in tumbleweed territory. This Technicolored production by Alex Gottlieb, while not as smooth or extravagant a job as his "Romance On The High Seas," does provide a fast and funny package for the exhibitor to offer as entertainment, pure and simple-minded. Theatres that do well with comedy should find this a fairly good grosser.

Audience response will depend a lot on how much they go for the Carson brand of clowning, for he leads off the show with a typically loud rendition of dim-witted bumptiousness. In contrast to his unrestrained mugging, his partner, Morgan, is hardly more than a straight man as they conspire to set off laughter, vocalize the pleasant tunes by Jule Styne and Sammy Cahn, and compete in a tricky who-gets-who routine with Dorothy Malone and Penny Edwards. The ditty, "I Wanna Be a Cowboy in the Movies," is one of the better comical numbers. I. A. L. Diamond and Allen Boretz have concocted a screenplay that is loaded with belt-line waggery and mirthfully kicks around an assortment of cowboy cliches, the action taking place in a dude ranch and at a wild west rodeo. And to top off the hilarity, it neatly introduces a cartoon sequence, complete with Bugs Bunny, that describes Carson's dream as he is being psychoanalyzed by Fred Clark, a horse-doctor.

EXPLOITATION: Sell the comic capers of Jack Carson and the romantic appeal of Dennis Morgan. Don't overlook Technicolor and the cartoon sequence, a clever and original idea, can attract attention.

The two guys, night-club entertainers, bounce into Texas in their old jalopy and are stranded at a dude ranch. Its proprietor, Dorothy Malone, takes a shine to Dennis, while singer Penny Edwards makes a play for Jack. But Jack has no time for romance because of his neurotic fear of animals — any size or shape of animal life throws him into a quaking frenzy. Fred Clark, a doctor of sorts, analyzes his trouble as coming from a repressed jealousy of his partner's success with women. So Jack sets out to steal Morgan's girl and, as a result, his phobia is cured, but the romantic situation gets very complicated. Then a couple of eastern stick-up men rob the rodeo prize money and the two guys are framed and thrown in the pokey. They escape and, in the chase, Carson winds up at the rodeo aboard a bucking bronco. He wins the prize money, the real crooks are caught, Dennis gets Dorothy, the Sheriff gets Penny and Carson gets a surprise. *Abrams*

BOXOFFICE RATING
● Poor
● ● Average
● ● ● Good
● ● ● ● Excellent
Please note that the rating often varies for different types of Theatres

'JULIA MISBEHAVES' SURE-FIRE FARCE COMEDY

Rates ● ● ● + generally

M-G-M
99 Minutes
Greer Garson, Walter Pidgeon, Peter Lawford, Elizabeth Taylor, Cesar Romero, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen, Henry Stephenson, Aubrey Mather, Ian Wolfe, Frits Feld, Phyllis Morris, Veda Ann Borg.
Directed by Jack Conway.

Here is the kind of gold-plated product we get when Metro's powerhouse of talent rolls into high gear. It's a glittering comedy, high-pressured with choice star-power and jam-packed with prefabricated laughs. At a sneak preview in N. Y., there was such a noisy response of laughter that much of the dialogue became inaudible. If that's any indication, this item looks like a sure-fire attraction for any exhibitor whose audience buys laughter. It carries a double-barreled appeal as a "woman's picture" with the Garson-Pidgeon romancing to palpitate the ladies and will draw the bobby-sox set with dream-boy Peter Lawford and gorgeous Elizabeth Taylor. Incidentally, we hereby go out on a limb to predict that Miss Taylor will become one of moviedom's top-ranking star. What a combination of beauty and talent!

After being involved in several lamentable "turkeys" last year, Greer Garson and Walter Pidgeon lost considerable fan favor, but this farce comedy should zoom them right back as two of Metro's darlings. Much of the picture's humor derives from plunging this heavy glamour team into ridiculous slapstick. Walter gets spanked by a seal; Greer gets pushed around by an acrobatic troupe, flounders in a mud-hole — only a custard pie in the face is lacking. It's about as subtle as a kick in the pants and may strike some discriminating movie-goers as downright embarassing. And the classy Garson chassis is well displayed, draped in a table-cloth, in tights and in the minimum amount of soap bubbles. Despite all this gallery play, her beauty and versatile talent remain unchallenged, with a devastating mature allure and a comedy style that doesn't require a pratt-fall in the mud to get laughs.

The story is distantly related to the British novel "The Nutmeg Tree' by Margery Sharp, through the efforts of a squad of five scripters who pumped it full of risible dialogue, piled on absurd, farcial incident and garnished with touches of sentiment. Director Jack Conway polished off this jumbo job with commendable skill. Neat supporting characterizations are rendered by Lucile Watson, Mary Boland and Nigel Bruce, and Cesar Romero is given a corny comedy spot as an acrobatic muscle man with a synthetic Cockney accent.

EXPLOITATION: Selling this one won't require much more than an eye-catching display of its star galaxy and an indication of Greer Garson's hilarious escapades.

Greer Garson is a penniless chorine in London long separated from her wealthy husband, Walter Pidgeon. She receives an invitation to attend her daughter Elizabeth Taylor's wedding in southern France. Scraping together some money, she makes the trip and on the way meets Cesar Romero and his family of acrobats. She makes a hit with the strong man in Paris when she gets in their tumbling act. Arriving at the estate, she gets a freeze-out from her snobbish mother-in-law, Lucile Watson, but uses her feminine wiles on her husband and wins her daughter's affection. Elizabeth isn't happy over her coming marriage and her mother encourages her romance with Peter Lawford. And all the while, Greer resists her husband's blundering attempts to rekindle their love. Comes comic complications when muscle-brain shows up seeking his "fiancee." And more, with the arrival of Nigel Bruce, a gentleman wolf whom she had flim-flammed out of some money. It all works out when the young couple elope and Greer and Walter are marooned in a cabin where propinquity works its magic spell. *Abrams.*

'MR. PEABODY AND THE MERMAID' FAIRLY AMUSING FISHY FANTASY

Rates ● ● + for better class houses; n.g. for action spots

Universal-International
89 minutes.
William Powell, Ann Blyth, Irene Hervey, Andrea King, Clinton Sundberg, Art Smith, Hugh French, Lumsden Hare, Fred Clark, James Logan, Mary Field, Beatrice Roberts, Cynthia Corley, Tom Stevenson, Mary Somerville, Richard Ryan, Bobby Hyatt, Ivan H. Browning.
Directed by Irving Pichel.

This fishy fantasy creaks a bit in the joints, but there are just enough laughs and a certain amount of whimsical charm to please sophisticated customers. This, plus the fact that the idea of William Powell falling in love with a mermaid is so outrageously provocative, should account for "Mr. Peabody" being a fairly good attraction for class houses. What its boxoffice fate will be in the average theatre is another question; our judgment is that it will be an unhappy one. Certainly, it is strictly adult stuff and definitely not for the action fans or the rural element.

Nunnally Johnson, as producer and writer, has tackled quite an unusual theme — that, we appreciate — but his fanciful flight of imagination sometimes descends to a heavy footed handling. Still, it has some amusing moments under Irving Pichel's direction and the production is handsomely mounted. Most eye-pleasing are some graceful under-water swimming sequences. And its shortcomings are mitigated by the smooth proficiency of its cast. Ann Blyth deserves some sort of a piscatorial award for her amphibious performance; she doesn't say a word, just flaps her tail and manages to look extremely sexy. William Powell makes the most of several gigglesome scenes as the one where he tries to buy half of a ladies swimsuit. Deft assistance is given by Irene Hervey, Andrea King and Clinton Sundberg.

EXPLOITATION: This is a natural for a knock-out campaign — it's not every day you get a picture about a mermaid and you can go to town with lobby displays and art work featuring this lovely fish-tailed damsel.

Proper Bostonian William Powell has reached the critical age of 50. He and wife Irene Hervey are vacationing at a Bermuda-like resort and, while deep-sea fishing, he snags a mermaid, Ann Blyth. He takes her home and installs her in his fish pool, where she dines on several thousand dollars worth of rare tropical fish. No one sees her but Powell. He buys her a brassiere, talks to her tenderly and a beautiful romance blooms. His wife thinks he is romancing with singer Andrea King and departs in outraged scorn. His Lorelei is also jealous of Andrea, biting her when she swims in the pool. Finally, the local British constabulary start snooping around and Powell tries to get away from it all with his scaly sweetheart, but they catch up with him and he is almost drowned as he tries to follow her. Back in Boston, a psychiatrist explains it all as the hallucinations of middle age, but we and Powell know better. *York.*

'PITFALL' NOVEL ANGLE HELPS CONVENTIONAL MELLER

Rates ● ● + generally, slightly more for action houses

United Artists (Samuel Buchoff)
85 Minutes
Dick Powell, Lizabeth Scott, Jane Wyatt, Raymond Burr, John Litel, Byron Barr, Jimmy Hunt, Ann Doran, Selmer Jackson, Margaret Wells, Dick Wassel.
Directed by Andre de Toth.

The usual pattern of Dick Powell's tough-guy roles was shifted a bit to put the picture on an "it-could-happen-to-you" level, a realistic note in what is otherwise a conventional melodrama. This murder meller introduces him as a mundane character caught up in the humdrum rut of domesticity and dull office routine, until he meets up with Lizabeth Scott and he's up to his neck in trouble — the kind labeled homicide. Unfortunately, neither the script nor the direction capitalize the potentialities of the idea. Powell and Scott however, are worthy names to spread across the marquee and, in situations where these mayhem melodramas click, it should bring in fair and better returns.

Powell turns in a sub-standard performance and Miss Scott, playing her role in a muted monotone, is not especially impressive, although she does convey the kind of appeal that will make the men in the audience sit up and take notice. And on the side of connubial bliss are Jane Wyatt, registering wifely fortitude, and Jimmy Hunt, a cute juvenile. The menace in the piece is Raymond Burr, who in every succeeding picture gets more and more effectively loathsome. The direction by Andre de Toth is routine. With a wary eye on the Johnson Office, the screenplay by Karl Kamb glides over the clandestine relationship that starts off all the fireworks and this omission does knock a considerable hole in the dramatic development. And the ending makes a hesitant compromise that is unsatisfactory.

EXPLOITATION: The publiciteers at U. A. have dreamed up a clever gimmick with those "Mona Stevens" letters. She is the femme fatale in the picture, the Lizabeth Scott role, and these provocative messages in feminine hand-writing can be circulated around town to stir up quite a buzz of anticipation.

Powell finds his life as an insurance investigator intolerably dull; then Lizabeth Scott enters the scene. It seems that she had received gifts from an embezzler, now in prison, and it is Powell's job to recover the goods. His interest becomes more than professional. But Raymond Burr, a private detective for the company, had seen her first and acquired a powerful yen for the lovely model. He keeps annoying the girl, until she seeks help from Powell, who promptly beats him up. Burr goes to her convict boy-friend Byron Barr, and needles him about her two-timing. When the lad is released, Burr gets him druuk, gives him a gun and sends him around to Powell's house. Powell shoots him. He tells the full story to his wife, Jane Wyatt, but not to the police. Meanwhile, Burr having eliminated all competition, moves in on the girl, and, in desperations, she plugs him. The consequences look bad for her and, although Powell is legally in the clear, the shadow of disgrace hangs over his marriage. *York*

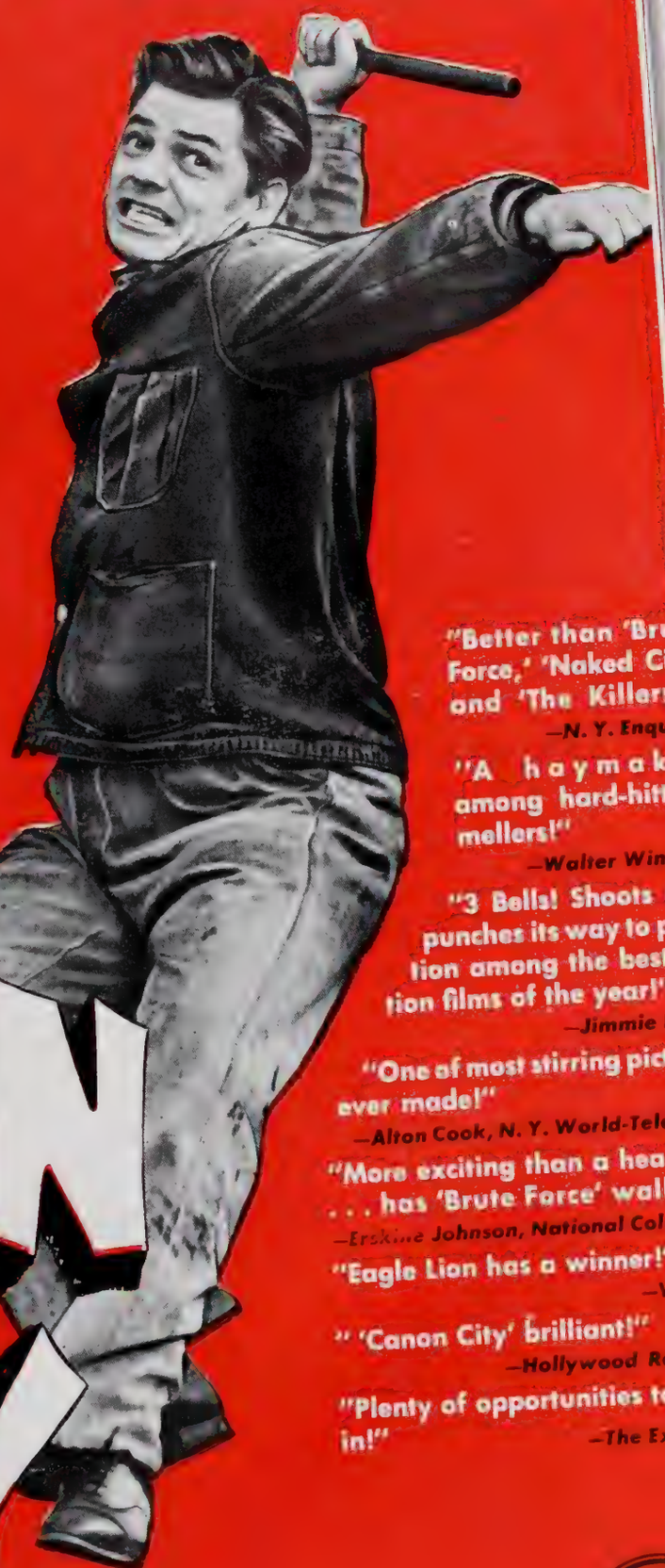
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—Erskine Johnson, National Colum

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—Va

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'A SOUTHERN YANKEE' SKELTON FIGHTS THE CIVIL WAR

Rates ● ● + as dualler generally; more in small towns

M-G-M
90 minutes.
Red Skelton, Brian Donlevy, Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson, Charles Dingle, Art Baker.
Directed by Edward Sedgwick.

There isn't much to tell an exhibitor about a Red Skelton picture. Either your audience likes him, or, like this reviewer, abhors his corny, obvious brand of comedy. If previous Skelton films have been good grossers, there is no reason why "A Southern Yankee" should not do at least as well, for M-G-M has given it quite a dressy production, with an above-par supporting cast, battle scenes and southern quadrilles. Everybody takes potshots at Red, who plays a Yankee spy disguised as a Rebel spy, stumbles in and out of all manner of screwball situations, gets his teeth yanked by mistake and, by sheer stupidity, becomes a hero and wins Arlene Dahl. And, speaking of Miss Dahl, all she does is roll those pretty eyes, but she is a cute enough dish to make the anti-Skeltons forget he's in the picture. Brian Donlevy, George Coulouris, Lloyd Gough and Charles Dingle are summarily involved in Red's escapades and shrewdly remain in the background. Scripters Harry Tugend, Melvin Frank and Norman Panama provided the corn, while director Edward Sedgwick gets credit for making it as palatable as possible by serving it at a fast pace.

EXPLOITATION: For street bally, have a man parading around in a costume like the one worn by Red in one of his funniest scenes — one side of it is Confederate, the other Union.

Red is a lame-brained bell-hop in a St. Louis hotel, but his ambition is toward cloak-and-dagger stuff. By accident, he captures George Coulouris, a notorious Confederate spy known as "The Spider." The Union brass give him an assignment, to pose as "The Spider" and take some phoney documents to the Rebel G.H.Q. where he is to meet another Union agent, Lloyd Gough. After many comic misadventures, he winds up a patient in a Confederate hospital. His devoted admirer, Arlene Dahl, takes him to her home to meet General Watkins. As "The Spider," Red is a great success and impresses everybody except Brian Donlevy, her ex-boyfriend. Donlevy tries several schemes to expose him and Gough, but Red's dumb luck holds — until the real "Spider" shows up. News of Lee's surrender saves his neck for awhile, but Donlevy is still out to get him. There is a slapstick chase, leaving Red on the wrong end of a firing squad. Arlene dashes to the rescue and Skelton rides again.

'HOLLOW TRIUMPH' ENGROSSING CRIME THRILLER

Rates ● ● + on name values

EAGLE LION
83 minutes
Paul Henreid, Joan Bennett, Eduard Franz, Leslie Brooks, John Qualen, Mabel Paige, Herbert Rudley, Charles Arnt, George Chandler, Sid Tomack, Alvin Hammer, Ann Staunton, Paul Burns, Charles Trowbridge, Morgan Farley.
Directed by Steve Sekely.

"Hollow Triumph" is an engrossing melodrama, although it relies a bit too much on the long arm of coincidence to completely satisfy more discriminating audiences. With the names of Paul Henreid (he is also the producer) and Joan Bennett to brighten the marquee, plus the type of strong exploitation Eagle-Lion gives its releases, this should roll up grosses well above average. Henreid, who has always had a fem following in romantic roles, essays a complete change of pace as a tough guy, which means he will appeal to the action-minded male trade, as well, in this case.

This is an ambitious melodrama, a semi-psychological study of criminality, that goes in for punch and suspense effects more than for plausibility. Henreid does a capable job in the dual roles of a gangster and a psychiatrist whom he resembles and kills, in order to assume his identity. Miss Bennett is adequate as the disillusioned stenog who falls for the imposter and loves him even when she knows the truth. The yarn is given an ironical twist when Henreid is bumped off by gangsters who are after the psychiatrist for an unpaid gambling debt.

Leslie Brooks, Eduard Franz and John Qualen give competent support. Bryan Foy was in charge of production.

Ex-convict Henreid incurs the wrath of a big-shot racketeer when he sticks up his gambling den. His pursuers trail him to a distant city where he is hiding in the anonymity of an office job. Henreid happens to meet a psychiatrist whom he amazingly resembles. He soft-soaps the doctor's secretary, Joan Bennett, and learns all about her boss. He scars his own face to complete the resemblance and murders the other man, taking his identity and adopting his professional and social life. He discovers that his pursuers have been arrested and that his crime was unnecessary. The girl is in love with him and is horrified when she learns the truth. He persuades her to run off with him but, before he can make the ship, he is bumped off by enemies of the psychiatrist. *York*

'LARCENY' FAST-PACED YARN ABOUT TWO SMOOTH SWINDLERS

Rates ● ● + generally; slightly more in action spots

Universal-International
89 minutes.
John Payne, Joan Caulfield, Dan Duryea, Shelley Winters, Dorothy Hart, Richard Rober.
Directed by George Sherman.

This picture winds through a maze of crooked complications as a couple of conscienceless sharpies prowl for easy money. Pretentious neither in story content nor production values, it has the benefit of a good cast and snappy direction, and should draw a fair-to-middlin' attendance in most situations, better than that in action houses where the title is fully exploited. From the outset, the audience will anticipate that swindler John Payne will become regenerated by the wholesome influence of lovely Joan Caulfield, but it arrives at this inevitable turn through some unexpected ramifications that should maintain interest. The other crook, Dan Duryea, remains throughout an unmitigated heel, giving one of his most scoundrelly performances. He's certainly an expert at this kind of rascality. The standard role of a "bad woman" is given credence by Shelley Winters with a convincing hard-boiled sophistication. She gets most of the whip-smart wise-cracks that punctuate the picture with laughs, although many of them far too glib to appear spontaneous. The production by Leonard Goldstein is adequate and George Sherman's fast-paced direction helps put it over.

Dan Duryea is the master-mind and John Payne exploits his charm as a lady-killer. His victim is Joan Caulfield, the daughter of a California town politico. They are about to slicker her out of the tidy sum of $100,000, when his conscience starts to bother him. He abandons the scheme to embark on a matrimonial venture with her, but Shelley Winters interferes. She is supposed to be Duryea's girl, but she and Payne are much more than buddies. In a jealous rage, she confronts the couple and pulls a gun. There is a scuffle and she is killed. Duryea tries to turn this into another swindle by blackmailing Miss Caulfield for the deed, but Payne squelches this maneuver by calling the cops. *York.*

'VARIETY TIME' FAIRLY ENTERTAINING MEDLEY

Rates ● ● as dualler

RKO
59 minutes
Jack Paar, Edgar Kennedy, Leon Errol, Frankie Carle, Pat Rooney, Miguelito Valdes, Harold and Lola, Jesse and James, Lynn, Royce and Vanya, Dorothy Granger, Jack Norton.
Produced by George Bilson.

This potpourri of vaudeville sketches rates as a novelty, but it is not going to mean much at the boxoffice. It was a bright idea — and an economical one — to piece together a series of comedy, dance and musical numbers into feature length footage and the show adds up to a moderately pleasing hour to fit the lower half of a double bill; it lacks the drawing power to be of any more value. If there are going to be any more of these rehashes, they ought to find some ingredients that are better than routine. Most of these acts look like they were salvaged from the cutting room floor.

Radio comic, Jack Paar, makes a smooth, glib M. C. and his flippant commentary ties the various acts together in good style. Curtain raiser is a standard orchestral number with Frankie Carle beating out some boogie-woogie and neon lights flashing on the instruments. Then follows an Edgar Kennedy slapstick comedy, about a house building in which, sooner or later, everybody tumbles into the vat of cement. Pat Rooney contributes an old-fashioned soft shoe routine, followed by Jesse and James in one of those furious, high-leaping dances that seem to guarantee at least a broken leg. Paar then introduces a series of old-time flickers; a 1911 Biograph heart-breaker about Virtue and Sin, a 1922 newsreel of a Paris fashion show and a William S. Hart Western. These should stir fond memories among the audience oldsters and Paar's wise-cracking comments are plenty funny. Then we get a Leon Errol bedroom farce that will amuse those who like that sort of thing, but following the Kennedy comedy is too much of the same thing in a picture built on variety. Lynn, Royce and Vanya do a wacky take-off on an adagio dance routine and Hans Conreid imitates a French romantic singer, a very funny skit that looks like the only one made to order for the picture. Wind-up is "Babulu," a jungle rhythm number sung by Miguelito Valdes with a slithery dance by Harold and Lola. Who says vaudeville is dead?
Abrams

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

'CARMEN' ANOTHER HAYWORTH BLUNDER; STAR NEEDS CHANGE

"THE LOVES OF CARMEN" is slated to get one of the biggest tie-up campaigns ever given a Columbia picture. Fabric companies, dress designers, cosmetic manufacturers, nationally known writers and musicians are cooperating on the program to exploit the picture. Congratulations to the publicity and exploitation department on the job. But what of the picture, itself? It is the opinion of Studio Size-ups that "Carmen" is another blunder on Columbia's part to the detriment of Miss Hayworth. The star would be wise to insist on a return to the colorful, simple, romantic musicals that first brought her fame. Stuff like "Down to Earth," "Lady from Shanghai" and now the long, tedious "Loves of Carmen" are not for her. Frankly, her last three vehicles have been ill-suited assignments for an actress of Rita's personality and talents. There is not a light moment in the whole of "Carmen," except for two brief dancing numbers in which Miss Hayworth excels. Audiences will leave wondering whatever happened to the lovely young woman who danced her way through "Cover Girl" to fame.

It looks like the only impetus this lot is likely to have for the next several months will come from efforts of the inde producers working here. Humphrey Bogart's Santana Productions got under way last week with the starting of "Knock On Any Door." Sam Katzman also started the first of his new Jungle Jim series with Johnny Weismuller starred. Other than this pair, there is nothing going on the lot. John Huston and Sam Spiegel will launch their Horizon Pictures with "Rough Sketch" (John Garfield-Jennifer Jones) some time before the end of the month. Katzman will follow about then with another Jungle Jim yarn. Only actual Columbia productions scheduled for starting are a Charles Starrett western, one more in the Lone Wolf series and another Crime Doctor opus.

BOGY SEEKS NEW FACES

With his first production launched, Bogart is reported on the hunt for new talent. The unit is to be built as a permanent group and the feeling seems to be that with five or six story properties already lined up, there is a good opportunity for "young" actors, directors, writers, et.al. Bogart states that he will not star in all the pictures, although he is definitely set for one more after the current "Knock On Any Door." It may be just talk, this call for "new faces" but it's possible the actor is in earnest. With his 15-year iron-clad contract with Warner Brothers as a sound and reliable prop, he is in a position to take a few chances on novel ideas. The future of the Santana unit will depend largely on how this first venture works out.

The script on "Knock" has been carefully rewritten to eliminate all the objectionable material in the best-selling book, and it should still make strong drama if it is well done. The second Santana film will be "Tokyo Joe," another Bogart starrer.

EAGLE - LION

SHOOTING TIME CUT BY NEW, LIGHT CAMERA

"THE BIG CAT" (McCallister-Garner) which wound up here last week has set a record and, more importantly, may pave the way for tremendous savings in production costs. Producer William Moss and Director Phil Karlson shot this Technicolor picture in 16 days. Reason for the carving of the shooting schedule was a new camera, Arriflex by name, which is light enough and small enough to be carried by the cameraman. Obviously, this camera saves hours of time waiting for scenes to be shifted, etcetera. According to Moss, it gives a fluidity of movement that has never before been achieved on the screen. Undoubtedly, there will have to be a few more experiments before this new gadget will be put into general use. Nor will it entirely replace the stationery camera on a boom. But if it only serves to cut shooting time, as it did in "The Big Cat," it should be a welcome innovation to the industry.



DAVID O. SELZNICK

Starts Bally for 'Biggest Show'

"Red Stallion" (Jean Heather-Jim Davis) and "Tulsa" (Susan Hayward-Robert Preston) still shooting and this studio will have two more in work this week. Harry Thomas will start the first of ten pictures he is slated to make for Eagle-Lion. Tagged "Parole," it has Michael O'Shea and Turhan Bey heading the cast. By next week,, Walter Wanger plans to have his second E-L feature, "Reign of Terror," ready for production. This one has Robert Cummings and Arlene Dahl in the top roles.

Speaking of Wanger, the difficulty over the budget on "Tulsa" is being taken rather philosophically here. The picture, costing about $1,750,000, ran considerably over the original budget figure and for a week or so there were short tempers and hot words. But the attitude now seems to be, "Well, it's done, so let's make the best of it." And now all sights are being pointed to selling the picture big to cover the increase in cost.

E-L has acquired distribution rights to "The World and Little Willie," starring Robert Young, to be produced by Young's own inde unit, Cavalier Productions. Shooting is scheduled to start about Sept. 15. The story about a precocious 'teen age boy who stirs up quite a fuss on behalf of his convictions sounds like an interesting one. Young plays a crusading newspaperman. June Lockhart will have the fem lead.

METRO-GOLDWYN-MAYER

THE METRO PEOPLE HAVE REGAINED THEIR JAUNTY AIR

THE change in attitude at this studio in the past two weeks is one of the most amazing contrasts this reporter has ever seen. Almost overnight, the worried frowns have softened and you can almost hear people sighing with relief and see them brightening when they talk of the future. The Metro people have that jaunty air again; they're on top again. This does not mean that all the problems have been magically solved. There is still that over-stuffed sameness and lack of originality in too much of the product. But there's a feeling as when a man wakes from a bad dream, shakes his head to get rid of the fright, then resolutely says to himself, "Let's go to work"

A tangible reason for this new attitude came in the report from New York that "A Date With Judy" opened to smash business at the Radio City Music Hall. Another such was a local preview with a theatre audience of "Julia Misbehaves" (Garson - Pidgeon - Lawford-Taylor). This is entertainment! It was a real pleasure to hear an audience laugh heartily again as that one did. The sound man told us afterwards, not without pride, that he had turned his sound up to a maximum volume and "we still lost a lot of lines because of the laughter." That's the best news the MGM top boys have had in a long time.

The Garson performance in this one should put her back on the top of the heap and her three co-stars are not one step behind her. Add to this the fact that "Easter Parade" is doing well, and the MGM boys are willing to forget "The Pirate," "Summer Holiday," "On an Island With You," among others.

SCHARY ON JOB

Of course, the new attitude can be traced to the day Dore Schary signed on the dotted line. Everyone seemed to feel this was the needed tonic. He, however, postponed his official take-over for one more wek and will arrive at his desk today (August 16) instead of, as was announced earlier, last Monday. He took the extra week to head into New York for conferences with President Nicholas Schenck. The results of those conferences should be made known soon after Schary gets into the harness here.

It was no surprise when Armand Deutsch, who had been Schary's assistant at RKO before he resigned last month, was signed to take up a similar spot with MGM. It was thought for a while that William Fadiman, story chief, would also join Schary, but he has just signed a new deal at RKO which rules out his moving here. It is still felt by many that Schary will bring a few more of his "own" people into the MGM set-up after some of the MGM deadwood has been dumped.

One of Schary's first official acts was an offer he made to RKO to buy the story property, "Battleground," from them. This yarn dealing with the Battle of the Bulge was a pet of Schary's and he knows that it will never be made by the Hughes organization. No offering price was quoted, but it was reported to be well over $100,000. There has been no response to the offer, as yet.

NEW ROONEY PACT

Mickey Rooney has settled his troubles with Metro and just put his name on a new five-year pact. The new deal calls for one a year for Metro and gives the actor freedom to work elsewhere, produce for himself or do radio and personal appearances without restriction. His

manager, Sam Stiefel, made a bid to buy "Finian's Rainbow," the successful Broadway musical in which Mickey's father, Joe Yule, is now scoring. Chances on this are slim, since the asking price is a high one and the picture would cost a fortune to make. And the subject matter would surely be tagged as "Red propaganda" by the Un-American Committee. Three good reasons why Mr. Rooney should not try too hard for this one as his first indie venture.

Another reason for the lifted faces at Metro is the quick and easy production chore that brought "Edward, My Son" in nine days early. This is the first picture Metro has shot in England since the war and the reports on it are giving impetus to an increased foreign production program ("Young Bess" and "Quo Vadis" are likely).

A precedent-breaking move was the loan-out of Van Johnson to 20th-Fox to star in "Mother Was A Freshman". This may be indicative of a new trend here to use contract stars in this manner when no vehicles are ready for them on the home lot.

MONOGRAM-AA

ROY DEL RUTH PLANS FILM ON CAREER OF JOHN McGRAW

INSPIRED by the public's acceptance of "The Babe Ruth Story" (it's really getting de luxe playing time all over the country), Producer Roy Del Ruth is now negotiating for the rights to the life story of John (Muggsy) McGraw, another all-time great of baseball. An original story has already been completed on the former manager of the New York Giants and Del Ruth plans to make this one his "Babe Ruth of 1949," if he can seal the deal.

A word of advice to Mr. Del Ruth: Make your next baseball picture a more factual one. Sports fans are the toughest people in the world to kid about the facts of the games they like, and the main reason why the newspaper critics and sports writers panned "The Babe Ruth Story" is its failure to show the real-life incidents about the Babe in true style.

"Iron Dukes" (new title for "Bowery Comeback") and Jack Wrather's "Strike It Rich" both wound up last week. The only activity on the sound-stages now is "Incident" (Warren Douglas-Jane Frazee), a Harry Lewis-Hall Shelton production, the first from this new inde producing team. Plans are proceeding, however, for a lift in the production schedule beginning immediately after the Labor Day week-end.

PARAMOUNT

SHOOTING AND RELEASING PACE: ABOUT TWO PER MONTH

PRODUCTION plans here indicate that this studio will continue at an even two-or-three picture pace for the next few months and will have a releasing schedule of approximately two films monthly for the same period. The releases will be: August—"So Evil My Love" (Ray Milland-Ann Todd) and "A Foreign Affair" (Marlene Dietrich-John Lund-Jean Arthur). September—"Sorry, Wrong Number" (Barbara Stanwyck-Burt Lancaster) and "Beyond Glory" (Alan Ladd-Donna Reed). October—"Isn't It Romantic" (Veronica Lake-Billy DeWolfe) and "Night Has A Thousand Eyes" (Edward G. Robinson-Gail Russell). November—"Sealed Verdict" (Ray Milland-Peg Marly) and "Tatlock Millions" (Wanda Hendrix-John Lund). December — "Paleface" (Bob Hope-Jane Russell) and Pine-Thomas' "Disaster" (Richard Denning-Brenda Marshall).

In addition to this list there are eight other films ready for release which have not yet been scheduled. It wouldn't be too surprising if distribution chief Charlie Reagan decides to throw "Connecticut Yankee," the Bing Crosby film, in for the holiday season.

Alan Ladd and Donna Reed came through so well in "Beyond Glory" the studio chiefs decided to try again. Their new film, "One Woman", started on location in Chicago, but is now back on the lot for finishing. Continuing in production are "The Heiress" (Olivia de Havilland-Montgomery Clift) and "Streets of Laredo" (William Holden-Mona Freeman).

MILLAND SQUABBLE

Ray Milland and this studio are battling, with the star banished to the suspension list. Milland was assigned to the leading male role in "Mask for Lucretia", with Paulette Goddard, and refused the job. His reason: the part was not suitable for him. The studio and Producer Richard Maibaum disagreed with him.

Milland has been edgy for some time now about his recent roles and this break had to come sooner or later. According to Milland's friends, he has been restless ever since "Lost Weekend" hunting for another strong part. According to his critics, the "Oscar" went to his head and he's become "difficult". Neither reason is entirely true in all probability. Meanwhile, John Lund was given Milland's role in "Lucretia". Lund's former secondary role in the same film has been taken over by Macdonald Carey.

REPUBLIC

YATES EXPECTED TO HOLD REINS; LIKES FILM BUSINESS

THERE has been another one of those sale rumors hovering over this lot for the past several weeks, but it is improbable that anything will come of it.

The studio admits that an offer has been made but as one of the executives put it: "Mr. Yates wouldn't sell Republic because he has worked too hard to build it and he loves this business. He doesn't need money. He's not ready to retire. So, it doesn't seem likely that any offer, no matter how big, would be interesting to him at the moment."

This is undoubtedly true. It is common knowledge that Yates has a huge personal fortune and so long as Republic continues to provide him the stimulus and pleasure he wants from the business he will keep the reins in his hands.

August is a busy month here. Two new ones have already started and there are five more set to go before the month runs its course. This will give Republic its busiest schedule in many many months and extra people will be employed to cover the upped routine. Roy Rogers' "The Far Frontier" and "Rose of Yukon" (Steve Brodie-Myrna Dell) started last week. Slated to follow are "The Missourians", first of the new Allan Lane series of eight, "Sundown in Santa Fe" (Monte Hale) and an untitled Sidney Picker production.

Hunt Stromberg has set August 30 as the starting date for "Too Late For Tears" which will be shot on this lot for UA release. This is the first of a new rental program which Republic hopes will be a profitable piece of business to help cover running costs.

RKO

HUGHES TO CONCENTRATE ON PURE COMMERCIAL FILMS

RUMOR is still running high about the things that will or will not happen at this lot, but there is emerging a plan and a policy which will hold firm under the Hughes leadership. That policy will have as its chief plank the making of pure commercial pictures at a minimum budget. Television will definitely be an important part of the production plans and Hughes is certain to revise sales policies and distribution programs. At this writing, Ned Depinet is in conference with Hughes and the recently appointed three-man board to set the whole plan for the coming year.

The almost en masse resignation of the present board, including Chairman Floyd B. Odlum, scheduled for the August 31 stockholders meeting, is wholly expected. Ned Depinet will probably take over as president of the company and a new board of directors will be elected to serve with him.

Meanwhile, Sid Rogell, who is the nominal production chief at the moment, has been doing a housecleaning job on scripts and story material in an effort to line up the product that will be made when the studio begins to function again next month. "Follow Me Quietly," one of the pictures that was called off when the Hughes regime stepped in, has been scheduled as the first of the series of about ten pictures which will be made between now and the end of the year. Herman Schlom, who up to now has handled only the low-budget stuff, is set as producer of the second on the list, a melodrama titled "The Set-Up." Robert Ryan will be starred. The only other sure-bet for the production schedule is the "Bad Man" series which has proved a solid moneymaker in the past. Apparently, Hughes is going to run the studio on a strictly business basis with little thought to artistic achievement or class merchandise. For this type of operation, he will need far fewer people than have ever been employed at RKO and this, too, is a definite part of his plan.

WILL LOAN STARS

One of the big problems now being discussed by Hughes and his lieutenants is the handling of about 25 contracts with as many stars for picture commitments totalling 43 films. Most of these contracts have strict time limit clauses and the problem is to find story material in the backlog of scripts and properties suitable to the players, many of whom are in the top-rank class. Some of the people included are: Joan Fontaine, Cary Grant, Myrna Loy, Merle Oberon, Barbara Bel Geddes, Melvyn Douglas, Victor Mature, Dorothy Lamour, Maureen O'Hara, Pat O'Brien, Ann Sothern, Claire Trevor, Sonny Tufts, John Wayne, Ginger Rogers. Most of these are on two or three picture deals.

Actually on long-term contract at the moment, there are only about nine people, Robert Mitchum, Robert Ryan and Jane Greer being the best-known of the group. The so-called stock list has only seven names on it. The big hassle will be with the top-name people who will not settle for low-budget productions. It will be interesting to see how Hughes works these out. It is our guess that some of the stars will go to other studios on a loan-out basis.

DENY 'BOY' CUTS

Studio spokesmen this week denied vigorously the report that "The Boy With Green Hair," Dore Schary's pet project for this year, had been recut and re-edited to delete any trace of "message." This story of a small boy who runs into intolerance was set against a background of fantasy to sugar-coat the message. Rumor has it that Hughes ordered the film turned into a complete fantasy with no reference at all to the youngster's problem. This seems incredible, because without the boy's problem there just is not enough story for a full length feature. The truth of the matter is that reports from a couple sneak previews of the film were a little disappointing and, if there is any doctoring going on, it probably is on this basis. There is no doubt that Hughes does not approve of the Schary approach to such films but he is too good a business man to scrap his chances for getting his money back by cutting out the heart of the story.

STUDIO SIZE-UPS

SRO

BALLYHOO STARTS FOR 'BIGGEST SHOW ON EARTH'

It is practically a maxim in this business that David O. Selznick can always be counted on for the unexpected. Here's another example of his refusal to conform. With the whole industry bowing in complete submission to the new god, Economy, this producer last week announced that "The Greatest Show On Earth" will be the most expensive picture he, or anyone else in Hollywood, has ever made. This one goes in Technicolor with an all-star cast PLUS the Barnum and Bailey and Ringling Brothers circus.

Of course, this story, intended to startle the industry, was given to the press as a counter-irritant against the story that Selznick was retiring from production and would concentrate on his Television project and the handling of his personal stable of stars. So it may be that the Selznick sense of drama was a little over-emphasized. The fact is that the picture is not scheduled to go into production until January. Between now and then, much can happen.

Meanwhile, Selznick is proceeding with his plans for producing four pictures in affiliation with Alexander Korda. The first of these, "The Third Man," goes into production in the late Fall in Vienna with Joseph Cotten in the star role.

20th CENTURY-FOX

4 SHOOTING; NEW PRODUCT AWAITS RETURN OF ZANUCK

FOUR pictures continue in production on this lot: "Three Wives" (Jeanne Crain-Jeffrey Lynn), "Chicken Every Sunday" (Dan Dailey-Celeste Holm), 'Sand" (Mark Stevens-Coleen Gray) and "The Fan" (Jeanne Crain-George Sanders-Madeleine Carroll). Darryl Zanuck is still in Europe setting his production program over there and it is unlikely that very much new will get started here before his return.

Gene Markey, who has been in a producer's berth at Fox for twelve years, last week resigned the spot to devote his entire time to his new independent project. He and his wife, Myrna Loy, have formed their own company called Charter Films and their first film will be, "Mrs. Kelly From Cairo." Before they start this one in October, however, Miss Loy will star in an Alexander Korda picture called "Autumn" which is now in production in Rome. 20th's Peggy Cummins is also featured. Markey did the script for this one. Another Markey project is a co-production job with Douglas Fairbanks Jr. on "A World of Women," which is also a Markey original.

JOHNSON FOR WILDE

Cornel Wilde balked when he was pulled out of the cast of "Mother Was A Freshman" and replaced by Van Johnson, borrowed from MGM. When the studio handed him another script, he said he was exhausted and would need a short rest period. It seems likely that he will go on suspension, although, in all fairness, he has been working steadily and probably needs the rest.

Sam Engel is a busy producer on this lot at the moment. He is about ready to start the sequel to the successful "Sitting Pretty." This one is called "Mr. Belvedere Goes to College" and again stars Clifton Webb. In addition to this comedy piece, he has been handed a new Book-of-the-Month novel, "Fire," just purchased, for early production. Engel is planning this one in a semi-documentary tone and will work with the U. S. Forestry Service for authentic background material. Linda Darnell has been handed the starring role.

UNITED ARTISTS

EXECUTIVE SHIFT OR SALE POSSIBLE SOLUTIONS FOR UA

There is little new here these days, with only two productions in work ("Blondes Up" and "The Lucky Stiff") and the usual problems simmering just below the surface.

UA's great need is good product. That, of course, is a universal need in the industry, but this company, which exists only as a releasing unit, is not in the same position of a producing and releasing outfit. It must rely on others for its product and it must offer a sound distribution and advertising set-up to attract the right kind of producers. In the past two years, the quality of the product here has suffered badly from the internal bickering and the indecisive policies of the owners and the managing heads. We look for some radical changes here within the next few months — or a sale. The loss of the Enterprise unit was the tip-off that no top-flight producing unit can stay with UA as it is presently constituted.

UNIVERSAL-INTERNAT'L

LESS CLASS, MORE MASS, PRODUCT U-I'S PROBLEM

MOMENTOUS meetings of the top echelon have been taking place at this studio during the past two weeks, with no definite announcements yet to clear the air of the buzzing rumors that important changes would be made in the production management. Despite denials of the reports that the top command would be overhauled before cameras roll again here, it is understood that there are strong differences of opinion between the distribution and the production branches of U-I and these must be resolved by a change in production policy, or a change in management.

The "class" product of this lot has not held up at the boxoffice. Sales chief Bill Scully has met with stiff exhibitor resistence to top terms for fancy productions that have not appealed to the moviegoing masses, and he is believed to be among those calling for a return to less pretentious pictures that fill the exhibitor's wants. This is particularly true with the dropping off of grosses in deluxe first-runs and the greater relative importance of subsequent-run houses.

"All My Sons" (a fine film), "Another Part of the Forest," "Letter From An Unknown Woman" and "A Double Life" (despite Colman's Academy Award) gave disappointing performances at the boxoffice. Less of this type of product is what the Eastern end of U-I's organization wants. Whether or not a change will be made in Bill Goetz's operation of the studio depends on his response to the distribution department's complaints. At this writing, it's touch-and-go.

GOETZ SETS DATE

Even as the axe continued to fall in every department, Goetz had little to say to the press, except that production would be resumed come September 13 with a Maxwell Shane picture tagged "Amboy Dukes." Three others are scheduled for September production and further Mr. Goetz would not say except that everything was all right. Others to go, if plans go through as Mr. Goetz says, are: "The Life of Riley," Robert Buckner's "Night Watch" and one, or possibly two, more.

'VENUS' LOOKS GOOD

After all the trouble that dogged the production of "One Touch of Venus," Lester Cowan, who finally produced it, has come up with what looks like a sure-fire boxoffice hit. He has softened the slightly sophisticated original play into good meat-and-potato comedy that is sure to please all types of ticket buyers. This one comes up as a personal triumph for the beautiful Ava Gardner, who undoubtedly now will take on star rank at Metro, where she is under contract. Unfortunately for U-I, the company has only a 25 per cent deal on this one. They could well use a larger hunk of the money this film will nab at the boxoffices all over the country.

Douglas Fairbanks Jr. has checked off this lot, thereby ending a not-too-successful production arrangement with U-I. His last film under his contract was "The O'Flynn," now fully completed.

WARNER BROS.

WALD CARRYING LOAD FOR WARNERS; TEN ON SCHEDULE

Jerry Wald is the big news at this studio. First, there was a rumor that he wanted out of his contract with Warner Brothers. But that story faded when Wald announced that he would start the Danny Kaye picture, "Happy Times," and the Joan Crawford picture, "Flamingo Road," practically simultaneously. It is not likely that Warners will quarrel with Wald at this point when he has three pictures ready for production and seven more in work. They need him badly and any differences in opinion are sure to be worked out. Without him the Warner lot would really be in a bad way.

Wald's Current project, according to a statement directly from him, is trying to get Garbo to return to the screen in a re-make of "Farewell To Arms," with Humphrey Bogart as her co-star. He will have John Huston as his director, if and when this project goes through. Wald is an astute showman and if he pulls it off, he is sure to lick whatever script adjustments would have to be made to fit this pair. So far, the Garbo answer is in the negative.

Wald apparently ironed out his differences with Mike Curtiz on "The Flamingo Road" script, because Curtiz (a producer in his own right) is going to direct this film for Wald. Wald has the reins now and he is probably going to set Lew Ayers and Burt Lancaster in the male roles supporting his star, Joan Crawford.

"The House Across The Street" (Wayne Morris-Janis Paige) and "Somewhere In The City" (Viveca Lindfors-Edmond O'Brien) are in production and with the two Wald pictures, plus "Two Guys and A Gal" ready to go, this studio will have seven pictures in production before the end of August. "Homicide" is the new title of the meller formerly known as "Night Beat."

INDEPENDENTS

FILM CLASSICS

Producer W. Lee Wilder started "A Date With Murder" last week with John Calvert (in on the production end, too) and Catherine Craig co-starred. Jack Bernhard is directing.

SCREEN GUILD

A pair of the Lash LaRue-Fuzzy St. John series started production rolling here again with three more under the personal guidance of President Robert L. Lippert scheduled for August starts.

Lippert's first will be "Last of the Wild Horses" which will be shot up in Oregon on a budget of $300,000. He will then do a sequel to his moneymaker, "My Dog Shep," tagged "Shep Comes Home." The third will be "Green Gold," with William Stevens producing and George Reeves and Ralph Byrd cast in the major roles.

EXPLOITATION PICTURE

IT'S A FUNNY AFFAIR!

Sell Laughs in 'A Foreign Affair'

"Explosions of laughter... Will roll you right out of your seat... Richly amusing . . . Laugh-crammed . . . Screen rarely offers anything as funny"—that's what the hard - boiled New York newspaper critics chortled after viewing Paramount's "A Foreign Affair". And that's what Mr. Exhibitor should make his No. 1 selling point—LAUGHTER!

Concocted by two of the brightest boys in pictures, Charles Brackett and Billy Wilder, the laughs will reach out and tickle everyone from the most sophisticated to the choicest corn-fed. And to a laugh-hungry audience, jittery over war-talk, high prices and all the other current hazards to peace of mind, "A Foreign Affair" is like a hpyo injected right into the funnybone. Or, as the Herald Tribune's Otis Guernsey puts it, "a lot like aspirin —it may not cure the world's diseases, but it can make you feel much better".

To put an exclamation point on ballyhoo of the picture as funfest, the showman can take his cue from the New York Paramount. Plastered throughout the lobby, front and marquee in big, bold banners were quotes from the critics' raves, headlined by the World-Telegram's acclamation as this year's Academy Award picture. Going beyond that, the newspaper ads picked up the quotes and blasted away to excellent effect. The same can be done in any situation and should be augmented by the local critics' notices, which are sure to be in the same vein.



DIETRICH
Eye-Appeal in Nylons

Jutting out from the great, big "fun" angle are plenty of audience grabbers:

The romantic triangle —and what a triangle! The charming, lovable Jean Arthur (making a truly triumphant return to the screen after four years) and the sultry, sexy Marlene a dishfull of eye-appeal in nylons, in a hilarious free-for-all for the affections of half-hero, half-heel John Lund, exact every iota of sly wit, bubbling gaiety and slapstick comedy from the impish script.

There's the timeliness of Berlin, where the picture was actually filmed; the Brackett-Wilder fame; a story that takes in the sadly shattered buildings and bistros of Berlin, knocks the "L" out of "sadly", gives it "H" and makes it a wee-bit "shady", shocking and rib-tickling.

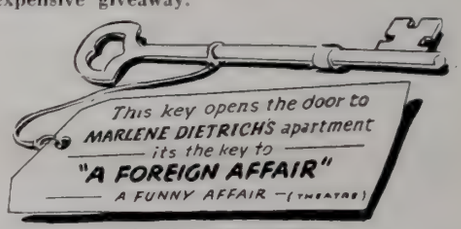
There's much more — gags, stunts, ballys and promotional aids—whipped up by Paramount's boxofficers in a power-packed press book that can make an alert, aggressive showman thank his lucky stars for an attraction like "A Foreign Affair".



GIVEAWAYS

Cigarettes and candy. are black market staples in Berlin. Tie-up with local tobacco outlet, arrange a cigarette giveaway, with tag and copy as illustrated.

A candy bar sample, imprinted: "Candy bars go far in Berlin . . . see how in *A FOREIGN AFFAIR* at the Blank Theatre," is another inexpensive giveaway.



KEY TEASER

For an interesting lobby exhibit, a key, labeled as shown above, together with a cigarette and pair of nylons, carrying similar lines, makes a provocative teaser display.





NEWSPAPER ADS

Above, two of the large selection of teaser ads, and, below, reproductions of several newspaper ads, heavy with copy that sells LAUGHS.





EXPLOITATION PICTURE

of the issue



Above, Jean Arthur, the staid congresswoman from Iowa, lets her hair down in a Berlin bistro, while, to the left, American occupation officer John Lund is doing some cozy fraternizing with fraulein Marlene Dietrich.

A FOREIGN AFFAIR

That redoubtable producing-directing team of Charles Brackett and Billy Wilder ("Lost Weekend" and "The Emperor Waltz") have made comedy of a subject that 99 out of a hundred Hollywood people would regard as untouchable—fraternizing between American occupation forces in devastated Berlin and the frauleins who live in its ruins. By dint of their innate comedy sense and clever performances by leading ladies Jean Arthur and Marlene Dietrich, Brackett and Wilder adroitly and blithely skirt the ticklish facets of the locale and come up with one of the year's brightest laughfilms.

The yarn tells how the latently feminine, but outwardly cold, Jean, fresh from the corn of Iowa, arrives in Berlin with a congressional investigating committee to check on occupation forces morale. She takes a shine to officer John Lund, who merely happens to be fraternizing (but closely!) with Marlene. Eager to trap the soldier who is keeping Marlene from a labor camp, she sets out on personal investigation, finally running smack into the realization that the guilty man is the very guy she has fallen for, Lund. After a bit of heartbreak and a brawl, all comes out well for the American couple.

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

ATOI MEETS ANDY SMITH

Associated Theatre Owners of Indiana

Theatre owners attending French Lick heard both Andy Smith, General Sales Manager of Fox, and Benny Berger, President of North Central Allied, discuss the new Fox mediation plan which they co-authored. In brief, this association would name a three man committee whose duty would be to hear complaints against the conduct or dealings of 20th Century-Fox that might be filed by any exhibitor in this territory. After giving consideration to the case and reaching a verdict on its merits, this committee would meet with the local branch manager in an effort to arrive at a settlement of the dispute. The Fox manager is to be empowered with full authority as to what action may be taken.

Mr. Berger stated that the experience in Milwaukee in the short time the plan has been applied was that the existence of the committee resulted in disputes being settled before they got started and no grievances have as yet been filed. If he so wishes, an exhibitor may first make individual effort to straighten out his difficulty. If an exhibitor who does submit his grievance to the committee is not satisfied with the action secured there will still be nothing to prevent him from taking any recourse he chooses — including legal action. At the same time, while promising to give every possible consideration to the committee findings, Fox will not be bound to it.

The committee is not to consider strictly personal arguments nor is it to act as a buying committee. Film rentals would not be considered except in those cases where they were manifestly unfair or employed for some other hidden purpose in the negotiations.

A motion was made to defer action one way or the other until the next Board meeting in order to give time for study. The directors would welcome any comment or opinions from members to aid them in their consideration of this matter at the next meeting.

As he promised he would do, Andy Smith made himself available and ready to answer any questions or general complaints on his company's policy in Indiana. This resulted, as might be expected, in some very lively and vigorous discussion. It was afterward felt by all parties that this frank and open discussion between exhibitors and a leader of one of the top distributing companies was a very healthy thing and could have no other effect than improve distributor-exhibitor relations.

Naturally, the phases of policy criticized were not all characteristic of only Fox, and we admire and appreciate Mr. Smith's readiness to take the speaker's stand with the offer to answer any questions that the theatre owners had to ask.

STOP PAYING ASCAP!

Allied Rocky Mt. Theatres

The ASCAP seat tax has been declared illegal in a United States Federal Court.

This Bulletin advises all ARMIT members to *stop paying ASCAP.*

This action is a great victory for National Allied's Policy. You will recall that Allied always maintained that ASCAP did not have the legal right to collect money from theatres.

National Allied's policy was a three-pronged attack.

Number one was legislative. It tried to pass the Lewis Bill. This Bill was scuttled by the TOA when the TOA double crossed the independent exhibitors by defending ASCAP.

Number two was to be an attempt to interest the Department of Justice in the monopolistic setup of ASCAP in the hopes that the Anti-trust Division would commence action against ASCAP.

Number three was to support current private law suits against ASCAP which had already been brought by individual exhibitors. — And while waiting for the decisions on these cases, it was Allied's policy to ignore ASCAP's long-term contracts and to pay only short-term amounts for a few months at a time.

This policy has now paid off. ASCAP has now been declared ilegal. The decision will undoubtedly be appealed, but the original decision is good enough for us. (And it happens to read like a word-for-word description of the Lewis Bill.)

Those exhibitors who followed Allied's advice and paid only short-term amounts can now save themselves a considerable amount of money.

Remember — it saves you money to have a strong independent exhibitor organization working for you — support Allied and make it stronger.

END OF A 'RACKET'

North Central Allied

A few days ago Judge Vincent L. Leibell in Federal District Court in New York handed down a momentous decision in which he enjoined ASCAP from collecting fees from the plaintiff independent motion picture exhibitors.

In his decision, Judge Leibell cut through the long time ASCAP smoke-screen and described ASCAP for what it is and always has been — "Almost every part of the ASCAP structure, almost all of ASCAP's activities in licensing motion picture theatres involved a violation of the anti-trust laws . . . a combination in restraint of interstate trade and commerce . . . power unlawfully acquired . . . an illegal combination . . . inherently vicious and unlawful . . not entitled to immunity . . .".

The Court upheld in full the position of this organization taken in the so-called Berger case. This office awaits the decision of Judge Nordbye in the Berger case with complete confidence that it will follow the New York decision.

Of course, there will be an appeal and it may be many months before the Supreme Court finally decides that ASCAP is an illegal combination and without legal power to enforce its demands against theatre owners.

In the meantime, however, we strongly urge, advise, and *recommend that no independent exhibitor* in Minnesota *sign any more contracts with ASCAP or pay them any money.* This applies to those of you who presently have contracts with ASCAP: Do not pay any further fees. Should we later modify our opinion on this subject, we will advise you immediately.

ASCAP is down, but it will not go out without a lot of bluster and fight. Do not be influenced by it.

This is a signal victory and these are great days for the independent exhibitor. One by one ancient enemies find their unlawful conduct is catching up with them, but none of these victories would have been possible had it not been for the vigorous leadership and militant approach of National Allied and its constituent units.

—Stanley D. Kane.

WOLCOTT SPEAKS

Allied ITO of Iowa - Nebraska

DISCRIMINATION . . . A great deal has been heard about discrimination since the Supreme Court ordered it to cease. And don't try to tell us there's been no discrimination against the independent exhibitors! Look at some of these double bills that have run in affiliated theatres recently:

Fox West Coast — My Wild Irish Rose and Tycoon — both color.

My Wild Irish Rose and Wild Harvest.

My Wild Irish Rose and T-Men.

My Wild Irish Rose and Good News — both color.

In St. Louis — Scudda Hoo and Cary and the Bishop's Wife.

In Chicago — Voice of the Turtle and Call Northside 777.

Can you, the independent theatre owner, buy these pictures so you can run them on a double bill?

Picture prices and clearances (or "availability," which ever you prefer) are the worst discriminations, the real bones of contention between exhibitor, distributor and affiliated or circuit theatres. Clearance or Availability is getting worse instead of better, it seems, since the Decision, in spite of the fact the Supreme Court mandate places upon the distributor the burden of proof as to the reasonableness of any clearance, with the specific stipulation that "there shall be no clearance between theatres not substantial competition".

PUBLIC RELATIONS — Thumbnail Sketch — Public relations play an important, if not the most important part, in the success or failure of a theatre. Perhaps everyone can't do a big job like Percy Long, Webster City manager, in promoting a 10 Year Plan and the big Webster City-Pathfinder-Journal Week, but everyone of us CAN fix up our theatres, make them safe and attractive and go out and sell them to everyone in the community. We can give annual passes to our town, county and State officials, to our editors, ministers, school superintendents, leading club and organization leaders. Give passes as prizes for games and events. Work with our leading candidates for public office. Make our theatres available for general meetings outside show hours. Cultivate the farm groups and their leaders. Work with night game managers to get games on nights which hurt us least. Good showmanship and good public relations are one and the same thing. Better pictures are definitely on the way since Hollywood has gotten off the fat lard and gone to work. Dave Palfreyman, at the Des Moines Convention, told us about the Public Relations shorts being made. Hollywood press agents are working toward better publicity for pictures and the picture colony. All of which will pay you and me dividends at our box-offices, if we will help it along a little. Run the best pictures we can get and quit knocking our pictures. Tell the people pictures are getting better right along, and soon you'll hear the people saying the same thing. If clubs or groups in our towns want to sponsor something we can get a suitable picture and let them sponsor that. Keep our theatres in the public eye all the time — and — get off the old fanny and go to work — back into the show business. The lush days are over, even if the distributors don't seem to know it yet!

—Leo F. Wolcott.

A GOOD IDEA

Lawrence Wiesner, relatively new exhibitor-member of Genoa, Nebr. was in my office lately and dropped a suggestion that I feel should be passed on. A Going-Back-To-School Free Show for the school kids, the last week in August. I remember we used to do this years ago. It was a good idea then. Perhaps, in view of the many school and outside competitive attractions today, the time is again ripe to use this idea and build some good will with the students. A good picture, and the cooperation of your newspapers and perhaps Chamber of Commerce could make this idea into a nice thing for you and your theatre. Why not try it?

—Leo F. Wolcott,
Allied ITO of Iowa-Nebraska.

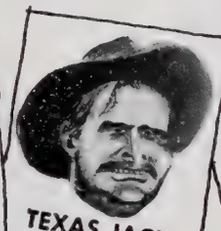


BOOM!

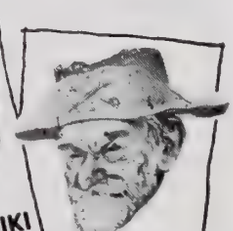


THAT BIG BOOM IN THE MIDWEST IS "THE DUDE'S" 100 THEATRE DAY & DATE BLOW-OFF IN THE IOWA AND NEBRASKA AREAS!


THE PECOS KID


TEXAS JACK


TWO-GUN KIKI


CACTUS SAM

ALLIED ARTISTS presents

"THE DUDE GOES WEST"

A KING BROS. PRODUCTION

Starring

EDDIE ALBERT · GALE STORM

with **JAMES GLEASON · BINNIE BARNES · GILBERT ROLAND · BARTON MacLANE**

Produced by MAURICE and FRANK KING · Directed by KURT NEUMANN

Original Screenplay by MARY LOOS and RICHARD SALE · Director of Photography, KARL STRUSS, A. S. C.

"Uproariously funny!" says **LOUELLA PARSONS** in Cosmopolitan

"Packed with laughs" says **JIMMY FIDLER** on 2 Top Networks

Short Subjects

By BARN

"BEYOND GLORY" racked up the biggest first day business in the history of Broadway's Paramount since the record set by Paramount's "Road to Rio." The huge take followed the special premiere the previous evening when 400 West Point cadets in full dress uniforms and the 90-piece West Point Band paraded from Columbus Circle down Broadway to the Paramount. The Paramount publicity department did a turnabout on the Military Academy's burlesque of Hollywood's "Oscar" festivities a week earlier when the cadets, using several Para execs as stooges, gave their version of how Hollywood would train West Point plebes in the manual of arms. At a pre-preview dinner in the Tavern on the Green, Paramount repaid in kind by giving Hollywood's version of how newcomers to the screen would be instructed in the art of acting if the teachers were drillmasters from West Point — and in television, yet. Not only was the burlesque shown on video, but shots of the cadets entering the theatre and seated were televised and projected on the screen, making the first time a theatre audience has seen itself televised on a theatre screen.

CHARLES SCHLAIFER is mourning the loss of his father, A. Schlaifer, pioneer Nebraskan, who passed away in Omaha last week following a fall. Prominent in the business, civic and cultural life of Omaha, Mr. Schlaifer is survived by his wife and four other sons, in addition to the 20th Century-Fox advertising-publicity chief.

EAGLE-LION got a terrific break when Hal Conrad, sent to England by Max Youngstein to do advance promotion on "The Olympic Games of 1948," was credited by newspaper correspondents with being responsible for causing a reversal of the bad decision that first took the 400-meter relay title away from the U. S. Conrad induced the Olympic Appeals Committee to study the Technicolor film record of the race to prove that the disputed passing of the baton was legal. The Committee was convinced and ordered the reversal. E-L will distribute "The Olympic Games" picture in the U. S.

MONOGRAM HANDED us a shuddering thought when they blandly revealed that three of the next four Bowery Boys pictures will be filmed in Europe. The first will be named "The Bowery Boys Invade London," to be made in England. Not satisfied with inflicting the youthful menaces on John Bull, the next two will be made in France and Italy. Now if we could only let them loose in Russia.

S. BARRET McCORMICK, RKO Radio's a director, has gone on record with the proclamation that the national campaign for "Joan of Arc" will be the biggest effort ever made to presell a motion picture to the world . . . "Sorry, Wrong Number," Paramount's Hal Wallis edge-of-the-seater, becomes the first picture this year to be voted by the Mytery Writers of America, Inc., as a candidate for their annual Edgar Allan Poe Award for the best suspense film of the year. Appropriately, the winner receives an "Edgar," a statuette of the classic writer . . . "Hamlet," the J. Arthur-Rank-Laurence Olivier film production of the Shakespearian classic, released by U-I, will have its New York opening at the Park Avenue Theatre around the first of October.



MORT BLUMENSTOCK

Gave "Two Guys" sendoff in Texas

THE TRAVELERS: William A. Scully, U-I vice-president and general sales manager, and Maurice A. Bergman, Eastern ad-publicity director, were in the Universal City studios last week for huddles with studio toppers . . . Max E. Youngstein went way down South in New Orleans last week for the fifth leg of his nationwide tour of company exchanges as captain of the Bill Heineman Sales Drive . . . Mort Blumenstock wore a huge smile as he came back to New York last Monday from the 4-city Texas world premiere of WB's "Two Guys from Texas," gloating over the huge overflow crowds which turned out for all the preems . . . Realart's board chairman-treasurer Joseph Harris was aboard the Queen Mary when it sailed on the 14th for London.

THE WAY reservations are coming in, TOA estimates a membership attendance of over 600, at its annual convention Sept. 24-25 in Chicago, according to word from TOA headquarters. The two-day meeting will face such weighty problems as television, 16mm competition, Ascap, admission taxes, public relations and the workings of the Supreme Court decision in the industry anti-trust case. Cardinal Stritch, of Chicago, has accepted the invitation of Gael Sullivan, TOA executive director, to open the convention. Climax of the affair will be president Ted Gamble's dinner and dance Saturday night.

METRO'S HENDERSON RICHEY worked up a cute gag around that ad announcing the trade showing of the Red Skelton comedy, "A Southern Yankee," and guaranteeing replacement of any exhibitor buttons popped during the screening. In a letter to all M-G-M branch managers, Richey attached a needle, thread and button "to remind you that the sales department is committed to back up the advertising department's promise to replace all the buttons your exhibitor friends lose from laughing.

REALART PICTURES has really gone to town on the New York circuits with a total of eight pictures playing the metropolitan RKO and Loew's chains during August. The latter booked "The Storm" and "Men of Texas," while RKO is playing "Argentine Nights," "Hellzapoppin'", "Ex-Champ," "Mutiny on the Blackhawk," "Lady in a Jam" and "Timber" . . . Astor's Bob Savini has obtained reissue distribution rights for eight "Wild Bill" Elliott westerns with a pact that covers both 35mm and 16mm rights for seven years. With Savini readying the prints for September, Astor's ad-publicity director, Cy Eichman, is getting up a brand new batch of press sheets, and an advertising schedule to sell these as "typical of the type of fast-moving westerns which have made 'Wild Bill' one of the top money-making western stars for the past five years."

MORE THAN 1,100 representatives of entertainment industries, labor and government have been converging on Cleveland's Hotel Hollenden for the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators 39th Annual Convention beginning today (16th-. They will hold 14 district conventions just prior to the start of the IATSE meeting, they will hear such leaders as AFL's William Green, MPAA's Eric Johnston, Governor Thomas J. Herbert of Ohio, Mayor Thomas A. Burke of Cleveland and Tom O'Brien, member of the British Parliament and general secretary of Britain's National Ass'n of Theatrical and Kine Employes, who, along with IA prexy Richard F. Walsh, will report on the interchange of British and American technical workers. And they will hear president Walsh sound off against the Taft-Hartley Act, charging the sponsors of the law with giving a "distorted" picture of the power of labor leaders in America, and, to prove his point, has publicly invited members of the 80th Congress to attend.

OF MEN AND THINGS . . . The Salt Lake City exchange managed by Giff Davison, ran off with top honors in RKO's 11th annual Ned Depinet Drive, with runners-up laurels going to Ralph Williams' Oklahoma City branch, Joe Emerson's Denver exchange in third place, and Charlotte, with Rovy Rranon at the helm, in fourth . . . Al Kolitz, Rocky Mountain, won out in the District Managers' division . . . Charles Schlaifer, ad-publicity director of 20th-Fox, has switched the jobs of Ira Tulipan, who was trade publicity rep, and Lou Frick, press book editor . . . Two deaths in the Warner organization were announced the same day, Aug. 3. The veteran Max Milder, whose long illness had forced him to retire after a 30-year stint with Warners, the last 17 as managing director of WB in Britain, succumbed in Surrey, England. And in Washington, John J. Payette, 55, died at his home after a protracted illness. Payette was zone manager for WB in the Capitol City . . . Harris Dudelson is Eagle Lion's new Cincinnati branch manager . . . Wolfe Cohen, v.p. of Warners International has streamlined the Latin American territories with a division manager in charge of each of three divisions. Ary Lima heads the Atlantic Division, Peter Colli to the Caribbean Division, and James V. O'Gara comes over from Republic where he was Eastern Sales Manager, to head the Pacific Division, headquartering in Mexico City.

SEVEN FEATURE films have been entered by American motion picture companies in the 1948 Venice Film Festival. The major companies were represented thus: M-G-M, "National Velvet"; Paramount, "The Big Clock"; RKO, "The Fugitive"; 20th-Fox, "Gentleman's Agreement"; U-I, "A Double Life"; Warners, "Treasure of Sierra Madre," and Walt Disney, "Melody Time." Columbia and United Artists offered no entry to the Festival, which will be held August 19 to September 4, with a Grand Prix International to be awarded the best feature film, best director, actor, actress, cameraman, composer, scenarist and set designer.

FIND FAULTS WITH PLOT OF 'THE WALLS OF JERICHO'

But few kind words were offered by the New York film critics on behalf of 20th Century-Fox's "The Walls of Jerico," which stars Cornel Wilde, Linda Darnell and Anne Baxter. The general consensus, with a few exceptions, was that Lamar Trotti's adaptation of Paul Wellman's novel rambled too far afield to make for cohesive and engrossing drama.

The Times' Arthur Weiler (pinch-hitting for Bosley Crowther) finds it *"a lengthy* (106 m), *leisurely and often none too well-defined portrait of sacred and profane love, politics and murder."* The problems it presents and the people seem *"strangely one-dimensional."*

Trotti's screenplay, says Otis L. Guernsey, Jr., of the Herald Tribune, *"makes the usual mistake of trying to substitute tears and rambling plot complications for drama."* He sees the film as a *"series of poses indicating great passion but boiling down to nothing when the fire is out."*

Irene Thirer gives "Jericho" a *Fair-plus* rating on the Post Movie Meter and reports that director John M. Stahl *"aimed to squeeze out as many tears as possible,"* but his efforts will affect only those who *"weep readily at contrived situations."*

Cecelia Ager, of the New York Star, says she understands that "The Walls of Jericho" is what is known as *"A Woman's Picture"* in the trade. But, she asks, *"For what woman?"* . . *"Where is there a woman with the patience . . to bear with its slow, inevitable, inexorable unfolding; with its old fashioned stickiness, its syrupy romance, its faked look of 'depth', its silly plot contrivances?"*

The unsigned reviewer in the World Telegram says *"its people lack color"* and its story *"ambles along tediously for almost two hours."*

Much more kindly disposed are Eileen Creelman, of the Sun, and Jim O'Connor, Journal American. Miss Creelman calls it *"good, sturdy drama not ashamed of a catch in the throat or a quickening of the heart."* O'Connor states that the *"acting is something to write about"* . . . *"Direction by Stahl is excellent"* . . . and *" 'The Walls of Jericho' is the kind of a picture they tell me women go for."*

"ON AN ISLAND WITH YOU"

M-G-M

"Unfortunately, Joseph Pasternak, who produced the film, must have decided that a screen play was necessary to garnish the aquatic sequences and as a consequence the new tenant at the Capitol not only makes Miss Williams look like a dish out of water for a good many reels, but also presents a plot and dialogue which leave the other actors in the piece gasping for air." — T.B.F., N. Y. TIMES.

"Just barely distinguishable from all the other Esther Williams adventures dreamed up in color by Metro Goldwyn Mayer . . . Solves the same old entertainment problem, how to keep two lovers apart for one hundred minutes and through several swimming pools." — GUERNSEY, N. Y. HERALD TRIBUNE.

"A hot-weather show, light, musical, cheerful . . . A typical Metro-Goldwyn-Mayer musical, much better than most of those featuring Miss Williams." — CREELMAN, N. Y. SUN.

Lavish and lengthy as to production and lightweight as to script . . . As to story, it's quite in line with the accompanying give-away stage show. It gives away its plot the moment girl stamps her foot and tells boy she hates him." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Like the majority of Metro musicals, *On an Island With You* is streamlined, polished, oiled, powdered, telegraphed. No spontaneity, no faint breath of life, is permitted to blur its standard pattern . . . In such a rigid set-up, the bounce of even a Jimmy Durante must lose some of its spring." — AGER, N. Y. STAR.

"QUOTES"

What the Newspaper Critics Say About New Films

"DEEP WATERS"

TWENTIETH CENTURY-FOX

"Might have been a sticky mess, but the treatment has a dogged honesty which defies any one to call it a tear-jerker. The result, played against the homely bleakness of a touristless rural waterfront, is an unpretentious and charming motion picture." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Good-plus . . . It cannot be said that the picture rises above its source . . . But it is splendid example of workmanship and construction perfectly handled to offset basic elements of the tear-jerker and also a very appealing picture." — WINSTEN, N. Y. POST.

"Henry King, one of the sound craftsmen among directors, let things get out of hand this time and his story drifts into vague stretches . . . Some unexplainable blight slipped down upon all the good people concerned in *Deep Waters* and nullified all the abundant good intentions and talent." — COOK, N. Y. WORLD TELEGRAM.

.."*A basically silly* picture, even though it was meant seriously . . . Actors cannot be censured for stock performances, and that's what these three — and several others — give under the direction of Henry King . . . Stiffly, conventionally romantic and mawkish to an extreme, they only do as directed in a hopelessly hackneyed script." — CROWTHER, N. Y. TIMES.

"A gentle story, one with a plot easy to foresee after the first half reel. Henry King has made the most of his material. His people are real and likeable, his actors restrained and believable. He has caught the salty flavor of a fishing village, built up the characters, depending on story alone." — CREELMAN, N. Y. SUN.

"In spite of the not quite bright behaviour, plot induced, of the principals . . . it has endearing qualities that more than compensate." — AGER, N. Y. STAR.

"The Chamber of Commerce boys in Maine ought to be very happy about *Deep Waters* . . . The story that goes along with the background is light, leisurely and likeable . . . Dana Andrews makes thoroughly believable his role of a lobster fisherman who helps the boy." — PELSWICK, N. Y. JOURNAL AMERICAN.

"SO EVIL MY LOVE"

PARAMOUNT

"This is routine treatment of the old tale. No matter how familiar the pattern may seem, this version is fascinating in its skill and polish." — COOK, N. Y. WORLD TELEGRAM.

"Good-plus . . . few movie descents into murder have been more sensibly presented, or acted as perfectly. As a matter of fact, all the performances are excellent . . . The picture's only weakness is that the spectator cannot feel much sympathy for the characters." — WINSTEN, N. Y. POST.

"There is so much evil in *So Evil My Love* that it sticks in the throat and creates all the symptoms of recreational indigestion . . . Has mistaken the sordid for the dramatic in an enormously depressing show." — GUERNSEY, N. Y. HERALD TRIBUNE.

"A conversational murder melodrama . . . Handsomely produced and provides some interesting drama despite an overabundance of talk and footage." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Acquires plausibility from authentic production detail, fine acting, and suspenseful and ingenious plotting . . . Miss Todd is quietly fascinating . . . Mr. Milland seems made of wood." — AGER, N. Y. STAR.

"Too much confusion of a rather commonplace plot . . . Too much time is wasted with tempting yet trivial details of a complex maneuver at extortion to maintain anxiety." — CROWTHER, N. Y. TIMES.

"A top-notch cast, with some top-notch performances . . . A strange melodrama, always interesting, always sordid, and certainly overlong." — CREELMAN, N. Y. SUN.

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PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (60)	In Production (2)
Serials	Completed (3)	In Production (0)
Westerns	Completed (24)	In Production (0)

NEW PRODUCTIONS

KNOCK ON ANY DOOR
Drama—Started August 1
Cast: Humphrey Bogart, John Derek, George Macready, Susan Perry, Allene Roberts.
Director: Nicholas Ray — Producer: Robert Lord

JUNGLE JIM
Adventure—Started August 5
Cast: Johnny Weismuller, Virginia Grey, Lita Baron, George Reeves
Director: William Berke — Producer: Sam Katzman
Story: Native guide takes expedition on search for secret medicine.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Arkansas Swing, The	Vincent–Hot Shots	3–29	7–29		
Details under title: Texas Sandman					
Best Man Wins (75)	Buchanan–Lee	12–22	5–6		
Big Sombrero, The	Autry–Verdugo	8–18			
Details under title: A Little Spanish Town					
Black Arrow, The (76)	Hayward–Blair	8–4			
Blazing Across The Pecos (55)	Starrett–Burnette	11–24	7–1		
Blondie's Reward (67)	Singleton–Lake	9–29	6–3		
Details under title: Blondie's Night Out					
Blondie's Secret	Singleton–Lake	6–7			
Boston Blackie's Chinese Venture	Morris–Mayo	7–5			
Details under title: Boston Blackie's Honor					
Challenge of the Range	Starrett–Burnette	7–5			
Congo Bill	McGuire–Moore	5–10			
Coroner Creek (C) (90)	Scott–Chapman	9–29	7–48		
Dark Past, The	Holden–Cobb	6–7			
Details under title: Hearsay					
El Dorado Pass	Starrett–Burnette	6–7			
Fuller Brush Man, The (93)	Skelton–Blair	10–27	6–48		
Gallant Blade (C)	Parks–Chapman	12–8			
Gentleman From Nowhere (66)	Baxter–Baker	5–10	9–9		
Her Wonderful Life	Kiepura–Eggerth	11–10			
Details under title: The Eternal Melody					
Lady from Shanghai, The (87)	Hayworth–Welles	10–14	5–48		
Law of the Barbary Coast	Shayne–Henry	8–2			
Loaded Pistols	Autry–Britton				
Loser Take All	Mitchell–Nigh	3–15			
Details under title: Winner Take Nothing					
Lovers, The	Wilde–Knight	7–19			
Loves of Carman, The (T)	Hayworth–Ford	11–24			
Lulu Belle (87)	Lamour–Montgomery	11–10	8–48		
Man From Colorado, The (T)	Ford–Drew	3–17			
Manhattan Angel	Jean–Ford	3–15			
Details under title: Sweetheart of the Blues					
Mating of Millie, The (87)	Ford–Keyes	7–7	4–28		7–5
My Dog Rusty (67)	Donaldson–Litel		4–8		
Port Said (69)	Bishop–Henry	12–22	4–15		
Quick on the Trigger	Starrett–Burnette	6–21			
Return of October, The (T)	Ford–Moore	9–29			
Ridin' the Old Pine Trail (C)	Autry–White	7–5			
Details under title: Wings Westward					
Rusty Leads the Way	Donaldson–Moffett	3–1			
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Sea Hound, The (Serial)	Crabbe–Blake	5–26	9–4		
Sign of the Ram, The (84)	Peters–Knox	8–4	3–48		3–15
Singin' Spurs	Hoosier Hot Shots	9–23			
Slightly French	Lamour–Ameche	1–19			
Details under title: Let's Fall In Love					
Smoky Mountain	Acuff–Smoky Mt. Boys	8–2			
Song of India	Bey–Russell	7–5			
Strawberry Roan, The (C)	Autry–Henry	7–7	8–48		
Story of A Horse, The	Bishop–Patton	5–10	9–16		
Details under title: Black Eagle					
Superman (Serial)	Alyn–Nell	2–16	7–15		
Tex Grainger (Serial)	Stevens–Stewart	8–4	4–1		
Thunderhoof (77)	Foster–Bishop	2–16	7–8		
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell–Hasso	12–9	2–48		3–15
Trail to Laredo (54)	Starrett–Burnette		8–12		
Trapped by Boston Blackie (67)	Morris–Lane	12–22	5–13		
Triple Threat	Henry–Crane	7–19	9–30		
Undercover Man	Ford–Foch	5–24			
Untamed Breed, The (C)	Tufts–Britton	4–12			
Details under title: The Wrangler					
Walk a Crooked Mile	O'Keefe–Hayward	5–24			
Details under title: FBI Meets Scotland Yard					
Walking Hills, The	Scott–Raines	5–24			
Whirlwind Raiders (54)	Starrett–Saunders	9–15	5–13		
Wings Westward (C)	Autry–White	7–5			

EAGLE-LION

1947-48 Features	Completed (39)	In Production (3)
Westerns	Completed (7)	In Production (0)

NEW PRODUCTIONS

PAROLE
Drama—Started August 8
Cast: Michael O'Shea, Turhan Bey, Evelyn Ankers, Virginia Lee, Lyle Talbot, Michael Whalen, Paul Bryar, Charles Williams, Charles Bradstreet, Charles Jordan.
Director: Alfred Zeisler — Producer: Constantin David
Story: Not available.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Red Stallion in the Rockies (C)	Heather–Franz	8–2			
Tulsa	Hayward–Preston	7–5			

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Casanova (83)	deCordova–Nash	5–12	2–7	812	2–2
Adventures of Gallant Bess (73)	Mitchell–Long				
Assigned to Danger (66)	Raymond–Nash		5–19	821	
Behind Locked Doors	Bremer–Carlson	6–7			
Details under title: Inside the Wall					
Big Cat, The (T)	McCallister–Garner	8–2			
Born To Fight	Brady–Shaw	3–15			
Canon City (83)	Brady–Meade	3–29	6–30	826	7–5
Check Your Guns (55)	Dean–Gates	7–7	1–24	8 3	12–8
Close–up (76)	Baxter–Gilmore	12–22	6–9	824	
Cobra Strikes, The (62)	Ryan–Fraser	1–5	4–24	820	
Enchanted Valley (C) (77)	Curtis–Gwynne	9–1	3–27	817	3–29
Headin' For Heaven (71)	Erwin–Farrell	8–4	1–17	810	1–5
It's Moider	Switzer–Whalen	5–12			
Hollow Triumph	Henreid–Bennett	2–16			
Lady At Midnight	Denning–Lee	3–15			
Let's Live A Little	Lamarr–Cummings	3–1			
Linda Be Good (67)	Hubbard–Knox	7–21	1–3	808	10–27
Man from Texas (71)	Craig–Bari	5–26	10–18	815	4–12
Details under title: A Texas Story					
Mickey (C) (87)	Butler–Goodwin	11–10	6–23	825	6–2
Noose Hangs High, The (77)	Abbott–Costello	11–24	4–27	819	4–12
Northwest Stampede (79)	Leslie–Craig	7–21	7–28	830	7–19
Details under title: Wild Conquest					
October Man, The (91)	Mills–Greenwood	Foreign	3–20	816	3–29
Oliver Twist	Davies	Foreign	7–14	828	
Open Secret (70)	Ireland–Randolph	9–1	5–5	813	2–16
Prairie Outlaw	Dean–Holt	11–10	5–12	857	
Rampage	Mitchell–Long	12–22			
Raw Deal (78)	O'Keefe–Trevor	11–24	5–26	822	6–7
Details under title: Corkscrew Alley					
Ruthless (104)	Scott–Lynn	9–1	4–3	818	3–29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich–Wayne	Reissue	3–27	848	
Shed No Tears (70)	Ford–Vincent	3–1	7–21	829	
Smugglers, The (85)	Redgrave–Kent	Foreign	1–31	811	2–2
Spiritualist, The (79)	Bey–Bari	1–19	7–7	827	
Sutter's Gold (93)	Arnold	Reissue	3–27	849	
Sword of the Avenger (76)	Delgado–Gurie		6–2	823	
Tioga Kid (54)	Dean–Ates		6–16	858	
T–Men (91)	O'Keefe	7–21	1–10	809	12–22
Take My Life (85)	Gynt–Williams	Foreign	2–28	814	
Tomorrow You Die	Ireland–Ryan	5–12			
Tornado Range (56)	Dean–Holt	9–1	2–21	854	
Twenty–Nine Clues	Basehart–Brady	5–10			

FILM CLASSICS

1947-48 Features	Completed (8)	In Production (1)

NEW PRODUCTIONS

A DATE WITH MURDER
Mystery—Started August 4
Cast: John Calvert, Catherine Craig, Lyle Talbot.
Director: Jack Bernhard — Producer: W. Lee Wilder
Story: Not available.

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Argyle Secrets (63)	Gargan–Lord		5–7		
Blonde Ice (72)	Paige–Brooks	3–1	5–20		6–21
Devil's Cargo (61)	Calvert–Hudson		4–1		
Inner Sanctum	Hughes–Russell	7–19			
Miraculous Journey (C) (76)	Calhoun–Long	4–12	8–48		
Money Madness (73)	Rafferty–Beaumont		4–15		
Sofia (C) (83)	Raymond–Gurie	3–29	6–48		
Unknown Island (C)	Grey–Reed	6–21	9–48		
Details under title: The Unbelievable					
Will It Happen Again? (61)	Documentary		4–48		

METRO-GOLDWYN-MAYER

1947-48 Features — **Completed (44)** — **In Production (4)**

NEW PRODUCTIONS

TAKE ME OUT TO THE BALL GAME (T)
Musical—Started August 1
Cast: Frank Sinatra, Esther Williams, Gene Kelly, Betty Garrett, Jules Munshin, Richard Lane.
Director: Busby Berkeley — Producer: Arthur Freed
Story: Girl owner of baseball team complicates things for vaudeville team who play ball during the summer.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Barkleys of Broadway, The (T)	Astaire–Rogers	8–2			
Best Things in Life Are Free, The	Bel Geddes–Ryan	8–2			
Details under title: Luckiest Girl in the World					
Little Women	Allyson–Taylor (all star)	7–5			

COMPLETED — 1947-48

Act of Violence	Heflin–Ryan	6–21			
Alias The Gentleman (74)	Beery–Patrick	5–13	Mar.	818	2–16
B. F.'s Daughter	Stanwyck–Heflin	8–6	Apr.	820	
Big City, The (103)	O'Brien–Murphy	10–27	June	827	3–29
Bribe, The	Taylor–Gardner	6–21			
Bride Goes Wild, The (98)	Johnson–Allyson	7–7	Mar.	819	3–15
Details under title: Virtuous					
Cass Timberlane (119)	Tracy–Turner	5–12	Jan.	813	11–10
Command Decision	Gable–Pidgeon	4–26			
Date With Judy, A (113)	Beery–Powell	1–5	July	831	7–5
Easter Parade (T) (103)	Astaire–Garland	12–8	July	829	6–7
Edward, My Son	Tracy–Kerr	7–19			
Gone With the Wind (T)	Gable–Leigh	Reissue	Feb.	3000	
Good News (T) (95)	Lawford–Allyson	3–31	Dec.	810	12–22
Green Dolphin Street	Turner–Heflin	9–30	Nov.	811	
Details under title: The Personal Touch					
High Wall, The	Taylor–Totter	7–7	Feb.	815	
Homecoming (113)	Gable–Turner	9–15	May	826	
If Winter Comes (97)	Pidgeon–Kerr	6–9	Jan.	814	1–5
Julia Misbehaves	Garson–Pidgeon	1–19	Sept.		
Killer McCoy (103)	Rooney–E. Taylor	6–23	Dec.	809	10–27
Luxury Liner (T)	Brent–Gifford	9–1			
Kissing Bandit, The (T)	Sinatra–Grayson	5–26			
Master of Lassie	Gwenn–Leigh	9–29			
Details under title: Hills of Home					
No Minor Vices	Andrews–Palmer				
Numbers Racket, The	Garfield–Pearson	7–5			
On An Island With You	Williams–Lawford	6–23	June	828	5–24
Pirate, The (T) (102)	Garland–Kelly	3–3	June	825	4–12
Search, The (105)	Cliff–MacMahon		Aug.	830	4–12
Secret Land	Navy Documentary				
Summer Holiday	Rooney–DeHaven	7–8	Apr.	821	
Sun in the Morning, The (T)	MacDonald–Nolan	5–10			
Southern Yankee	Skelton–Dahl	2–2	Sept.		
State Of The Union (120)	Tracy–Hepburn	10–13	Apr.	824	3–29
Tale of Navajos	Navajos Indians				
Three Godfathers, The (T)	Wayne–Armendariz	5–24			
Three Musketeers (T)	Turner–Kelly	2–16			
Tenth Avenue Angel (76)	O'Brien–Murphy	4–1	Feb.	816	1–19
Three Daring Daughters (T) (115)	MacDonald–Iturbi	11–25	Mar.	817	2–16
Details under title: The Birds and the Bees					
Words and Music	Garland–Rooney	4–26			

MONOGRAM

1947-48 Features — **Completed (28)** — **In Production (1)**
Westerns — **Completed (13)** — **In Production (0)**

NEW PRODUCTIONS

INCIDENT
Drama—Started August 6
Cast: Warren Douglas, Jane Frazee, Joyce Compton, Anthony Caruso.
Director: Hall Shelton — Producer: Harry Lewis
Story: Not available. See next issue.

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angels' Alley (67)	Gorcey–Gray	11–24	3–21	4708	
Released originally under title: When Strangers Marry					
Back Trail (54)	Brown–Hatton		7–18	4757	
Campus Sleuth (66)	Stewart–Peisser	12–8	4–18	4713	
Cowboy Cavalier (55)	Wakely–Taylor		7–4	4762	
Crossed Trails (53)	Brown–Hatton		4–11	4755	
Docks of New Orleans (70)	Winters–Young	11–24	4–4	4712	
Fighting Mad (75)	Errol–Kirkwood	9–15	2–7	4709	
Details under title: A Palooka Named Joe					
Fighting Ranger, The	Brown–Hatton	6–7	8–15		
French Leave (64)	Cooper–Coogan	2–2	4–25	4714	
Details under title: Kilroy On Deck					
Frontier Agent (56)	Brown–Hatton		5–16	4756	
High Tension	Gorcey–Hall	6–7			
I Wouldn't Be in Your Shoes (70)	Castle–Knox	2–16	5–23	4716	
Iron Dukes	Bowery Boys	8–2			
Details under title: Bowery Comeback					
Jiggs and Maggie in Society (66)	Yule–Riano	9–29	1–10	4704	
Jinx Money (68)	Gorcey–Caldwell	1–19	6–27	4717	
Kidnarped	MacDowall–England	5–24			
Kidnapped	Sullivan–Reynolds	6–21			
Last of the Badmen	MacDowall–England	5–24			
Michael O'Halloran (79)	Roberts–Beckett	4–12	8–8		
Music Man	Stewart–Brito	5–24			
Mystery of The Golden Eye	Winter–Young	4–26			
Oklahoma Blues (56)	Wakeley–Belmont	1–19	3–28	4761	
Overland Trails (58)	Brown–Belmont	11–24	1–31	4751	
Partners of the Sunset (53)	Wakely–Larson		5–6		
Perilous Waters (66)	Castle–Long	9–1	2–14	4707	
Range Renegades (54)	Wakeley–Holt		6–5	4766	
Rocky (76)	McDowall–Barrier	8–18	3–7	4705	
Rose of the Rio Grande (60)	Carroll–Movita	Reissue	3–14	4710	
Shanghai Chest, The (65)	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sheriff From Medicine Bow	Brown–Hatton		7–19		
Sign of the Wolf (69)	Whalen–Brady	Reissue	5–2	4711	
Silver Trails	Wakely–Taylor		7–5		
Sixteen Fathoms Deep (Anseo)	Lake–Chaney		7–25	4801	
Smart Politics (68)	Preisser–Stewart	9–15	1–3	627	1–5
Song of The Drifter (53)	Wakely–Coles	11–10	1–17	685	
Stage Struck (71)	Long–Richmond	3–15	6–13	4715	
Trigerman	Brown–Hatton		6–20	4752	

ALLIED ARTISTS

Babe Ruth Story, The (106)	Gendix–Trevor	3–29			8–2
Dude Goes West, The (87)	Albert–Storm	12–8	8–30	8	6–21
Details under title: The Tenderfoot					
Hunted, The (85)	Belita–Foster	4–14	4–7	6	
It Happened on Fifth Avenue (115)	Storm–DeFore		4–19	1	2–17
Panhandle (84)	Cameron–Downs	9–29	2–22	5	
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7	
Song of My Heart (89)	Sundstrom–Long	2–3	1–31	4	11–24
Details under title: Tragic Symphony					
Strike It Rich	Cameron–Granville	7–19			

PARAMOUNT

1947-48 Features — **Completed (36)** — **In Production (3)**

NEW PRODUCTIONS

ONE WOMAN
Melodrama—Started July 24
Cast: Alan Ladd, Donna Reed, June Havoc, Harold Vermilyea, Paul Lees, Margaret Field, Irene Hervey.
Director: Lewis Allan — Producer: Robert Fellowes
Story: A reporter investigating the death of a beautiful girl falls in love with her memory.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Heiress, The	deHavilland–Clift	7–5			
Streets of Laredo (T)	Holden–Freeman	8–2			

COMPLETED — 1947-48

Accused, The	Young–Cummings	4–26			
Alberquerque (C) (50)	Scott–Britton	3–3	2–20	4709	2–2
Beyond Glory (82)	Ladd–Reed	9–29	9–3	4726	6–21
Details under title: The Long, Grey Line					
Big Clock, The (95)	Milland–O'Sullivan	3–17	4–9	4713	2–2
Big Town Scandal (62)	Reed–Brooke		7–30	4722	6–7
Caged Fury (61)	Denning–Ryan	9–29	3–5	4711	3–1
Connecticut Yankee, A (T)	Crosby–Fleming	6–24	7–2	4720	
Crusades, The (126)	Young–Wilcoxon	Reiss e	6–48	R73508	
Disaster	Denning–Marshall	2–16	12–3	4806	
Dream Girl (86)	Hutton–Carey	5–12	7–23	4721	5–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	6–24	7–2	4720	5–10
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	6–21
Great Gatsby, The	Ladd–Field	3–29			
Hatter's Castle (105)	Mason–Kerr	Foreign	6–18	4718	4–26
Hazard (95)	Goddard–Carey	11–10	5–28	4716	3–29
I Walk Alone (99)	Lancaster–Scott	12–23	1–16	4708	12–22
Details under title: Deadlock					
Isn't It Romantic (87)	Lake–DeWolfe	3–1	10–8	4802	
Mr. Reckless (66)	Eythe–Britton	11–10	3–26	4712	3–1
Details under title: Hard To Kill					
My Own True Love	Douglas–Calvert	7–7			
Now and Forever	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes (81)	Robinson–Russell	7–7	10–22	4803	7–19
Paleface, The (T) (91)	Hope–Russell	8–18	12–24	4807	
Road To Rio (100)	Crosby–Hope	1–6	12–25	4707	11–24
Sealed Verdict (83)	Milland–Marly		11–5	4804	
Shaggy (C) (72)	Joyce–Shayne		6–11	4717	4–26
Saigon (94)	Ladd–Lake	12–9	3–12	4710	2–16
Sainted Sisters, The (89)	Lake–Caulfield	10–27	4–30	4715	3–15
So Evil My Love (100)	Milland–Todd	5–26	8–6	4723	6–7
Sorrowful Jones	Hope–Ball	4–26			
Sorry, Wrong Number (89)	Stanwyck–Lancaster	2–2	9–24	4801	8–2
Special Agent	Eythe–Reeves	5–24			
Speed To Spare (57)	Arlen–Rogers	10–27	5–14	4715	3–1
Strange Temptation	Milland–Totter	5–10			
Details under title: Dark Circle					
Tattock Millions	Hendrix–Lunr	4–12	11–19	4805	
Unconquered (T) (146)	Cooper–Goddard	8–19	4–2	4705	9–29
Waterfront at Midnight (64)	Gargan–Hughes	12–8	6–25	4719	5–24
Whispering Smith (T)	Ladd–Marshall	4–28			

REALART

RELEASE CHART

REISSUE — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland–Eilers			736	
Argentine Nights (73)	Ritz Bros.–Andrews Sis.		Mar.	5013	
Captive Wild Woman (60)	Carradine–Ankers		May	1230	
Corvette K-225 (98)	Scott–Fitzgerald		May	1210	
Drums of the Congo (61)	Erwin–Munson		May	1210	
Ex-Champ (72)	McLaglen–Brown		Aug.	926	
Ghost of Frankenstein (67)	Chaney–Ankers		Jan.	1212	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1095	
Helzapoppin (87)	Olsen–Johnson		Mar.	6046	
Little Tough Guy (83)	L.T. Guys–D.E. Kids		Mar.	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar.	929	
Magnificent Brute (78)	McLaglen–Barnes		Apr.	796	
Men of Texas (82)	Abbott & Costello		July	1222	
Model Wife (78)	Blondell–Powell			1124	
Mummy's Ghost (65)	Chaney–Carradine		Feb.	1344	
Mummy's Tomb (61)	Foran–Chaney		Feb.	1246	
My Man Godfrey (93)	Powell–Lombard		July	778	
Next Time We Love (87)	Stewart–Milland–Sullavan		June	756	

Pardon My Sarong (84)	Tack-Cooper	June	1238
Sea Spoilers (63)	Wayne Grey	Apr	361
Sin Town (74)	Bennett Crawford	Jan	1266
Son of Dracula (80)	Cleary-Whitton	Jan	1225
Storm, The (78)	Wickford-Foster	Feb	924
When Tomorrow Comes (52)	Dunne-Boyer	Aug	48
Wings Over Honolulu (78)	Ireland-Carry	May	871
You're Not So Tough (71)	L.T.Guys-D.E.Kids		1033

REPUBLIC

1947-48 Features	Completed (23)	In Production (3)
Westerns	Completed (13)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

THE FAR FRONTIER

Musical Western—Started July 29

Cast: Roy Rogers, Trigger, Andy Devine, Gail Davis, Clayton Moore, Roy Barcroft, Francis Ford, Robert Strange, Holly Bane, Lane Bradford.

Director: William Whitney Producer: Edward J. White

Story: Not available. See next issue.

ROSE OF THE YUKON

Melodrama—Started August 6

Cast: Steve Brodie, Myrna Dell, William Wright, Gene Cary.

Director: George Blair Producer: Stephen Auer

Story: Adventure in Alaska for an ex-Army officer.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Wake of the Red Witch, The	Wayne–Russell	8-2			
Federal Agents Vs. Underground	Allen–LaPlanche	7-19			

COMPLETED

Adventures of Frank & Jessie James	Moore Neill	4-26	6-11		
Angel in Exile	Carroll–Mara	4-12	9-3		
Details under title: Miracle of Charlie Dakin					
Bandits of Dark Canyon	Lane–Waller		10-15	752	
Billy and Coo (Tr.) (61)	Burton's Birds		3-28	728	
Colt Frontiersman	Lane–Waller	12-22	4-15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale Co.sh	10-13	4-1	654	4-26
Campus Honeymoon	Crane–Wilde	10-13	2-1	703	
Carson City Raiders (60)	Lane Waller	2-16	5-13	755	6-21
Code of Scotland Yard	Monogka–Carr		8-30		
Dangers of the Canadian Mounted (Serial)	Rayton–Belmont	10-27	4-24	72	
Daredevils of the Clouds	Livingston–Clark	3-11	8-10	716	8-2
Denver Kid, The	Lane–Gallagher	7-5			
Desperadoes of Dodge City	Lane–Waller	6-21			
Dick Tracy Returns (Serial)	Boyd–Roberts	7-17		793	
Drums Along the Amazon	Crem–Ralston	5-10			
Eyes of Texas, The (T	Rogers–Roberts	4-12	7-15	732	8-2
G-Men Never Forget (Serial)	Moore–Ames	8-4	1-31	791	
Gallant Legion, The	Elliott–Booth	1-5	7-25	715	
Grand Canyon Trail (Tr.)	Rogers–Frazee	6-21			
Heart of Virginia	Martin–Lowery	12-22	4-25	707	
Homicide For Three	Long–Douglas	6-7			
I Jane Doe (85)	Hussey–Carroll	11-24	5-25	710	5-24
Inside Story, The (87)	Hunt–Lundigan	9-15	3-14	705	3-29
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature		12-20	761	
King of the Gamblers	Wright–Martin		5-10	709	
Lightnin' in the Forest (58)	Roberts–Douglas	12-8	3-25	706	4-26
Macbeth	Welles–Nolan	7-7			
Madonna of The Desert	Carter–Roberts	11-10	2-23	704	
Main Street Kid, The	Pearce–Martin	9-29	1-1	701	
Marshal of Amarillo	Lane–Waller		7-25	756	
Moonrise	Clark–Russell	1-5	7-11	714	
Nighttime in Nevada (T)	Rogers–Harmon	5-10	8-29		
Oklahoma Badlands	Lane Cowes	11-24	2-22	753	
Old Los Angeles	Elliott–McLeod	10-13	4-25	78	
Out of the Storm	Lydon–Collier	3-29	8-25	71	
Details under title: Backfire					
Plunderers, The	Cameron–Massey	6-7			
Red Pony, The (T)	Foy–Mitchum	6-9			
Secret Service Investigator (60)	Bridges–Roberts	2-16	5-31	11	6-7
Slippy McGee	Barry–Evans	1	1-15	702	
Sons of Adventure	Hayden–Roberts	3-15	8-27		
Son of God's Country	Hale	6-21	9-15		
Timber Trail, The	Hale–Roberts		6-15	656	9-15
Train to Alcatraz	Barry Martin	3-1	6-28	712	
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.) (70)	Rogers–Frazee	11-25	5-1	73	6-7

RKO RADIO

1948 Features Completed (40) In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No	Rev.
Interference	Mature–Ball	7-19			

—— 1948-49 ——

GROUP ONE

Rachel and the Stranger	Young–Holden	9-1			
Details under title: Rachel					
Pearl, The (77)	Marques–Alexandra	Foreign			3-15

GROUP TWO

Bodyguard	Tierney–Lane	5-10			
Design for Death (48)	Documentary				
Mourning Becomes Electra (172)	Russell–Redgrave	4-14			11-24
Station West	Powell–Greer				

COMPLETED —— 1947-48 ——

BLOCK NO. THREE

If You Knew Susie (90)	Cantor–Davis	1-30			2-16
Western Heritage (60)	Holt–Leslie				2-16

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt–Leslie	11-10			4-12
Tarzan and the Mermaids (68)	Weissmuller–Joyce	8-4			4-12

BLOCK NO. FIVE

Berlin Express (86)	Cheron–Ryan	5-1			5-24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell	3-31			
Guns of Hate (61)	Holt–Leslie	12-22			5-24
Return of the Badmen (90)	Scott–Jeffreys				5-24

BLOCK NO. SIX

Mystery in Mexico (66)	Lundigan–White	10-13			7-5
Race Street (79)	Raft–Maxwell	9-1			7-5
Twisted Road, The (95)	O'Donnell–Granger	7-7			7-5
Velvet Touch, The	Russell–Genn	10-13			8-2

NOT DESIGNATED

Baltimore Escapade	Temple–Young	6-21			
Blood On The Moon	Mitchum–Bel Geddes	3-1			
Boy With Green Hair (T)	O'Brien–Ryan				
Brothers in the Saddle	Holt–Forman	7-5			
Enchantment	Wright–Niven	5-24			
Details under title: Take Three Tenses					
Every Girl Should Be Married	Grant–Tone	6-7			
Good Sam	Cooper–Sheridan	8-18			8-2
Gun Runners	Holt–Hyer	8-2			
Indian Agent	Hol - Martin	6-7			
Joan of Arc (T)	Bergman–Farrer	10-13			
Judge Steps Out, The	Knox–Sothern				
Details under title: Indian Summer					
Le Silence Est D'or	Chevalier–Durrier	Foreign			
Long Denial, The	O'Hara–Dunjas	3-1			
Mr. Joseph Young of Africa	Johnson–Armstrong	1-5			
Outlaw Valley	Holt–Martin	6-21			
Return of the Badman	Scott–White				
Tarzan and the Arrow of Death	Barker–Joyce	7-19			
Tycoon (T)	Wayne–Day	2-3			2-8
Under Arizona Skies	Holt–Leslie	9-1			
Weep No More	Totten–Valli	5-10			
Window, The	Hale–Kennedy	11-24			

SPECIALS

Bishop's Wife, The (102)	Grant–Young	3-17			11-24
Fugitive, The (104)	Fonda–Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
I Remember Mama (137)	Dunne–Homolka	6-9			3-15
Melody Time (T)	Disney Musical				5-24
Miracle of The Bells, The (118)	MacMurray–Valli	8-4			3-15

SCREEN GUILD

1947-48 Features Completed (13) In Production (2)

NEW PRODUCTIONS

FRONTIER PHANTOM

Western—Started August 5

Cast: Lash LaRue, Fuzzy St. John, Nancy Saunders, Ted Adams, Steve Dunhill.

Director: Ray Taylor Producer: Ron Ormond

Story: Not available.

OUTLAW COUNTRY

Western—Started July 28

Cast: Lash LaRue, Fuzzy St. John, Peggy Stewart.

Director: Ray Taylor Producer: Ron Ormond

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Burning Cross, The (78)	Daniels–Patton	6-9	10-11	4704	
Dead Man's Cold	LaRue–Stewart	5-10			
Dragnet (73)	Wilcoxson–Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb–Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Jungle Goddess	Reeves–McKay	6-21			
Killer Dill (71)	Gwynne–Albertson	3-31	9-13	4702	
Mark of the Lash	LaRue–Crandell	5-24			
Miracle in Harlem (71)	Stepin Fetchit		5-14	X-3	
Road to the Big House (72)	Doran		12-27	4706	
Prairie, The (80)	Aubert–Baxter		4-30	4705	
Trail of the Mounties (42)	Hayden–Holt	3-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden–Holt		12-13	4707	

SELZNICK—S.R.O.

Features Completed (5) In Production (0)

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones–Cotten	3-19	4-9		4-14
Intermezzo (70	Bergman–Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant–Loy	10-13	7-1		3-29
Paradine Case, The (132)	Peck–Peck		12-23		1-19
Portrait of Jenny	Cotten–Jones	3-3			

20th CENTURY-FOX

1948 Features Completed (38) In Production (5)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Chicken Every Sunday	Dailey–Holm	7-5			
Fan, The	Crain–Sanders	7-19			
Three Wives	Darnell–Crain	6-21			
Details under title: A Letter to Three Wives					
Sand (T)	Stevens–Gray	7-5			

COMPLETED —— 1947-48 ——

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820		
Apartment for Peggy	Crain–Holden	1–19				
Bungalow, The	Conway–Hamilton	7–19				
Checkered Coat, The (67)	Conway–Nash		July	82		
Counterfeiters, The (73)	Sutton–Merrick		June	819		
Creeper, The		3–29				
Deep Waters (85)	Andrews–Peters	10–13	July	821	7–19	
Escape (78)	Harrison–Cummins	9–16		822	6–7	
Fury at Furnace Creek (88)	Mature–Gray	9–15	May		4–26	
Details under title: Ballad of Furnace Creek						
Gay Intruder, The	Emery–Gera	3–15		815		
Gentleman's Agreement (118)	Peck–McGuire	6 9	Mar	806	11–21	
Give My Regards to Broadway (T) (89)	Guild–Daly	5–12	June	827	6–7	
Green Grass of Wyoming (T) (89)	Cummins–Coburn	6 23	June	818	4–26	
Ideal Husband, An (T) (96)	Goddard–Wilding		Mar	809	3–20	
Iron Curtain, The (87)	Andrews–Tierney	12–3	May	816	5–24	
Law and Martin Rome, The	Mature–Conti	1–5				
Details under title: The Chair for Martin Rome						
Let's Live Again (67)	Emery–Brooks	11–24	Apr	813		
Luck of the Irish (99)	Power–Baxter	2–16				
Details under title: For Fear of Little Men						
Meet Me at Dawn (89)	Eythe–Court		Apr	812	3–29	
Mine Own Executioner (102)	Meredith–Meore		July	824	7–19	
Miss Mink of 1940	Lydon–Collier	8–2				
Road House	Lupino–Wilde	4–12				
Scudda Hoo! Scudda Hay! (T) (95)	Haver–McCallister	3–17	Apr	811	3–15	
Sitting Pretty (84)	Young–O'Hara	11–10	Ap	810	3–20	
Snake Pit, The	deHavilland–Genn	8–4				
Street With No Name, The (91)	Stevens–Lawrence	1–5	July	823	7–5	
Tender Years, The (81)	Brown–Hutchinson	9–1	Jan	803	12–8	
That Lady in Ermine (T) (89)	Grable–Fairbanks	11–10	Aug	836	7–19	
Details under title: This Is the Moment						
That Wonderful Urge	Power–Tierney	4–12				
Thirteen Lead Soldiers (66)	Conway–Wescott	12–22	Apr	8–14		
Tucson	Lydon–Edwards	7–5				
Unfaithfully Yours	Harrison–Darnell	3–1				
Walls of Jericho, The (106)	Wilde–Darnell	11–10	Aug	826	7–19	
When My Baby Smiles at Me (T)	Grable–Dailey	5–24				
Details under title: Burlesque						
Winner's Circle, The (70)	Wiles–Farley		Aug	829		
Yellow Sky (T)	Peck–Baxter	6–7				
You Were Meant for Me (91)	Crain—Dailey	9–15	Feb	802	2–2	

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier–Cowan	12–22	May	817	4–26	
Night Wind	Russell–Christine	4–26				
Details under title: Big Dan						
Dangerous Years, The (62)	Halop–Todd		Feb	804	12–22	
Fighting Back (60)	Langton–Rogers	3–29	Aug	828	7–19	
Half-Past Midnight (69)	Taylor–Knudsen	11–24	Mar	808	2–16	
Trouble Preferred	Knudsen–Russell					
West of Tomorrow	Grable–Dailey	4–12				

UNITED ARTISTS

1947-48 Features **Completed (36)** **In Production (2)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Blonde Heaven	Marx Bros.	8–2			
Lucky Stiff, The	Lamour–Donlevy	8–2			

COMPLETED —— 1947-48 ——

An Innocent Affair	Carroll–MacMurray	3–29	9–17	Nas	
Angry God	Perla Orsena				
Arch of Triumph (120)	Bergman–Boyer	7–22	3–48	Ert	4–26
Cover Up	Bendix–O'Keefe	7–5		Nas	
Dead Don't Dream	Boyd–Brooks	8–4		BB	
False Paradise	Boyd–Brooks	9–1		BB	
Four Faces West	McCrea–Dee		7–9	Ent	5–24
Gay Amigo	Genaldo–Carrillo	7–19		Pnk	
Girl From Manhattan	Montgomery–Lamour			Bog	
Details under title: All's Well That Ends Well					
High Fury	Carrillo–Hunter		8–20	RC	
Henry V (T) (134)	Olivier–Newton	For	9–47	GFD	4–26
Homer's Holiday (60)	Boyd–Ware	6–30	7–18	BB	5–12
Indian Scout	Montgomery–Drew	7–5		Sml	
Details under title: Some Rain Must Fall					
Kings of the Olympics	Commentary		5–48		
Last Time (C)	Elsen–Jansen	9–30		Tes	
Details under Misc. Independents Chart					
Mad Wednesday (80)	Lloyd–Wahern	10–1		Stg	3–3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Mason–Oliver	For		GFD	4–12
Montana Mike (87)	Cummings–Donlevy	12–23	9–47	Nel	8–4
Details under title: Heaven Only Knows					
My Dear Secretary	Kay–Douglas	5–24	10–15	Pop	
On Our Merry Way	All–Star	8–5	6–17	Dog–Mer	
Details under title: A Miracle Can Happen					
Outpost in Morocco	Raft–Tamiroff			BB	
Personal Column	Sanders–Ball	11–11	7–25	Smg	7–21
Pitfall, The	Powell–Scott	2–2	8–13	Bis	
Red River (125)	Wayne–Clift	9–30		Hks	7–19
Silent Conflict	Boyd–Brooks	7–21	8–27	BB	
Siren of Atlantis	Montez–Aumont	3–3	3–48	Neb	
Details under title: Atlantis					
Sleep My Love (97)	Colbert–Cummings	6–9		Sml	1–19
So This Is New York (79)	Morgan–Vallee	10–13	6–25	Szk	5–24
Strange Gamble	Boyd–Clyde	9–1		BB	
Texas, Brooklyn and Heaven (76)	Madison–Lynn	2–16	7–16	Gol	7–19
Time of Your Life, The (107)	Cagney–Bendix	5–26	7–30	Cgy	6–7
Vendetta	DeGeorge–Brooks	8–19		Hgs	
Vicious Circle	Conrad Nagle		5–48	Wil	6–7

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (44)** **In Production (0)**

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No	Rev.
Abbott & Costello Meet Frankenstein (83)	Abbott–Costello		July	664	7–5
Act of Murder	March–Eldredge	2–2	Sept		
Details under title: Case Against Calvin Cooke					
All My Sons (C.4)	Robinson–Christians	10–13	July	657	4 12
Another Part of The Forest (107)	Marsh–Blyth	11–10	June	(66)	
Are You With It (90)	O'Connor–San Juan	11–24	May	656	
Bad Sister (90)	Palmer–Niven	Foreign	July		7–19
Beware of Pity (102)	Lockwood–Hunter	Foreign	July		
Black Bart (T) (80)	De Carlo–Duryea	6 23	Ap		3–15
Details under title: Adventures of Black Bart					
Black Velvet (T)	Blyth–Duff	7–5			
Brothers, The (C.0)	Roc Films	Foreign			4–24
Bush Christmas (70)	Rafferty–Fernside	Foreign	Nov		
Casbah (94)	LeCarlo–Martin	10–27	Apr		
Captain Boycott (52)	Genie–Kirby	4– 6			
Countess of Monte Cristo	Donat–Granger	Foreign			
Criss Cross	Lancaster–deCarlo	7–5			
Dear Murderer (80)	Portgan–Gynt	Foreign	May	65	5–24
Double Life, A (105)	Colman–Hasso	6–23	Mar		1–19
Details under title: Imagination					
End of the River (80)	Sabu–Lovell	Foreign			7–5
Family Honeymoon	Colbert–MacMurray	C–21			
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3–1	July	665	6–21
Details under title: The Wonderful Race at Riverdale					
For the Love of Mary	Durbin–O'Brien	4–12	Sept		
Details under title: Washington Girl					
Hamlet (153)	Olivier–Herlie	Foreign			7–19
Holiday Camp (97)	Robson–Price	Foreign			2–16
Hungry Hill (52)	Lockwood–Price	Foreign			10–27
Case Against Calvin Cooke	March–Eldredge	2–2			
Larceny	Payne–Caulfield	4–12	Aug		
Letter From An Unknown Woman (87)	Fontaine–Jourdan	9–15	June	659	
Man–Eater of Kumaon (79)	Sabu–Page	12–22	July	666	7–5
Mexican Hayride	Abbott–Costello	6–21			
Mr. Peabody and the Mermaid	Powell–Blyth	1–19	Aug		
Naked City, The (96)	Fitzgerald–Duff	7–7	Mar		2–2
Nicholas Nickleby (94)	Hardwicke–Pond	Foreign			11–24
O'Flynn, The	Fairbanks–Carter	5–24			
One Touch of Venus	Walker–Gardner	2–16	Aug		
River Lady (T)	DeCarlo–Duryea	8–4	June	661	
Rogues Regiment	Abbott–Costello	2–16			
Saxon Charm	Montgomery–Hayward	2–16	Sept		
Tap Roots (T) (109)	Hollin–Hayward	6–23	Aug		7–5
Tawny Pipit (81)	Miss John	Foreign			9–15
Unafraid, The	Lancaster–Fontaine	3–29			
Details under title: Kiss the Blood Off My					
Up In Central Park (87)	Durbin–Raymes	10–13	June	662	6–7
You Gotta Stay Happy	Fontaine–Stewart	5–24			

WARNER BROTHERS

1947-48 Features **Completed (36)** **In Production (4)**

NEW PRODUCTIONS

HOUSE ACROSS THE STREET, THE
Comedy—Started August 1
Cast: Wayne Morris, Alan Hale, Janis Paige, Bruce Bennett, James Holden, Barbara Bates.

SOMEWHERE IN THE CITY
Drama—Started August 1
Cast: Viveca Lindfors, Edmund O'Brien, Virginia Mayo, Dane Clark, Gordon MacRae.
Director: Vincent Sherman Producer: Anthony Veiller
Story: Two veterans get involved in a murder.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No	Rev.
Fountainhead, The	Gooper–Neal	7–19			
South of St. Louis	McCrea–Smith	6–7			

COMPLETED —— 1947-48 ——

Adventures of Don Juan (T)	Flynn–Lindfors	10–27			
April Showers (54	Cross–Cotton	9–15	3–27	719	3–15
Big Punch, The (80)	Morris–Maxwell	2–2	6 26	727	6–7
Details under title: The Fighting Terror					
Christopher Blake	Smith–Douglas	6–15			
Dames Don't Talk	Mayo–Bennett	7–1			
Embraceable You (80)	Clark–Brooks	3–15	8–21	732	8–2
Details under title: Sunburst					
Fighter Squadron (T)	O'Brien–Stack	6–7			
Flaxy Martin	Mayo–Scott	4–26			
Details under title: Smart Money					
Girl from Jones Beach, The	Sheridan–Mayo	5–24			
John Loves Mary	Reagan–Neal	2–2			
Johnny Belinda	Wyman–Ayres	6–15			
June Bride	Davis–Montgomery	5–24			
Key Largo (101)	Cogart–Bacall	1–5	7–31	731	7–19
Kiss in the Dark, A	Wyman–Niven	3–29			
Life With Father (118)	Powell–Dunne		8–14	702	
My Dream Is Yours	Carson–Day	4–12			
Night Beat	Douglas–Westcott	7–19			
Night Unto Night	Lindfors–Reagan	9–30			
One Last Fling	Smith–Scott	2–16			
One Sunday Afternoon (T)	Norman–Paige	2–15			
Romance on the High Seas (T) (99)	Carson–Paige	6–23	7–3	728	7–5
Rope (T)	Stewart–Chandler	2–2			
Silver Lining (T)	Haver–Bolger	4–26			
Silver River (110)	Flynn–Sheridan	5–12	5–29	725	
To the Victor (100)	Morgan–Lindfors	8–18	4–10	720	4–26
Two Guys From Texas (T)	Morgan–Carson	3–17	9–4	801	
Winter Meeting (104)	Davis–Davis	10–13	4–24	721	4–12
Woman in White, The (109)	Parker–Smith	10–14	5–15	724	4–26
Wallflower (77)	Reynolds–Hutton	3–3	6–12	726	6–7
Whiplash	Clark–Smith	3–31			
Younger Brothers (T)	Paige–Morris	5–24			

Trailers



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Film BULLETIN

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AUGUST 30, 1948

WE LOOK FOR A GOOD SEASON!

EDITORIAL by MO WAX

Page Seven

Exclusive FILM BULLETIN *Features*

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EXHIBITORS FORUM . . . Page 15
SHORT SUBJECTS . . . . . Page 18

NOW! FOR THE FIRST TIME I

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"It ties you into knots! Hitchcock at his big-time best!"



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IT STARS

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WITH

JOHN DALL FARLEY GRANGER SIR CEDRIC HARDWICKE

AND

CONSTANCE COLLIER JOAN CHANDLER

Screen Play by Arthur Laurents
From the Play by Patrick Hamilton
Director of Photography,
Joseph Valentine, A.S.C.



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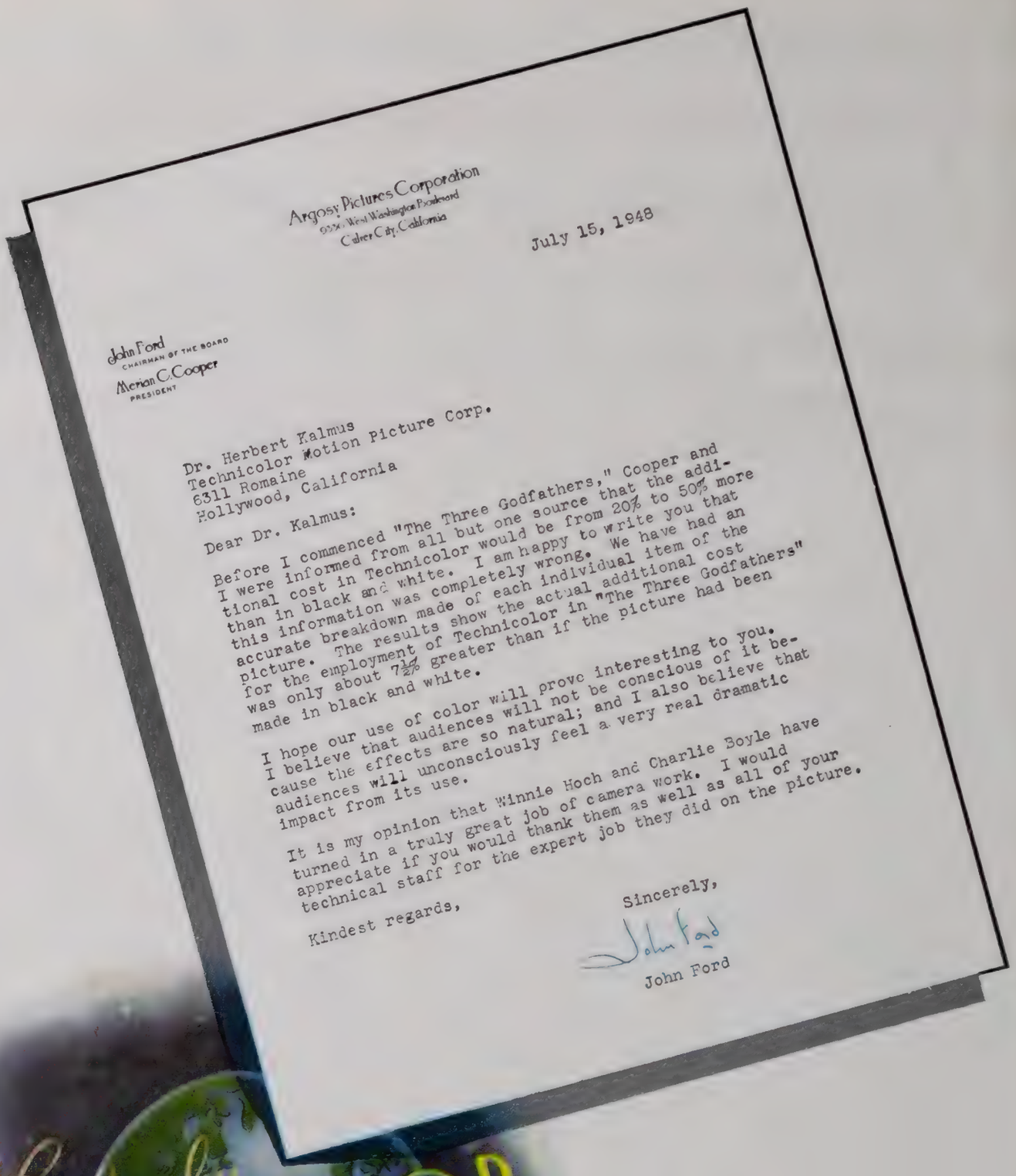
PRICES AMBER



September is LUCKY month from 20th CENTURY-FOX

THE LUCK OF THE IRISH • THAT LADY IN ERMINE • THE WALLS OF JERICHO

TECHNICOLOR



Argosy Pictures Corporation
9336 West Washington Boulevard
Culver City, California

July 15, 1948

John Ford
CHAIRMAN OF THE BOARD
Merian C. Cooper
PRESIDENT

Dr. Herbert Kalmus
Technicolor Motion Picture Corp.
6311 Romaine
Hollywood, California

Dear Dr. Kalmus:

Before I commenced "The Three Godfathers," Cooper and I were informed from all but one source that the additional cost in Technicolor would be from 20% to 50% more than in black and white. I am happy to write you that this information was completely wrong. We have had an accurate breakdown made of each individual item of the picture. The results show the actual additional cost for the employment of Technicolor in "The Three Godfathers" was only about 7½% greater than if the picture had been made in black and white.

I hope our use of color will prove interesting to you. I believe that audiences will not be conscious of it because the effects are so natural; and I also believe that audiences will unconsciously feel a very real dramatic impact from its use.

It is my opinion that Winnie Hoch and Charlie Boyle have turned in a truly great job of camera work. I would appreciate if you would thank them as well as all of your technical staff for the expert job they did on the picture.

Kindest regards,

Sincerely,

John Ford

John Ford

Color by TECHNICOLOR

WORLD FAVORITE IN MOTION PICTURES

"Technicolor" is a trade-mark

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

EDITORIAL

Vol. 16, No. 18 August 30, 1948
Page Seven

☆

THINK IT OVER

Crucible

Every man will have his own criterion in forming his judgment of others. I depend very much on the effect of affliction. I consider how a man comes out of the furnace; gold will lie for a month in the furnace without losing a grain.

—Richard Cecil

☆

Film BULLETIN

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WE LOOK FOR A GOOD SEASON

There is balm for the motion picture industry in the financial report of 20th Century-Fox for the 26-week period ended last June 26, for this is the first concrete evidence of a reversal in the downward trend of theatre and film profits.

Last May, president Spyros P. Skouras, whose company operates so many theatres, predicted that the dip in boxoffice receipts would level off shortly and he told the company's stockholders at that time that he looked for a sharp rise in the second quarter of their fiscal year. The current financial report bears out Mr. Skouras' judgment. It should offer comfort, too, to all the elements in the trade and put the quietus on those gloomy doom howlers among us who forever see catastrophe just around the corner, and spend their time looking for it.

It has been said often, but bears constant repetition, that only the foolish ever expected movie business to avoid a slump of some degree as our national economy reverted from the wartime to a peacetime basis. It was inevitable that grosses would go down and that prudent cost-cutting would become necessary as the dollar became more scarce in the hands of the nation's moviegoers. Unfortunately, some of the film executives went off half-cocked in frantic economy moves, thereby accentuating the negative, but 20th Century-Fox wisely kept its head and did the paring where it would do the least harm and the most good.

This company's profit statement confirms our belief that 1948-49 will be a good season for our industry. There are sound factors to support this view.

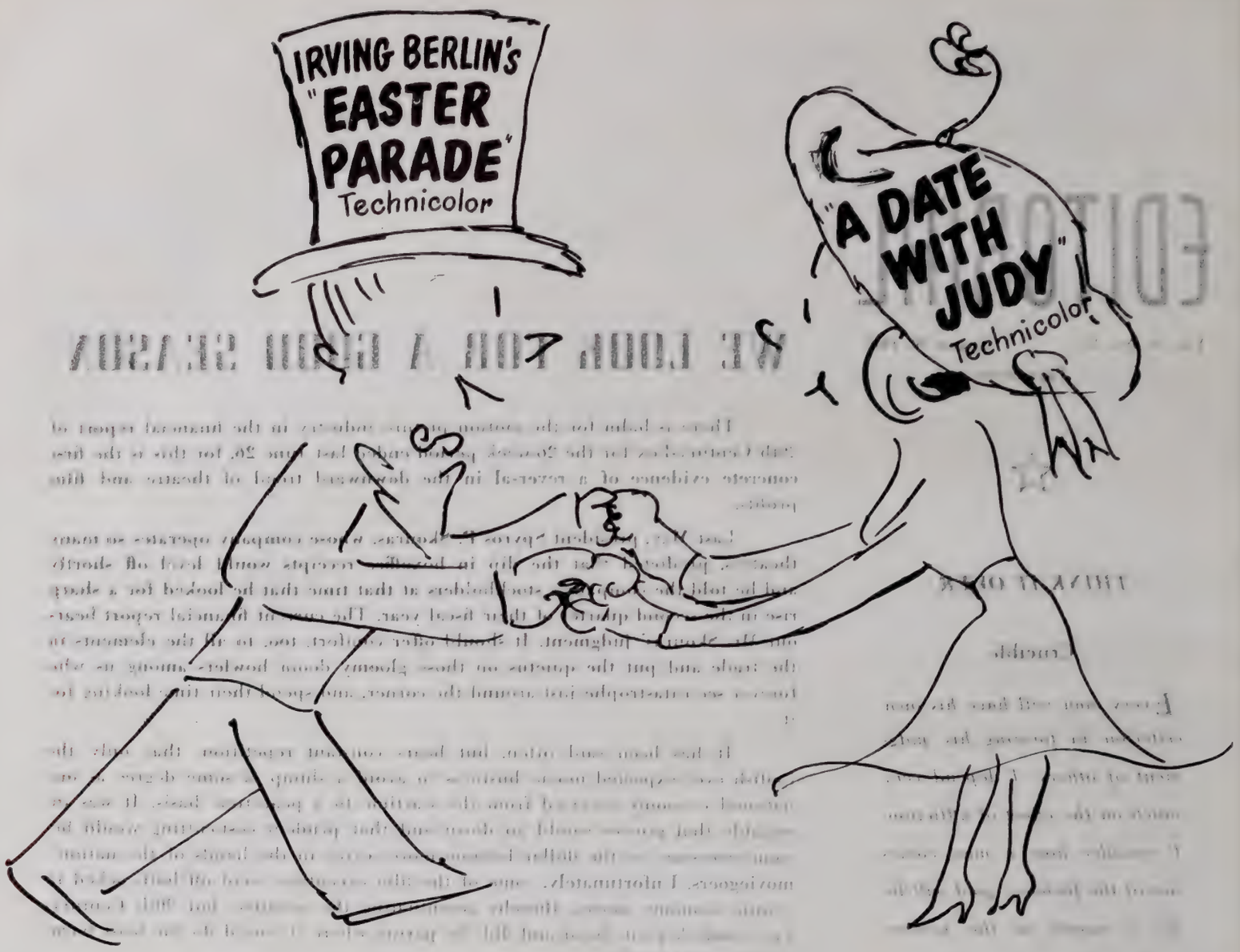
Following last year's acute drop in theatre grosses from the wartime high, business settled down to a reasonably good normalcy last spring and has continued that way through the summer; this, in spite of such formidable competitors and deterrents as night baseball, the high cost of living and below-par product.

The great increase in the number of after-dark ball games played throughout the country, plus the unusually keen pennant races in both big leagues, plus the ever-widening listening and looking radio-television audience for this national sport, must have cut very deeply into theatre attendance in recent months. With the baseball season drawing to an end early in October, millions of spectators and listeners will be released to return to their moviegoing.

As for the cost of living the economists told us last week that no appreciable drop can be expected before next spring. But, meanwhile, wages continue high enough to allow people to spend for tickets to the movies they want to see. Therein lies the problem for Hollywood, for it cannot be denied that the boxoffice slump could be attributed to poor picture quality as much as to any of the other factors. There is encouragement, however, in the brightening of the production scene. Some of the studios that faltered so badly in the past year appear to be heeding the advice of our friend, Mr. Joe Exhibitor, to "give the public what it wants."

Yes, do that — and tell them about it with real showmanship — and we will have a GREAT season.

MO WAX



"HELLO KID! WELCOME TO THE BIG TIME!"

Yes, it's really wonderful the way M-G-M's "A DATE WITH JUDY" is coming along in the "Easter Parade" manner in all it's first engagements. The phenomenal run at Radio City Music Hall, where its FIRST 3 WEEKS SET NEW ALL-TIME HIGH, parallels it's rousing nationwide box-office reception. Have you had your Vitamin M-G-M today?

M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT and his Orchestra, ROBERT STACK • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the Characters Created by Aleen Leslie • Directed by RICHARD THORPE • Produced by JOE PASTERNAK.

Film BULLETIN

Volume 16, Number 18
August 30, 1948

News and Opinion

SIMPP'S DETROIT ACTION MAY TEST COMBINE LEGALITY

A whopping new legal action to augment the Federal Government's pending monopoly case broke on the industry suddenly last week. The $8,750,000 triple damages suit was instituted by the Society of Independent Motion Picture Producers and eight independent producers in Detroit's Federal District Court against Cooperative Theatre of Michigan, United Detroit Theatres and their respective heads, James F. Sharkey and Earl J. Hudson. Cooperative Theatres is an independent exhibitor buying combine for some 125 houses, and UDT is a Paramount affiliate, with 19 theatres in Detroit and surrounding areas.

Thus, for the first time, the moot question of whether buying combines violate the anti-trust laws is to be court-tested. Inde buying organizations to counterbalance the majors' power have become an increasingly important factor in the trade within the past decade, and they are regarded by exhibitors as being effective in checking unreasonable distributor demands. The majors undoubtedly would like to see the combines stricken down, particularly in view of the fact that the Big Five face the prospect of divorcement. The Detroit action also marks the first instance of a producer as plantiff in an anti-trust complaint against an exhibitor.



MPAA'S JOHNSTON
He went . . .

ALLEGE CONSPIRACY

The producers charged that the two exhibitor groups have entered into a conspiracy to restrict the playing off of product in the Detroit area. It was further alleged that UDT's control of first-run houses and Cooperative's power in the subsequent runs have tied up 90 per cent of the city's theatres. Because of this alleged restriction, public choice of programs at any one time is limited to four features in 62 leading theatres in a community of two and a half million, it was charged.

As a result of the collaboration between UDT and the inde combine, competition on film terms has been eliminated and distributors have been forced to conclude a deal with both groups in order to sell it either, it is asserted. Further, the complaint argues, percentage pictures, even in first-runs, have been eliminated because of the groups' power. In order to gain its terms, pictures have been withheld from public showing for many months, the producers charge, thus causing both a loss in good will and often negating advertising campaigns timed for national release dates.

USE 'ECONOMIC POWER'

The producers cited other alleged instances of collaboration which has maintained UDT's dominant position in the first-runs and Cooperative's in the subsequents. The combine, it was charged, uses its "economic power" to obtain preferential treatment and allegedly dominates its membership by clauses (a) giving Cooperative prior right to buy a member's theatre if he decides to sell; (b) forbidding member theatres to deal with any other booking outlet; (c) giving Cooperative right to act on behalf of members if they fail to act on a contract within 15 days (d) causing member theatres to surrender their rights to negotiate for pictures.

Relief is asked via injunction against "future monopolistic practices"; dissolution of the combine; divestiture of UDT's 16 Detroit houses, to be sold to inde exhibitors.

The damages being asked individually: Samuel Goldwyn Productions, $1,521,000; Hunt Stromberg, $1,422,291; Edward Small, $1,121,844; Walt Disney, $974,220; David O. Selznick, $836,817; Benedict Bogeaus, $808,896; Cagney Productions, $704,748; Walter Wanger, $637,500 and the Society, $724,500. Total: $8,751,816.

MONOPOLY CASE TO GO ON IN FALL; WRIGHT WILL FIGHT

Prospects that the major monopoly case will be resumed this Fall are much brighter, with the New York Statutory Court now back to its full three-judge strength. The man chosen by senior Justice Augustus N. Hand to succeed Judge John Bright is U. S. District Judge Alfred C. Coxe.

Judge Coxe, whose appointment was made by Judge Hand via transatlantic cable since the latter is in Europe, faces the ordeal of acquainting himself with a veritable mountain of testimony, accumulated over a ten-year period, before the Court reconvenes on Oct. 13. However, he does have better than a nodding acquaintance with industry workings, having presided over Paramount's reorganization proceedings for over three years some fifteen years ago.

A question brought up by Judge Coxe's appointment is whether the Department of Justice will re-apply for an injunction to freeze the majors' theatre holdings pending final disposition of the case. The motion made last June was denied by Judge Hand on the grounds that the Court had no authority to act because it was incomplete

WILL NOT QUIT

Reports that Assistant Attorney General Robert L. Wright, prosecuting the case for the Government, might drop out because he was considering entering private practice, met with a rebuttal from sources close to Wright, who feel strongly that Wright intends to stay with the case, even if it takes years.

Meanwhile, the defendants' cause in the major New York case was not helped by the blasts against chain domination issued by Samuel Goldwyn and Walt Disney in connection with the Detroit suit against a Paramount theatre affiliate and Cooperative Theatres.

Speaking on behalf of independent producers, Disney urged the Government not to compromise in its demand for divorcement, because: "In one place after another we are being discriminated against by competitors who have managed to gain control over whole chains of theatres and used that power for their own business advantage."



SIMPP'S MULVEY
. . . He stayed

MPAA-SIMPP BREACH MAY HAVE WIDE REPERCUSSIONS

It looks like the beginning of a feud.

The animosity which had been smouldering between the major production company members of the Motion Picture Ass'n of America and the Society of Independent Motion Picture Producers burst into open flame on the eve of the projected departure of MPAA's Eric Johnston and SIMPP's James Mulvey for London to discuss the British 45 per cent quota and collateral issues.

It is quite possible that the breach will widen and that other potential dissidents may join the SIMPP in the formation of an independent alliance of producers outside the MPAA. The indies have long felt that the producers organization does not operate for their benefit.

(Continued on next page)

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Direct combustion was supplied by recent MPAA-State Dept. negotiations in Paris which resulted in the French agreement for the distribution of 110 major company films and 11 inde producer vehicles. Incensed over the meager allotment for the indes, Roy Disney, president of Walt Disney Productions, sent a heated wire to Secretary of State Marshall, protesting the French arrangement negotiated through U. S. Ambassador Caffrey with the French Ministry of Commerce as a revision of the Blum-Byrnes, agreement, with MPAA international division head Gerald Mayer as the State Department's advisor. Approved by the MPAA board, the deal awaits only the signature of the U. S. State Department, but Disney's wire disputing the right of the MPAA to negotiate for the entire industry was expected to give the Government pause before putting its signature to the agreement.

PREMATURE ANNOUNCEMENT

Even so, the burn might have been soothed had it not been for the MPAA's premature announcement that Mulvey would accompany Johnston to Europe before the SIMPP board had okayed the trip. Violent opposition to Mulvey's going sprang up during the subsequent board meeting, particularly from United Artists producers and the board voted unanimously that Mulvey not accompany Johnston. The split was widened when Johnston, at the airport, implied that there was a rift in SIMPP, with UA producers lining up against cooperation with MPAA on the British situation, while Samuel Goldwyn, Walter Wanger and David O. Selznick "agreed with me" that Mulvey should go, Johnston asserted.

Principal objection to going along with MPAA on any arrangement on the British quota was the inde producers' unwillingness to bind themselves by a deal that would be advantageous to the film companies, but might hurt the indies individually, such as certain restrictions on exports to J. Arthur Rank or unjustifiable quotas.

END OF DOWNWARD TREND SEEN IN 20th-FOX PROFIT

It was hard to believe, but there it was in black and white — a major film company showing a net profit which not only topped its net for the corresponding period last year, but surpassed it by a solid 65 per cent. The company was 20th Century-Fox, the period was the second quarter of 1948 and the profit was $3,967,817, almost a million and a half more than the same quarter in '47, $2,504,175.

The consolidated net for the first half, however, was still below that reported for the first half of 1947 — $6,894,659 this year, $8,401,778 last year. Film rentals and theatre receipts were responsibel for a 1948 first-half gross of $82,660,467, almost $7 million below the '47 period.

Expenses were chopped over $4 million to a total of $44,172,178. Amortization of film costs rose only slightly over the '47 period, indicating a levelling off of the high cost inventories which have been a major hazard to the distributors in the declining market. There was also a $1,100,000 provision of reserve for foreign assets this year, none for last year.

Federal taxes bit into the net to the tune of $4,900,000 for the '48 half, compared with $6,200,000 for the corresponding period last year.

Fox's 26-weeks net is viewed as being particularly bright for the company since the effect of production economies now in operation would hardly have been manifested in the current statement.

NT PAYS ASCAP, WHILE OTHER MAJORS HOLD FEES

To pay or not to pay ASCAP continued to divide opinion among Allied industry groups. Latest segment to be split by the question of whether or not to pay the Society for performance rights in theatres was the Big Five, with 20th-Fox' National Theatres deciding to continue payments, while the other affiliated chains zippered their ASCAP funds.

Thus, Loew's, Paramount, RKO and Warners lined up with the policy adopted by National Allied, and Fox took the TOA position. The non-paying affiliates will set aside a fund to receive the fees which ordinarily would be paid to ASCAP and if Judge Vincent Leibell's decision that the Society is a monopoly and injunction against further performing rights collections from theatres is ultimately overturned, the moneys will be turned over to ASCAP. Several independent exhibitor groups, including some Allied units, are also following this procedure, while others have taken their counsel's advice to halt payments unconditionally on the grounds that such transactions are illegal.

MPAA CONSIDERS

A special meeting of the Motion Picture Assn. of America also mulled over possible procedures in obtaining performing rights. Costs and how to pass them on to the exhibitor were other subjects to be aired by the MPAA copyright committee. Columbia's conditional purchase of performing rights for the sequel to "The Jolson Story" was also discussed as a possible pattern for future distributor deals. However, neither Columbia nor Warners were represented at the huddle and no decision was made.

Eagle Lion was also reportedly negotiating with the Society for performing rights, discussing prices and methods, with no actual cash transaction taking place pending final outcome of the case.

BRITISH MAY FORCE U. S. COMPANIES TO RETALIATE

Shall British exhibitors gain lower film rentals on American pictures by shoving them into the lower slot on dual bills, while, at the same time, they circumvent the new quota requirements fixed by their Government?

This is only one of the posers that looms large in Eric Johnston's well-filled portfolio of problems on his current trip to London. Others will include adjustment of the 45 per cent quota on American films, conditions under which Hollywood product will play British theatres, methods of unfreezing American funds, and lots more. Should he fail to obtain a reasonable degree of satisfaction on American claims, Johnston may be compelled to recommend to MPAA members a strong course of action in retaliation against the arbitrary British course of recent months.

Early last week, Johnston met with J. Arthur Rank in a confidential dinner chat at the swank Claridge in London which was reported to have encompassed several important issues, although neither Johnston nor Rank divulged the result of the talks. The MPAA president was also scheduled to meet with Board of Trade president Harold Wilson (sponsor of the 45 per cent quota), Alexander Korda, Sir Stafford Cripps, and Foreign Minister Ernest Bevin.

TO FAVOR BRITISH FILMS

The report that American films were due for the lower half of dual bills in British houses had U. S. distributors in a dither. Reportedly the brain child of J. Arthur Rank's Circuit Management Ass'n, the largest chain in Britain, the plan is to give British films top billing, good or bad, and relegate the American product, even first-class, star-powered product, to the second feature slot. This would serve the dual purpose of satisfying the quota by giving approximately equal playing time to British product and still offer the attraction exercised by Hollywood films. In addition — and this is what put the wrinkles in the Americans' brows -- the British percentage system of film rentals calls for approximately 30 percent on a top feature and only 15 percent for the secondary film. Thus, if the CMA stands firm in its reported plan and the U. S. companies agree to sell to them, it will be at much lower terms than heretofore and, in most cases, much lower than American exhibitors pay.

POOL NOT FEASIBLE

Rumors that the American companies might pool their British distribution outlets into one central agency and refuse to sell unless they can get top feature terms were discounted in the light of legal difficulties and other technicalities sure to crop up in the event of such action.

Among the first greetings Johnston received on his arrival in London was a sharply worded editorial in the London Daily Express which predicted that Johnston would attemtp to reduce the 45 per cent quota. "There is only one fault with the quota," the newspaper said "—it's too low. The day of Hollywood domination is over. We cannot be driven, and we will neither relinquish nor abandon our cultural right. It is the heritage of our people."

Apparently the blighters never heard of the American system of "meeting competition" by matching or bettering its product!

YATES URGES DRASTIC ACTION AGAINST BRITISH

Herbert J. Yates minced no words about our British cousins. Just back from a European tour which took him to England, France and Italy, the president of Republic put the finger on J. Arthur Rank and the British Government for the "disastrous" position of the American film industry in Great Britain and strongly advocated drastic retaliatory measures, even to withdrawing completely from the British market.

Bemoaning the fact that U. S. film companies lifted the embargo too soon, Yates asserted, "If we had only held out four months longer, we really would have had them where we wanted them." He foresaw no likelihood that the Americans would clamp another embargo on film exports, but predicted that Eric Johnston, on behalf of the MPAA, would "toss a bomb at the British." However, he did not say just what form the explosive would take.

U. S. ATTITUDE 'UNFORTUNATE'

The reported plan of allocating American films to lower half of dual bills was blasted by the Republic chief as a conspiracy between Rank and the British Government to squeeze the most out of American distributors. "Unfortunate" was the term he used to describe the lack of backing from the U. S. Government while the British Government worked closely with its industry. The situation has evolved into a case of "the U. S. Industry pitted against the British government," he said.

Yates once again denied that his Republic holdings were up for sale, adding facetiously that if anyone wanted to buy Republic they could have it for $5,000,000. When prices are more in keeping with values, "in two or three years," he might reconsider, Yates winked.

His trips to Paris and Rome resulted in setting up Republic offices in both cities. Distribution in areas away from the two capitals will continue to be handled by local agents. Blocked funds will be used for establishing the two offices before the end of the year.

'A SONG IS BORN' SOCK MARQUEE BUT WILL DISAPPOINT KAYE FANS

Rates ● ● ● on name values

RKO (Samuel Goldwyn)
113 minutes
Danny Kaye, Virginia Mayo, Benny Goodman, Hugh Herbert, Steve Cochrane, J. Edward Bromberg, Felix Bressart, Ludwig Stossel,, O. Z. Whitehead, Esther Dale, Mary Field, Howland Chamberlain, Paul Langton, Sidney Blackmer, Tommy Dorsey, Louis Armstrong, Lionel Hampton, Charlie Barnet, Mel Powell, Buck and Bubbles, Page Cavanaugh Trio, Golden Gate Quartet.
Directed by Howard Hawks.

To top the high entertainment level of the three previous Danny Kaye musicals would take some doing "A Song Is Born" doesn't come close. Sam Goldwyn hasn't done right by our Danny, that mad wizard of hilarity, in his last vehicle for the producer. He is kept under wraps all the way, never cutting loose with that brand of inspired lunacy that has amazed and delighted his fans. The picture boasts some gorgeous Technicolor, a top-flight cast and is loaded with expensive musical talent, which, both individually and collectively, break loose with the jumpiest rhythms the screen has ever held. They are easily the standout feature of the entire multi-million dollar works. However, "A Song Is Born" is primarily a Danny Kaye picture and the lack of his inimitable specialties and zany comedy will disappoint his fans. The promise of the early portions of the film fritters away into a melange of talk, bathos and uninspired, spasmodic stabs at comedy as the story attempts to take the farce seriously. It will undoubtedly be box-office - the Kaye-Mayo names plue the top jazz personalities are an automatic guarantee - but it is doubly regrettable that the picture's potential, which occasionally comes through in flashes, remains buried for the most part.

Goldwyn has dusted off the script he used for his 1941 Gary Cooper - Barbara Stanwyck starrer, "Ball Of Fire." This version tells of a prissy, milksop professor, who "graduated Princeton at the age of thirteen" and knows all about music, but nothing about girls. Along comes a hep chick on the lam from the cops, bounces into his high-brow sanctuary and teaches him the rudiments of osculation. The tired script gets a breezy lift from the unabashed femininity of Virginia Mayo as she radiates an ample fund of undiluted allure, and the way the topnotch music purveyors are integrated into the proceedings. The list of names appearing in the musical numbers reads like a "Who's-Who" of jazz aristocracy, and hepcats will relish their frantic jam sessions. A neat touch is Benny Goodman appearing as a fussy, "long-haired" professor who never heard of Benny Goodman. The only new tunes are the title song and "Daddy O", both sung by Miss Mayo. Steve Cochrane is the suave menace and among the coy fuddy-duddies who chaperone the couple are Hugh Herbert,, J. Edward Bromberg, and Felix Bressart.

EXPLOITATION: In addition to the Danny Kaye-Virginia Mayo attraction, the top-drawer jazz should get a full-blast treatment via local disc-jockey plugs and record store tielins.

Danny Kaye is working away with his six colleagues in seclusion on a recorded history of music. He hears a rumor about something called "boogie-woogie" and "re-bop" and leaves his monastic solitude to investigate. He gets an earful of hot licks and in his travels meets nitery singer Virginia Mayo. She is wanted by the D. A. for questioning about some underworld doings and she hides out in the musical menage. Danny goes overboard for her and proposes marriage. She kids him along, until he learns that she is going to marry gangster Steve Cochrane as soon as the heat is off. By the time Cochrane comes around with the ring and the parson, she is reluctant to go through with it and the thug gets tough. Danny, with a raucous assist from the aggregation of swingsters, blasts the gangsters down, circumvents the ceremony and wins the girl. *York.*

'AN ACT OF MURDER' FINE, REALISTIC DRAMA, BUT DOUBTFUL B. O.

Rates ● ● ● — for class houses only; much less elsewhere

Universal-International
91 minutes.
Fredric March, Edmund O'Brien, Florence Eldridge, Geraldine Brooks, Stanley Ridges, John McIntire, Frederic Tozere, Will Wright, Virginia Brissac, Frances McDonald, Mary Servoss, Don Beddoe, Clarence Muse.
Directed by Michael Gordon.

Here is a picture with "quality" written all over it. Distinguished by some wonderful acting, fine direction and a resolute honesty of purpose, it presents a very serious theme - the pros and cons of "mercy killing". And by the same token, its boxoffice prospects are pretty shaky: for here are no laughs, no fluffy romance, no strong marquee names, no flashy selling angles — just sober drama, thoughtful maturity, tears perhaps and stark tragedy. Its undisputed merits are a rare screen contribution, yet may cause many an exhibitor to sadly shake his head and say, "This is a mighty fine picture, but . . . . "

Fredric March and his wife, Florence Eldridge, are superb in the principal roles. They are both supremely convincing in the expression of the abiding devotion of time-tested marriage. And as the woman becomes aware that she is stricken by a horribly painful, incurable malady, and her husband also knowing, suffering agonies of unspoken solicitude, there is a tremendously moving feeling of compassion that is sure to communicate itself to the audience. Seeing this picture is an emotional workout, for it is a gripping, realistic approach to the universal terrors of pain and death. Miss Eldridge's performance is certainly of "Oscar" calibre, and after her death scene the picture loses considerable interest. And the development of its theme, the legal and moral aspects of "euthanasia", is not too convincing and not always clearly expressed. Geraldine Brooks and Edmond O'Brien, as the young lovers, lend sincerity to their minor roles and there are many effective bit characterizations that, coupled with the sensitive, yet vigorous direction by Michael Gordon, produce a strong note of credibility.

EXPLOITATION: "Mercy killing" is a controversial and often sensational subject and it can be worked into newspaper features. Present this picture as a "Daring Challenge To Your Emotions". Fredric March is reliably strong for the marquee and Florence Eldridge deserves words of praise for her fine performance.

March, as a county court judge, is extremely strict in his pronouncements. Daughter Geraldine Brooks is in love with Edmond O'Brien, a young lawyer who disagrees with his severe legal philosophy. Wife Florence Eldridge, troubled by headaches and dizzy spells, goes to a doctor for an examination. The doctor tells her not to worry about it, but tells March the truth - that she will soon suffer a painful death. He takes her to a resort for a vacation. She suffers a severe attack and, as he frantically drives home through the rain, her pain increases. He deliberately drives the car off the road; she dies, he is injured. He insists on being tried for murder. O'Brien defends him and produces evidence proving that she realized her condition and had taken a lethal dose of sedative before the crash. March is acquitted, but feels morally guilty and acquires a new perspective of justice. *Abrams.*

'LUXURY LINER' ENTERTAINING, LAVISH METRO MUSICAL

Rates ● ● ● generally; less for action houses

M-G-M
98 minutes
George Brent, Jane Powell, Lauritz Melchior, Frances Gifford, Marina Kishetz, Xavier Cugat, Thomas E. Breen, Richard Derr, John Ridgeley, The Pied Pipers, Connie Gilchrist.
Directed by Richard Whorf.

Here is another mammoth Metro musical, a luscious layer-cake of lovely colors, entrancing music and youthful comedy. What more can an exhibitor ask for? "Luxury Liner" is formulated to extract the greatest amount of relaxing entertainment from a pat pattern. It's mighty pleasant to watch, easy on the eye and ear, and should play a merry tune on boxoffice tills everywhere. it is particularly strong for the family trade. .

A Pasternak production is trade-marked by an emphasis on the engaging aspects of adolescence. Young Jane Powell provides a great deal of youthful zest and naive charm, in addition to her wonderful vocal accomplishments. As a stowaway on the ship captained by her father, George Brent, she flits all over the place playing Little Miss Fixit for all the assorted romances until everyone is satisfactorily paired off. Frances snags her daddy after brushing off Richard Derr and Tom Breen gets Jane. And "Luxury" isn't the word for this "Liner"; this fabulous floating palace is a bobby-soxer's dream of heaven. Among its passengers are jovial Lauritz Melchior, giving out with some lusty tenoring, Marina Koshetz, who seems to be an operatic version of Carmen Miranda, Xavier Cugat's rhumba band and The Pied Pipers. The Cugat orchestral numbers are embellished with some unusally flashy camerawork. Best song routine takes place in the ship's galley where Jane leads the cooks through a prancing, rollicking version of "Alouette". The screenplay by Gladys Lehman and Richard Connell is an expert fabrication, although a bit shy in the laugh department, and Richard Whorf's direction is adequate.

EXPLOITATION: The angle is an invitation for a glorious vacation, a lavish cruise with music and laughter provided by the star roster on this "Luxury Liner".

Jane wants to go with her father, George Brent, on his ship for a cruise to Rio. Daddy says no. Jane sneaks aboard. Daddy finds her, puts her to work in the galley. Passenger Frances Gifford takes pity on the poor little slavey, buys her passage and some fancy clothes, before she learns that she is the captain's daughter. Jane starts to maneuver things around to help Richard Derr, who is romantically in pursuit of Miss Gifford. She doesn't know that Derr is strictly a no-good and that her daddy goes for the lady. Meanwhile she is trying to impress Lauritz Melchior with her singing ability and manages to incur the jealousy of young ship's officer Tom Breen. She finally gets her father disentagled from the clutches of Marina Koshetz and into Miss Gifford's arms and in the glorious finale Jane sings a duet with Melchior. *Abrams.*



Gambler RAFT

Detective BENDIX

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RKO Presents

GEORGE RA

WILLIAM BEN

MARILYN MAX

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RACE STR

DORE SCHA

In Charge of Produc

Produced by NAT HOLT · Directed by EDWIN L. MA

Screen Play by MARTIN RA



RKO RADIO PICTURES

BROADWAY ENGAGEMENT AT BRANDT'S MAY


Bookie King tagged for rubout! . . . Homicide Ace on the murder spot! . . . Dark-Haired Dish the decoy in "buy or die" ultimatum by "protection" racketeers! — Rough, rugged action to make your blood run hot — and cold!
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or
le!
NX
ILL
R THEATRE!

'ONE TOUCH OF VENUS' BRIGHT, CLEVER FANTASY

Rates ● ● ● — in deluxers; ● ● + elsewhere; weak for action houses

Universal-International
81 minutes
Robert Walker, Ava Gardner, Dick Haymes, Eve Arden, Olga San Juan, Tom Conway, James Flavin, Sara Allgood.
Directed by William Seiter.

U.I takes another jaunt into the realm of fantasy, again with mixed results. There were unlimited possibilities for working up a hilarious film version of the stage hit, but while the picture doesn't quite make the grade as sock comedy it is an amusing blend of sophistication and corn, wit, wholesome romance and tantalizing sexiness, and down-to-earth chuckles; and it offers a wide margin of comedy to tempt the tastes of varied audiences. It should prove a delightful experience for anyone with the slightest bit of imagination and it certainly answers the demand for a "different" kind of movie. Grosses will be best in metropolitan deluxe situations, and, with proper exploitation, should bring in above-par returns in other spots. It will be weakest in action houses .

This wacky story is presented as straight fantasy, with a welcome absence of the usual dream-doctor to explain it away. Resemblance to the original Broadway musical is slight, retaining little more than the basic idea and three of the songs by Kurt Weill and Ogden Nash. Of them, "Speak Low" is destined to go to the top of the Hit Parade. This number is given an imaginative treatment as a duet by cross-cutting between separate scenes as Ava Gardner sings it to Robert Walker and Dick Haymes croons to Olga San Juan. A few more songs would have given the picture a lift and perhaps a dance production number might have added to its whimsical mood. Ava Gardner turns in a sock performance as the wandering Venus, a very sexy goddess indeed, and she displays a lovely singing voice. Walker is plenty funny as the not very bright window trimmer, flabbergasted by having a flesh-and-blood goddess on his trail. The duties of Haymes and Miss San Juan are merely routine; Eve Arden shines as a wise-cracking career girl; Tom Conway seems lost away from his "Falcon" sleuthing. This Lester Cowan production weathered a troublesome history and now, with William Seiter as director, it emerges as a smooth and diverting bit of movie fare.

EXPLOITATION: Selling job will get results with a strong build-up for Ava Gardner as this mythical miss and a flashy description of her capers as "Hilarious, Sparkling and Tantalizing".

Walker is busily engaged in fixing the drapes around this rare statue of Venus recently purchased by department store owner Tom Conway. On a sudden impulse he kisses the statue and wham - she's Ava Gardner! She steps down from her pedestal and frightens the poor guy by her amorous advances. She messes up his romance with Olga San Juan and inspires Dick Haymes to croon his love songs to Olga. Meanwhile, Conway has hired a detective to find the missing statue and Walker and his celestial sweetie lead a merry chase. He manages to put her to bed in the model home. In the morning Conway finds her there and plans a mighty campaign of conquest. But she turns him down, romps off to the park with Walker. The detective catches up with him and he is jugged. She goes to Conway, charms him into releasing her boy and also promotes Conway's romance with his secretary, Eve Arden. Walker rushes back to meet her, but her time is up and she is cold marble again. His broken heart is mended when a sweet, young thing named Miss Venus Jones strolls by. *York*

'BLANCHE FURY' SOMBRE BRITISH COSTUME MELODRAMA

Rates ● ● + in class houses; ● ● as supporting dualler generally

Eagle Lion (J. Arthur Rank)
93 minutes
Valerie Hobson, Stewart Granger, Michael Gough, Walter Fitzgerald, Suzanne Gibbs, Maurice Denham, Sybilla Binder, Ernest Jay, Townsend Whiting, J. H. Roberts, Allan Jeayes.
Directed by Marc Allegret.

It seems that when the British JAR'S latest gift to the American movie-going public is as typically English as crumpets and tea. The "made in Britain" label will be an inevitable boxoffice handicap and it suffers from an emphasis on values that American audiences cannot fully appreciate. As an adaptation from the Joseph Shearing novel, "Blanche Fury" is a Technicolored costume melodrama dealing with such matters as the traditions and superstitions of the landed gentry, the bar sinister of illegitimacy and the class-conscious barriers of Victorian society. Moreover, it is a sombre, depressing tale peopled entirely with unsympathetic characters. On the other hand, it occasionally gets down to the passionate relationship between a man and a woman, and these sequences should get it some attention from adult American audiences. It contains several eyebrow-lifting implications that just barely stay within the Code requirements.

Largely responsible for the picture's highly colored emotional drama is the performance given by beautiful Valerie Hobson in the title role. In contrast, Stewart Granger tries to project the forceful brutality of his characterization by some flagrant over-acting. The two principals are aided by a large and capable supporting cast and by the lavish production values. The elaborate settings look very impressive in the florid Technicolor and Marc Allegret's direction carefully treads its Albion pace with only infrequent intervals of exciting action.

EXPLOITATION: Valerie Hobson and Stewart Granger should carry some marquee weight in class houses, having been featured in such pictures as "Great Expectations" and "Caesar and Cleopatra". Herald its strong theme with catchlines: "Driven by a Love Greater than Fear!" and "Consumed by a Flaming Hatred!"

A long flashback tells the story of Valerie Hobson who gets a position as governess at the estate owned by her relatives, the Furys. They are captivated by her charm and she plans to perpetuate her financial security by marrying her cousin, the younger Fury. They have adopted the name of Fury that represents the traditional owners of the estate. Stewart Granger, their steward, believes himself to be the rightful owner, for he is the illegitimate son of the last Fury and he hates these intruders with a vindictive bitterness. Despite her attraction to Granger, she marries her cousin. Their wedding night is interrupted when a band of Gypsies burn their stables and she spends most of the night with Granger. His bitterness overflows when he is suddenly discharged and, disguised as a Gypsy, he murders both the Furys. The Gypsies are arrested for the crime and she keeps mum about it until Granger tries to kill her young ward, heir to the estate. Then she testifies against him in a dramatic court scene. As he is being hung, she gives birth to his son and dies. *York.*

'SHED NO TEARS' MAYHEM MELLER IS NEAT ACTION PROGRAMMER

Rates ● ● + as dualler

Eagle Lion
70 minutes
Wallace Ford, June Vincent, Robert Scott, Johnstone White, Dick Hogan, Frank Albertson.
Directed by Jean Yarbrough.

Only a lack of evploitable name power keeps this melodrama from being a first class attraction. Wallace Ford and June Vincent offer comparatively little value for the marquee, but it is a neatly contrived and well executed production for the mayhem market and will render more than adequate service on double bill. Ford and Miss Vincent turn in excellent performances as an ill assorted couple; he is a nondescript appearing, petty crook with big ideas, she is a heartless, money-mad beauty. Together they conspire to defraud an insurance company and, in a series of devious double-crosses, bring sudden death to one another. "Shed No Tears" has the distinction, too of presenting a most unusual movie private detective; a very elegant individual, as crooked as he is suave, and deftly portrayed by Johnstone White. The screenplay is by Brown Holmes and Virginia Cook from the Don Martin novel. Jean Yarbrough directed in a capable manner to mold the material into a well-paced, interest-holding continuity. Robert Frost produced for Equity Pictures.

Wallace Ford fakes his own death by tossing an unidentifiable corpse from the window of a burning hotel room. He hides out in a distant city while he waits for his wife, June Vincent, to collect the $50,000 insurance money. She has no intention of joining him, instead plans to share the loot with her lover, Robert Scott. Meanwhile, her stepson, Dick Hogan, suspecting foul play in his father's demise, hires Johnstone White to investigate. White cleverly learns the true circumstances and puts the bite on the supposed widow. Returning suddenly, Ford murders Scott, takes his half of the money and goes back into hiding. This puts her on a spot with the police who suspect her of the crime. The private detective locates Ford and works another blackmail deal. She follows him to Ford's hotel room and shoots her husband. The police summoned by the son, arrive just as she plunges out of the window to her death. *Dav.*

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

MYERS ON ASCAP

Associated Theatre Owners of Indiana

Our latest advice regarding ASCAP remains the same we previously issued: it is unwise for any exhibitor to enter into further contracts with or to pay any more royalties to ASCAP in its present status. We have received a further analysis of the situation from Abram F. Myers since his careful study of the complete certified copy of Judge Leibell's ruling, and below we quote portions of his bulletin dated August 10.

". . . the court concluded that the plaintiffs were entitled to an injunction to prevent a recurrence of what happened in 1947 'because the unlawful arrangements between ASCAP and its members, and between the members and the motion picture producers, is a continuing one and is a clear violation of the anti-trust laws'.

"Specifically the court held the ASCAP's 'blanket licenses were a violation of the anti-trust laws and were issued persuant to an illegal combination' and that 'the license agreements were unenforcible because of their statutory illegality.'

"By bulletin dated July 23 there was transmitted to all Allied regional associations Judge Leibell's outline of an order to be entered in the case. You will recall that it provides for injunctions (a) directing ASCAP to divest itself of all rights of public performance so far as motion pictures are concerned, and (b) restraining ASCAP's members from licensing, except to motion picture producers, the rights of public performance of musical compositions synchronized with motion picture films.

"Read in the light of the official text of the opinion, this can only mean that ASCAP, being a monopoly and a combination in restraint of trade, must cease to grant licenses to or to collect royalties from motion picture theatres and that ASCAP's members, the actual copyright owners, can only license the public performing rights for music recorded on films to the producers of those films. Therefore, it would be very dangerous for motion picture exhibitors to enter into further contracts with or to pay any more royalties to ASCAP in its present status."

Mr. Myers continues: "Judge Leibell's opinion points out that 37% of one-half of ASCAP's total revenue goes to certain motion picture producers via their music publishing houses. When a producer acquires the rights to a tune not controlled by ASCAP it acquires the recording and the performing rights, and the latter are included in the license of the picture to the exhibitor. But if the tune is controlled by ASCAP the producer obtains from the copyright owner only the recording rights and includes in its license to the exhibitor a clause requiring the latter to acquire the performing rights from ASCAP.

"This is the vicious circle created by ASCAP and the producers and denounced in the above-quoted passage from Judge Leibell's opinion. But that is not all of the story. Frequently the producer will specially employ a composer to write a piece for a film and will turn over the copyright thereto to its subsidiary publishing house. The latter then conveys the public performing rights to ASCAP. In such cases the producer collects, via ASCAP, a substantial part of the public performance royalties on its own music, recorded on its own film and licensed to the exhibitors for exhibition.

"Because they are so deeply implicated in the unlawful combination and monopoly, the motion picture producers should take immediate steps to remove themselves therefrom by a voluntary compliance with Judge Leibell's order. This can be accomplished by acquiring from the copyright owners the public performing rights to all compositions used in their films and passing on those rights to the exhibitors in their exhibition contracts.

"In that way they can put an end to a system which they must realize is not only unlawful but morally wrong. Under that system the producers sell to the exhibitors their films which are valuable only for public exhibition, but which cannot be so exhibited unless and until the exhibitors secure another license and pay an additional fee to ASCAP.

"Incidentally, this involvement of the motion picture producers explains the extreme lengths to which spokesmen for TOA have gone in appeasing and defending ASCAP."

Mr. Myers concludes his bulletin by stating that, "The laws which apply to all other industries have caught up with the motion picture producers and the sooner they realize it the better for all concerned — especially themselves."

REBEL RICHARDS

Allied Theatre Owners of Gulf States

Mr. Red Kann's article of July 30, in the Motion Picture Daily is quite interesting — Yes, to say the least — "Quite Interesting." We are taking the liberty of reprinting same in its entirety, in order that all independent exhibitors in the New Orleans territory may have an opportunity to read this 'BELATED CLASSIC.'

"DAGGERS, North-to-South and in reverse, are puncturing the atmosphere between Paramount in New York and E. V. Richards, Jr., in New Orleans. The feeling in both directions runs pretty high at the moment and the outcome is not yet in sight

"Rich," of course, is a Paramount theatre partner and as dominant a figure in his territory today as he has been for all these many years. The dispute is over film rentals about which distributors, with no known exception, have been beefing practically from time immemorial.

"The inside is that, Paramount long patient, finally decided on the leap by informing Richards he no longer could buy its product for sub-runs at about 15% of the gross when competitive subs paid as much as 35%, that after Paramount product already booked — and probably not going beyond "THE EMPEROR WALTZ" — had played, terms had to be recast upwards.

"Now Richards, who can be as tough as steel and is known to have proven it often, replied "No dice" or some picturesque words to the same effect; that he had gotten along without Metro and Universal and would manage to survive without Paramount. He also is understood to have observed somewhat acidly that any sharp increase in percentage terms, obviously, would cut into his profits, thereby reduce his net and affect the value of his stock—the latter a highly important equation in the event theatre divorcement is made mandatory by the New York circuit court re-appraising the Government suit against the majors.

"It's a standoff at present with unknown chapters yet to be filled in. They could be very exciting."

I am certain that the independent exhibitors, particularly those in the New Orleans territory will find the above article most amusing and are wondering whether or not Paramount has at long last come out of its slumber and awakened itself to the conditions as they have been existing for the fifteen or more years in this territory.

Far be it for us to criticize anyone's ability to secure film at 15% or less. In fact, we glory (or should I say envy) in such accomplishments. We do however, resent and have for some time that this generosity on the part of the distributors have not been extended to the independent exhibitors of this territory. On the contrary tremendous pains and care have been taken to make certain that the extraction of film rental from the helpless independent exhibitors reach such proportions to where it is not only unreasonable but shameful. Yet it is apparent that great pride is being taken in such accomplishments by the distributors.

It is not only difficult for the independent exhibitors to reconcile themselves to the need of having to pay outlandish film rentals but to find it necessary to be held behind the preferred situations where in many instances film rentals are far less, only adds insult to injury.

—Maurice J. Artigues.

THE FRIENDLY COMPANY ? ? ?

The self-styled "Friendly Company" had better look up the meaning of the word in the dictionary.

Right now Metro is busy wasting money sending blind checkers to play "cops and robbers" across the street from neighborhood theatres. As usual, they've hired an impressive group of boobs and nincompoops to do the job.

One of these representatives of the 'Friendly Company" was recently seen hiding behind trees across the street from a theatre owned by a highly respected exhibitor here in Denver.

Since the checker looked like a suspicious character planning a robbery, the theatre manager called the police. The checker resisted the intrusion of the police - put up a fuss and informed the police force that he had been hired by Metro to keep his company from getting robbed. He also advised everybody within hearing distance that the exhibitors in America had robbed Metro out of 10 million dollars last year.

We suggest to the "Friendly Company" that it stop acting like a jackass.

—Rocky Mt. Allied.

GOOD (?) SAM

Allied ITO of Iowa - Nebraska

We warn each member to use extreme caution before licensing or showing the R. K. O. Radio Picture GOOD SAM for the following stated reasons: —

1. The Salvation Army is put to ridicule in the picture. The Salvation Army is one of America's greatest charity organizations and has many friends in your patronage.

2. The Protestant Church is shown in a bad light. There are scenes of the clergy smoking and conducting themselves in such a manner that the dignity of their office is lowered. In another scene a Deacon of the Church becomes intoxicated.

Many of our members have strongly Protestant towns and this picture will antagonize not only the ministers but many of the lay people as well. We know what the wanton disregard of the Catholic Church's objections to pictures like THE OUTLAW and FOREVER AMBER has meant in destroying public relations with that institution, let us not antagonize those of the Protestant Faith.

Feeling that there is a definite attempt to set up illegal clearances by a print shortage we ask that an investigation be made of the print situation in both Omaha and Des Moines Branches. Print shortages not only force illegal clearances but also force too many runs on a print, thereby making it dangerous to run. We ask that this matter be put as a number one item on the agenda for the next Board Meeting. We further suggest that if this print situation continues that it be brought to the attention of the proper authorities both those dealing with the legal aspects and those interested in public safety.

EXPLOITATION PICTURE

SELL 'TAP ROOTS' BIG!

Colorful Spectacle Has Heroic Angles

The Spectacle — that fast-disappearing epic film which has been responsible for some of the screen's greatest achievements — is given a new lease on life in "Tap Roots," Walter Wanger's Technicolor saga for Universal-International. Peopled with exciting, provocative characters, laying against a background of bold and sweeping bigness, it recounts the historical story of a thrilling incident in the Civil War.

"Tap Roots" shoots up as a sturdy exploitation natural. The James Street best-seller took as its theme a man's love for his land, worked in sweat and toil for generations, and how he fought to keep it from destruction. The theme has been clothed in an array of exploitable angles, dressed up lavishly and tastefully with sure-fire excitement, romance and violent conflict, and the showman can choose any or all of these to make the picture pay off.

He need have no qualms in selling it as spectacle, for it has scope, sweep and eye-appeal. Comparisons with "Gone With the Wind" will do no harm.

The action encompasses rugged, daring individuals and whole armies. The conflict takes in man-to-man struggles, rebellion against lawless secession, and a Rhett Butler-Scarlett O'Hara duel of personalities. And the love story is no namby-pamby affair. It's a fiery romance between reckless suave renegade, Van Heflin, who eventually subdues beautiful red-haired wildcat Susan Hayward, torn between her fascination for Heflin and her betrothal to a dashing Confederate officer.



HAYWARD & HEFLIN

No Namby Pamby Affair

And don't forget the Heflin-Hayward names, plus Boris Karloff for another selling point.

U-I's boxofficers, under John Joseph and Maurice Bergman, have wrought a press book that contains a veritable gold mine of merchandising ideas.

"Tap Roots" angles, utilizing local newspapers and radio at virtually no cost to the theatreman are detailed (locating the family with the deepest tap roots in your community, tie-ups with camera stores and local photographers for community structures which are tap roots of locality, contests identifying America's tap roots, etc.).



CO-OP DISPLAYS

The tag line, "Plant Your *Tap Roots* Now," is adaptable in a variety of ways for local co-op ads and displays. Local insurance brokers can feature the illustration and copy shown above. Similarly, real estate brokers can use the same line in home sales, banks, in plugs for savings accounts. Wherever possible, punctuate the displays with a group of stills from the picture.

GIANT POST CARD

A giant post card (40 x 60) addressed to a person in your community praising the picture can be stamped and placed under a prominently located mail box. It's perfectly legal.





NEWSPAPER ADS

Above, two of the four teaser ads make a special appeal to the ladies. Newspaper ads (below) stress the film's epic proportions.



EXPLOITATION PICTURE

of the issue





Above, Van Heflin, leading the band of rebels against the secession of Mississippi, orders his motley band to take to the swamp. At left, Heflin brings the bedraggled Susan Hayward back to her devastated home.

TAP ROOTS

A great many of the qualities that made "Gone With the Wind" the monumental spectacle that wrote screen history have gone into Walter Wanger's Technicolor drama, "Tap Roots," released by Universal-International. It reconstructs the same colorful era; has the dashing, cynical, dangerous hero in Van Heflin; the fiery, wilful beauty in Susan Hayward; the family homestead laid waste in the struggle between the secessionists and the Union.

Done in the grand manner, "Tap Roots" utilizes James Street's novel as the basis for its epic story of the independent Dabney clan of Lebanon County which, when Mississippi seceded from the Union, in turn seceded from the State.

Van Heflin is a renegade newspaper publisher and notorious duelist, drawn by his attraction for Susan Hayward, daughter of the defiant Dabney (Ward Bond), to aid the rebels.

Boris Karloff eschews his horror portrayals to enact a loyal, relentless Indian and newcomer Whitfield Connor makes an impressive debut as a Confederate officer.

Short Subjects

By BARN

CHARLES P. SKOURAS, who landed on these shores from Greece 40 years ago as a young immigrant with pennies in his pocket and last year was listed as the top-salaried man in the country, had a double order of kudos dished out to him on August 16th. On that memorable Monday, the head of the largest theatre chain in the world, National Theatres was awarded "The Great Heart" from the Variety Club of Southern California for his "unsefish contribution to community betterment, leadership in public welfare projects and patriotic activities." Chief Barker Bob O'Donnell of Variety Clubs International made the presentation before 900 showmen, business and civic leaders, and a rostrum which included toastmaster George Jessel, Mayor Fletcher Bowron, Louis B. Mayer, Ted Gamble and William Keith.

On the same day, Drew Pearson in his syndicated Washington Merry-Go-Round column awarded the traditional brass ring to Skouras as he extolled the NT head's love for his adopted country and made a special plug for Youth Month, of which Skouras is national committee chairman. Pearson recalls his first meeting with Skouras when the Friendship Train was being organized. "His theatre managers" the column details, had been asked to tell the public about the idea behind the Friendship Train, and to that end Skouras called them to Los Angeles for a conference.

" 'But, boss,' they protested, 'we're just opening with "Forever Amber". How can we publicize that and the Friendship Train, too?"

" 'Which is more important...' grunted Skouras. "Forever Amber" or your country? "Forever Amber" can come later.' "

WARNERS' ELABORATE campaign on "Rope" the Alfred Hitchcock Technicolor dangler, includes a honey of a brochure, devised by Mort Blumenstock's gang as a "photographic production notebook." The unique camera technique employed by Hitchcock for the film which necessitated special sets that could break away to allow the prying camera to reach every nook and cranny without a break and a host of other devices for the unusual narrative technique are explained and illustrated in snappy style. There are also statements by Jack L. Warner, Natalie Kalmus, and Hitchcock. The brochure is being distributed to colleges, libraries and community groups throughout the country to reach additional audiences not ordinarily contacted through the usual channels, as well as the nation's exhibitors.

MAX E. YOUNGSTEIN, Eagle Lion's ad-publicity exploitation dynamo, isn't going to miss a single bet in making "The Olympic Games of 1948", feature-length JAR filmed Technicolor record of the recently completed Olympic Games which EL will release next month, his company's top grosser of the year. Youngstein has already set the greatest exploitation campaign in EL's history for the film, swelling the promotion budget to astronomical figures after the tremendous list of U. S. victories in the Games, an undoubted hypo in generating audience interest. Simultaneously, Castleton Knight, who produced the film for Rank, announced that considerable added footage of U. S. athletes has been allocated the U. S. edition with a consequent interest in the total production budget. An unexpected boon to the dramatic content of the film was the incident in the 440-yard relay where Barney Sewell's "we wuz robbed" squawk following



MAX E. YOUNGSTEIN

He won't miss a bet

disqualification of the U. S. team after they had won the event, resulted in eventual triumph when films disclosed that our side had won fair and square.

ALLIED'S CARAVAN, the national independent exhibitor's organization's valuable information service, which since its inception has made its headquarters at Sidney Samuelson's E. Pa. unit offices in Philadelphia, will have the nerve center moved further into the hinterland before the end of the year. The transfer of headquarters was decided upon following the invitation of Associated Theatre Owners of Indiana to shift the central office to Indianapolis to facilitate info compilation and distribution purely on a physical and geographical basis. Samuelson will continue to head the Caravan Committee.

THE VERSATILITY of television gets more and more awesome. In addition to its undoubted possibilities as an entertainment and informational medium, the growing young giant has now won its laurels as a crime-buster. When the flood of bogus ten dollar bills began swamping the Eastern seaboard recently, Philadelphia's WCAU-TV came up with the idea of showing the counterfeit bills beside an authentic ten dollar note and arranged with the Secret Service Department to pull the stunt. It was cleared with Washington, a Treasury Agent went before the cameras and pointed out the flaws in the bogus bill, using the real note for comparative purposes. The differences could be clearly seen on the tele screen. The program was looked upon as setting a pattern for handling counterfeit money situations in the future, since television is the sole medium through which money can be pictured. The law forbids photographing or filming U. S. currency, but since no actual impression or permanent record is made by video, it gives the latter a privilege denied newspapers, magazines or movies.

SEPTEMBER WILL see a manifold increase in RKO's ad schedules, according to S. Barret McCormick, ad director. Often two or more ads on as many pictures will be running simultaneously in such top weeklies as Life, Look and Saturday Evening Post. First group to get the big-budget ad treatment will be "Mourning Becomes Electra", "The Boy With Green Hair" and "Rachel and the Stranger." . . . Samuel Goldwyn's last Danny Kaye starrer, "A Song Is Born" gets a sumptuous $750,000 local assist newspaper campaign, covering 74 key city runs, backed up by extensive local radio time buying in support of specific engagements. The Monroe Greenthal Agency is handling the huge national and local co-op campaigns...A "flying squadron" of U-I publiciteers has descended on 20 key cities to set up advance promotion for "One Touch of Venus". Headed by Maurice A. Bergman, U.I Eastern ad-publicity director, Al Horwitz, Eastern publicity manager and Charles Simonelli, Eastern exploitation head, each boxofficer goes into the field to set up special screenings critics, radio commentators and newspaper columnists and launch the promotional programs.

ONE GENERAL sales convention, instead of the four regionals originally planned, will begin Sept. 8 at Chicago's Drake Hotel and roll for four momentous days, 20th Century-Fox general sales manager Andy W. Smith, Jr., reveals. Calling it "the most important sales convention sponsored by the company", Smith added that announcements of "far-reaching importance and significance" will be made by president Spyros P. Skouras. Studio chief Darryl F. Zanuck, as well as all corporation executives, domestic distribution department heads, division and branch managers will be on hand to get and give the lowdown on Fox' new season's product.

NEIL AGNEW's resignation as president of Selznick Releasing Organization apparently will not affect the sales structure. Nothing that he and Agnew agreed on the parting under "completely amicable" circumstances, David O. Selznick also revealed that SRO general sales manager Milton Kramer "has been gradually assuming many of the executive functions of Mr. Agnew" in anticipation of Agnew's retirement.

For the present, no one is being considered for the SRO presidency.

OF MEN AND THINGS . . . The two offices in the Warner organization left vacant by the Grim Reaper recently were filled when Wolfe Cohen was named to the presidency of WB International, succeeding the late Max Milder, and George A. Crouch was appointed zone manager for Warner theatres in the Washington territory to succeed the late John J. Payette . . . Nicky Goldhammer becomes western sales manager for Monogram-Allied Artists, Maurice Goldstein, general sales manager announces. The new divisional sales chief was formerly district manager for Eagle Lion and RKO. . . Reports that Frank McCarthy, Continental manager of the MPAA, will leave that office by the end of the year to take an executive post with 20th-Fox, persist despite denials . . Melvin L. Gold, ad-publicity director of National Screen Service, heads the slate of nominations for officers of the National Television Film Council. Gold, now temporary chairman, is up for president; Burt Balaban, of Paramount Television, vice-president; Robt. M. Paskow, Film Director, WATV, treasurer, and Robt. W. Wormhoudt, Executive vice-president of Telecast Films Inc., for secretary . . . Victor J. Hoare has been named executive director of Selznick Studio, Ltd., to supervise all releasing arrangements for SRO pictures in Great Britain and Continental Europe . . . Leon Korr, ad-pub director, Earle, Allentown; Bob Sidman, manager, Senate, Harrisburg, and Lew Black, manager, Warner, Wilmington, Del., are the trio of kingpins in the contest by U-I for best exploitation campaigns on "Tap Roots."

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

'BORN YESTERDAY' SAMPLE OF WASTE, POOR JUDGMENT

Harry Cohn denied reports that Columbia would ditch "Born Yesterday", for which they are said to have paid a mere $750,000. The studio has been having its hands full trying to prepare a script that will by-pass the play's censorable features and yet bear some resemblance to the stage hit that rocked Broadway.

Here is another example of that sort of rank extravagance and poor judgment that costs studios, exhibitors and stockholders, not to mention Mr. and Mrs. Moviegoer, lots of money. "Born Yesterday" was a funny play, but it should have been obvious to Mr. Cohn that it would need a thorough dry cleaning if it was to be acceptable movie fare. Now, after all the alterations are made, it will probably resemble something entirely different from the property that cost a fortune before a camera was ever turned on it.

Production here picked up slightly with three features a western and a new serial having gone before the cameras since our last report. Bogart's "Knock on Any Door" and "Mr. Soft Touch" are the two feature productions. Latter stars Glenn Ford and Evelyn Keyes, the "Mating of Millie " team, in a comedy. Also shooting : "The Crime Doctor's Diary" and the serial "Bruce Gentry", rights to which were purchased from the comic strip of the same name, and which will feature Tom Neal and Judy Clark. A Ron Randall western, "The Lone Wolf and His Lady", was completed and put in the can since the last writing of Studio Sizeups.

Robert Rossen has purchased and will produce "The Outer Edges", Charles Jackson's novel. Despite the public's recent bad reaction to sordid yarns, Rossen plans a winter start for this story about the effect on newspaper readers of a child's murder by a moron.

John Huston's Horizon Pictures unit is slated to have "Rough Sketch" rolling by the time this appears in type. Jennifer Jones and John Garfield head the cast.

EAGLE - LION

WANGER PREPARES 'REIGN OF TERROR' FOR EARLY START

With the windup of "Tulsa", "Parole" and "Red Stallion in the Rockies", the Eagle-Lion stages have been empty for several days, but the lapse gives them time to prepare for "Reign of Terror' Walter Wanger's epic of the French Revolution, which will start within a few days. Wanger plans to build 84 sets, using four of the studio's six sound stages, making this one the biggest production the lot has ever housed. Richard Hart has been added to the cast, which features Robert Cummings and Arlene Dahl, his role being the first before a camera since leaving Metro several months ago.

Wanger will follow "Reign of Terror" with "The Blank Wall", which winds up his commitment to Eagle-Lion of three pictures. "Anne of the Indies", which was to have made the fourth under the contract, has been cancelled, owing to its prohibitive budget at this time.

Realease plans call for eight features to go out before the end of October. August: "The Spiritualist" and "Lady at Midnight". September; "Northwest Stampede", "Olympic Games" and "In This Corner". October: "Hollow Triumph", "Adventure of Gallant Bess" and "Behind Locked Doors".

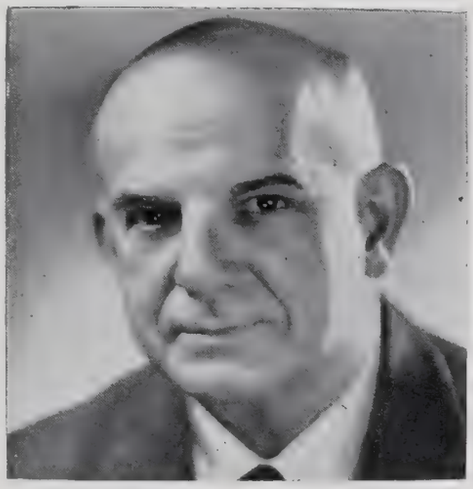
Equity films, having completed "Enchanted Forest" and "Shed No Tears" for Eagle-Lion release, is going ahead with plans for nine more features to be finished within nine months.

Following "The World and Little Willie", Robert Youngs' Cavalier Productions will make "Twelve Against the Underworld", also to be released through E-L.

METRO-GOLDWYN-MAYER

ENTERPRISE FACES CRISIS; MAY BE ABSORBED BY METRO

ENTERPRISE, which has had a releasing deal with Metro for some months, now finds itself in a financial jam. First inkling of this fact, following on the heels of indefinite rumors, was Enterprise's failure to take up option of further leasing of Harry Sherman's studio. After spending upwards of $700,000 on improvements of the Sherman lot, Enterprise is now faced with eviction this coming February. The news was shortly followed with the financial facts. Although the new outfit made a heroic try, turning out eight pictures during a trying period in the industry, the $4,000,000 "Arch of Triumph" was just too much for the other films to carry.



HERBERT J. YATES

He Put Out Blaze of Rumors

See REPUBLIC

Re-financing is the current Enterprise problem, both the bank and private sources being approached for the money necessary to keep going. It is not without reason to suppose, at this writing, that Metro may absorb the entire company. The next week or so should tell the story, but the addition would be to Metro's decided advantage.

With his return from New York, Dore Schary, now vice-president in charge of production, announced that the first picture to be put into production under his regime will be "The Intruders", from William Faulkner's new novel. Spencer Tracy will probably get the top spot.

Schary also announced Metro's schedule for the coming year. Production will be stepped up, planning at least six more pictures than turned out last year. The average budget will be around $1,600,000, and stories will be aimed directly at the domestic market. The increase in quantity is planned to keep the backlog high enough for flexibility in the releasing schedule. Out of the thirty-five set for the fiscal year, five or ten will be experimental films on the order of "Crossfire". Schary dislikes the term "message" and uses the word "progressive", declaring these will be experimental in all categories of production. He summed up by saying he intended to "Make good pictures for a good world", noting the constant changes in entertainment tastes and values.

Sam Katz, after fourteen years with Metro, has left the lot. Although Katz ostensibly leaves to take over his string of fifty theaters in the midwest, without management since the death of his brother, Harry, Metro is probably not unhappy at his departure. There is a feeling on the lot that many of the top drawer men who draw exorbitant salaries and do little should be eased out, yet the problem of pay-off of these expensive contracts has made it impossible in most cases. Now that Katz has gone, however, with a settlement of $1,000,000 in lieu of the five years to go on his contract, look for others to follow. It is entirely plausible that Dore Schary will contract several of his former RKO co-workers, a move which is not possible until some of Metro's "old-men" have moved on. We look for Dudley Nichols to move over to this lot now that he has stepped out of RKO.

In the meantime, activity on the lot is confined to the same four: "Little Women", "Take Me Out to The Ball Game", "Barkeleys of Broadway" and "The Best Things in Life are Free", with no new starters. There will be no new ones until late September, but the current pictures will remain in work until about that time.

Lana Turner's first upon her return from Europe will be "Madame Bovary", which Pandro Berman will produce and Vincent Minnelli will direct.

MONOGRAM-AA

BABE'S PASSING EXPECTED TO BOOST GROSSES ON 'STORY'

THERE was undoubtedly some speculation in the trade about the effect of Babe Ruth's passing on the public response to "The Babe Ruth Story". Early reports indicate that box-office returns have at least held their own since his death. In Philadelphia, the huge 5000-seat WB Mastbaum held the picture for a third week starting Friday (27th) when the second stanza held fairly close to the $23,000 opening week.

An unprecedented amount of newspaper space was devoted to the Babe's career and public interest was undoubtedly stimulated by the syndicated stories recounting the dramatic incidents in his colorful career. Whether that interest will be maintained until the picture

reaches the subsequent runs remains to be seen. Our guess is that it will.

Only one feature going here ,a Joe Palooka epic with a long handle — "Joe Palooka in the Big Fight". Three are scheduled to start in September. First will be "Bad Boy", produced by Paul Short. This will be followed by Windsor Productions second for AA release, "When a Man's a Man" (Guy Madison - Rory Calhoun), then the King Brothers' "Gun Crazy" to go early in September.

Steve Broidy has inked a producing-releasing deal with Tony Owen to bring "The Green Bay Packers" to the screen, dipping into the football world as well as baseball for film subjects. According to Owen, the picture will be handled in a documentary manner, with use made of footage filmed by the Green Bay Packers of their own games.

The longtime Saturday Evening Post feature, "Mr. Botts and His Earthworm Tractor", has been acquired for filming by Roy Del Ruth. He plans a minimum of four pictures to be made around the central character.

Monogram and AA have signed a deal with Canadian-International Screen Attractions to release ten pictures made in Montreal. Monogram and AA each will get five for distribution, and the budgets will run between $120,000 and $150,000 for each. Four stories are already completed and production will start as soon as Broidy has okayed the scripts.

PARAMOUNT

SLOW PRODUCTION PACE CONTINUES AT PARAMOUNT

No change in the picture on this lot as the slow pace continues, with the same three still shooting: "Streets of Laredo", "The Heiress" and "One Woman", There will be no new starters until "Mask For Lucretia" (Paulette Goddard - John Lund - Macdonald Carey) gets underway. Films set for the remainder of this year are "Diamond in a Haystack" (Crosby - Fitzgerald) "Easy Does It" (Bob Hope) De mille's "Samson and Delilah" and "I'll Never Love You" (Betty Hutton).

Henry Ginsberg has announced two of the six productions already set for next year. First will be an Alan Ladd's next, "Under the Gun", story of events surrounding experiments conducted on volunteer prison inmates to find the cause and cure for pellagra. Also to go in January is "Dear Wife", planned as a sequel to "Dear Rutth".

Hal Wallis will try another film based on a radio program, following the success of "Sorry, Wrong Number". He will change pace by doing the comedy show "My Friend Irma", rights to which he has bought from CBS.

REPUBLIC

YATES RETURNS TO DENY RUMORS THAT HE MIGHT SELL

HERBERT YATES has put out the blaze of rumors that he might sell his studio. On his return to the west coast from abroad he said, "I'd sell if anybody offered me the right price, but of course anyone would be crazy to offer the price I'm asking". Which statement should calm all fears on the lot.

"Rose of the Yukon", "The Far Frontier" and "Federal Agents vs. the Underground" have been wound up, and a new Allen Lane western, "Renegades of Sonora", is the only film before the cameras at this moment. "Sundown in Santa Fe" was all set to start when Monte Hale parted company with a horse and broke his arm, thus suspending production for at least three weeks.

September will see one feature, two westerns and a serial start rolling. The list: "Streets of San Francisco" a story of juvenile delinquency to be produced by Sidney Picker, "Law of the Golden West", (Monte Hale) an untitled Allan Lane oater and "Ghost of Zorro", second of Republic's four serials on the current program.

Republic has decided to use Trucolor in the future for all top-budget outdoor films, following its success with "The Plunderers". Second to get the color treatment will be "The Missourians" (Bill Elliott), starting before the end of August. Trucolor will be used by an outsider for the first time when Howard Welch and Walter Colmes make "Montana Belle" for Republic release, to start in October.

As a result of favorable audience reaction to semi-documentary treatment given the last few Roy Rogers films, the studio has decided to continue basing its Rogers plots on topical themes. Each of the last two have corralled 10,000 playdates, a sufficient argument to convince the studio that the old type that-away western can be dropped.

"The Far Frontier", just finished, deals with a group who left the United States during the war and are now being smuggled back across the border in oil drums. The Republic film will beat Eagle-Lion's "Wetbacks" and U-I's "Illegal Entry," both of which deal with the same subject, and are planned for later starts.

John Wayne has been set for two to follow his "Wake of the Red Witch". First will be "Eagles in Exile", to be followed by "Alamo".

RKO

QUICK PICK-UP IN RKO PRODUCTION ANTICIPATED

IT had been expected that a considerable lapse of time would take place between the last film on the old RKO schedule and the first under the new management of Howard Hughes. But "Follow Me Quietly" has started right on the heels of the wind-up of "Interference". This is a "B", with a budget of under $750,000, and it will be shot in sixteen days. In addition to the economy factor this would also seem to indicate that the new regime will work with considerable speed, as the picture went before the cameras four weeks earlier than expected.

Now that the first one has been launched, feeling on the lot is that things have started rolling and will pick up speed quickly as soon as management affairs are righted.

Next to roll on the lot will be "The Set-Up" (Robert Ryan) the only one of the six A films planned for the remainder of the year to get the go-ahead. It will start September 15th. "Trilby" is being readied, but is indefinite as yet, while executives are trying for James Mason in the top role.

Producer Herbert Schlom has been handed the reins on the B's and will turn out at least three of the four low-budgeters to be made before the end of the year. His second will be "The Clay Pigeon", followed by a Tim Holt western, "The Stagecoach Kid".

Hughes has entered into negotiations to acquire three of his own productions from UA. They are "The Outlaw", "Mad Wednesday" and "Vendetta", but at this writing nothing definite has been settled.

Hughes is dickering with Sam Bischoff to be his first independent producer at RKO, and if deal goes through, "Mrs. Mike", budgeted at $1,200,000, will be the first to roll. This was originally planned for UA release.

N. Peter Rathvon, who recently resigned as RKO president, may possibly keep his fingers in the studio pie, if his deal with Floyd Odlum to finance "The Robe" goes through. Frank Ross is planning to film a good part of his on-again off-again film in Italy, and Gregory Peck has been set for a leading role. If the Rathvon-Odlum financing arrangement clicks, they will also back a Rosalind Russell starrer, as yet untitled, to be made by the Frederick Brisson unit, Independent Artists.

Although Dudley Nichols will stay on to oversee Independent Artists activities, he has asked for and obtained release from his four picture deal with RKO, negotiated under the Dore Schary regime. Nichols was to have written, directed and produced four pictures for the studio, but evidently he prefers to skip the arrangement now that Hughes is in the saddle.

"Lewis and Clark", in Technicolor, may be the vehicle that will round out Cary Grant's current deal with this studio. Although nothing is definitely settled on this score it is expected that Grant will sign up on a new multiple-picture deal with RKO on his return from England after making "I Was a Male War Bride" for 20th-Fox.

SRO

FIRST SELZNICK-KORDA FILM TO GO WITHIN MONTH

FIRST of the Selznick-Alexander Korda productions will be "The Third Man", starring Joseph Cotten and Valli, which is slated to start shooting in Vienna before the end of September. The deal calls for a total of four features to be made by the Selznick-Korda team in Europe.

The Selznick publicity department has started the flood of ballyhoo on "Portrait of Jennie", the Jennifer Jones starrer which, months after itts completion, is undergoing final cutting. No one has seen the picture, and its preparation for preview is being conducted with the usual hush-hush Selznick tactics.

"Doll's House", which was slated to start last March, is still in scripting difficulty and has been set back for filming until next year. We expect to see it shelved altogether, since the shrewd Mr. Selznick probably realizes that it is not the type of entertainment the pubilc is buying today.

Among other things that seem to concern DOS very little is the $2,175,000 suit brought by James Nasser and William Bacher, claiming it cost them that much when Selznick withheld his stars from reporting on the starting date of their "If This Be My Harvest." The picture incidentally, is being re-cast and will roll in September.

20th CENTURY-FOX

MAINTAINS STEADY PACE WITH FIVE BEFORE CAMERAS

"CHICKEN EVERY SUNDAY", "The Fan" and "Three Wives" all wound up last week, while "Sand" continues in production. Fox has started two new ones, "Mother Is A Freshman" (Van Johnson-Loretta Young), in Technicolor, and "Down to the Sea in Ships" (Richard Widmark - Lionel Barrymore). In addition, there

STUDIO SIZE-UPS

are two independents rolling: "Rose of Cimarron",(George Montgomery - Rod Cameron), being made by Alson Productions, and "Canadian Pacific" (Randolph Scott - Jane Wyatt), first by producer Nat Holt for release by 20th.

The independents continue to roll for the present, despite Fox's evident tendency toward releasing the indies from their contracts and making the B's themselves. It is unlikely that the five indie setups will get a renewal of their contracts when their deals run out.

September will be three starting in England for this studio. "Affairs of Adelaide" (Dana Andrews - Maureen O'Hara) has already begun, and two weeks will start "The Prince of Foxes" (Tyrone Power - Wanda Hendrix). "I Was a Male War Bride", a comedy starring Cary Grant and Ann Sheridan, on loanout to Fox by Warners, will have its locale split between Germany and England.

Nunnally Johnson comes back to the Fox fold in September in his original capacity as writer-producer. Johnson left 20th in 1943 to go with U-I when Universal merged with International, and his new contract was decided upon when Zanuck called him via transatlantic phone. No assignment has yet been set for him.

One of the next to start on this lot will be "Stay Away From My Door" (Clifton Webb - Anne Baxter), to be produced by George Jessel and directed by F. Hugh Herbert. Jessel is currently negotiating to acquire the film rights to make "The Connie Mack Story", following the box-office success of "The Babe Ruth Story". The baseball bandwagon is fast becoming crowded.

It is highly probable that Fox will throw "Apartment for Peggy" into release for the holiday season. Your reporter found this completely charming. George Seaton deserves credit for a splendid job, which is undoubtedly going to pour money into the studio coffers.

UNITED ARTISTS

UA LONG ON QUANTITY, SHORT ON QUALITY PRODUCT

THE bane of UA's present status is the mediocrity of its current product and there seems to be little reason to expect improvement in the near future. However this company can boast volume. No less than 22 films are available for release and some 20-odd producers are preparing a total of 56 features for the future.

These figures, it must be remembered, include the Howard Hughes pictures, which may be taken over by RKO, and there is nothing more indefinite these days than the plans of independent producing units. For instance, there is a report that Sam Bischoff, one of UA's better producers, may swing over to RKO, if his pending deal with Hughes jells. With him would go the projected "Mrs. Mike", as well as other Bischoff properties.

The Marx Bros. "Blondes Up" is still rolling, as is "Lucky Stiff" (Dorothy Lamour - Brian Donlevy), which is expected to finish at any moment, probably ahead of schedule.

Screen Plays will start the first of its five-picture commitment here in October, with "Champion", still in the scripting stage, as its first project. This outfit has come up with a guarantee of $2,000,000 in "second money", giving it a more comfortable footing.

Two "Cisco Kid" films are now in the cutting rooms, "The Gay Amigo" and "Adventure of the Cisco Kid", with Wallace Fox re-inked to direct the remaining four on the program.

James Nasser is planning a follow up to his Fred MacMurray - Madeleine Carroll comedy, "An Innocent Affair", and will release it through UA.

Hunt Stromberg's "Too Late For Tears", which will be made on the Republic lot, was set back to a Sept. 8 starting date. . . . Edward and William Nassour will release their Abbott and Costello film, "Africa Screams" thru UA.

UNIVERSAL-INTERNAT'L

HIGH-BUDGET POLICY STAYS, U-I SETS 23 A'S FOR SEASON

TOP U-I executives have concluded a series of meetings that lasted well over a week and have announced policies and plans for the coming year. Production here will have been nil for six straight weeks before the next film starts in mid-September, and, although fears ran high for weeks, the final outcome of the meetings seems to have calmed everyone down a bit. It was expected that the studio would backslide to B's, but the decision is to turn out twenty-three pictures at budgets running between $1,500,000 and $2,000,000 each. Thus, the promise is to continue turning out high quality, while economy will be stressed in all departments.

Once "Amboy Dukes", the first of the new batch, gets rolling, one a week will be put before the cameras until six are under way. Nine will be started before the end of the year, and twenty writers are working on scripts for the future. Six of the twenty-three will be in Technicolor: "Bloomer Girl", "Tomahawk", "Adventures of Sam Bass", "Streets of Cario" and "Sierra". The black and whites will be "Harvey", "Amboy Dukes", "Paradise Lost—1948", "Night Watch", "The Gay Goddess", "Air Crash", "It Gives Me Great Pleasure", "Illegal Entry", "The Fatal Step", "The Western Story", "Ma and Pa Kettle", "Arctic Manhunt", "Homicide Squad" and "Shoplifter".

Three will come from indie producers, each with one picture to go. Neptune's "Come Be My Love", Irving Brecher's "The Life of Riley" and Geffen-Shane's "Salem Frigate".

U-I filed suit against Deanna Durbin last week to collect $87,083 which the studio claims was advanced to the star. It was stated that the action will not effect her contract, which has one more year to run.

WARNER BROS.

WB CONTINUES TO SET HOLLYWOOD PRODUCTION PACE

This lot continues to be the most active in Hollywood. There are five features before the cameras, including two new starters. Still going are "The Fountainhead" (Gary Cooper), "Somewhere in the City" (Viveca Lindfors - Edmond O'Brien) and "The House Across the Street" (Wayne Morris - Janis Paige). The new ones are "Two Guys and a Gal" (Jack Carson - Dennis Morgan - Doris Day), and the Danny Kaye starrer, "Happy Times". Lee J. Cobb and Walter Slezak join Kaye in this one, but as yet no feminine lead has been set.

"Montana" (Errol Flynn - Alexis Smith) will start soon, and September 1 will see cameras on Jerry Wald's "Flamingo Road". Wald plans to pack this one with showmanship and star names, following the example of "Key Largo". So far, he has lined up Joan Crawford, Sydney Greenstreet, Zachary Scott and, possibly, Burt Lancaster, with more to come. Wald will also take over the producing reins on "Storm Center" in late fall, and probably will use Lauren Bacall in the femme lead.

Michael Curtiz has been handed "No Common Clay", to follow "Serenade", and Anthony Veiller and Raoul Walsh will team to put out "Colorado Bound", a story of the westward push of the pioneers.

INDEPENDENTS

SCREEN GUILD

"Outlaw Country and "Frontier Phantom" have both finished, and "Last of the Wild Horses" (James Ellison) is now before the cameras. "Shep Comes Home" will go next, closely followed by "Thunder in the Pines", originally titled 'Green Gold." The latter two will start in September.

Future plans include "Three Alarm Fire" and "The Banana Fleet", scheduled as William Stephens' second production on his program of twelve this year for Screen Guild.

Check Some FILM BULLETIN Reviews with your boxoffice grosses and you will find an amazing degree of

ACCURACY

"PITFALL" HONESTY, REALITY LIFT IT ABOVE MELLER CLASS

The new Regal Productions, headed by Sam Bischoff and Dick Powell, has, according to the New York newspaper critics, gotten off to a good start with its production, "Pitfall", released through United Artists. While a few took exception to the ultimate melodramatics, even these felt that the picture was several notches above its class.

The Herald Tribune's Howard Barnes, among the latter, nevertheless reported "honesty cancels out a lot of cliches". A "brooding suspense...far more persuasive than that you will find in an ordinary bang-bang thriller" is built up and "those who care for straight violence will find plenty of it".

Alton Cook in the World-Telegram finds "Pitfall" a "stimulating addition...after Broadway's lull in movie quality". Although the story isn't new, he says, "crisp, realistic dialogue and a brisk pace lift it into a class that past treatments of the same story pattern seldom have achieved."

The very "honesty" which it displays in its major portion makes the "phony" latter portions even more regrettable, says the Star's Cecelia Ager. Technically, *"Pitfall"* bristles with genuine movie-making talent all the way. It moves fast, perceptively, sensitively, tersely".

"Taut and believable melodrama" is the way the Post's Irene Thirer characterizes the film, which she gives a "Good" rating on the Post's Movie Meter.

In the Sun, Eileen Creelman lauds Dick Powell's performance, as well as the other principals, finds the melodrama "occasionally on the depressing side" but "more honest than the average movie".

The Journal American's Jim O'Connor calls it "gripping", played "in an unbelievably believable manner". While it "is not a pretty picture", it does "pack a solid wallop".

Tom Pryor, in the Times, dubbing it "a mighty attractive motion picture, one worth warming up to in these lean days", adds that it is a "surprisingly moral entertainment, palatable and effective...Has a realistic look which enhances its narrative values".

"BEYOND GLORY"

PARAMOUNT

"Good . . . Judicious mixture of authentic background, war psychosis, Alan Ladd and suspenseful hokum . . . Very good entertainment, popular as well as purposeful."—WINSTEN, N. Y. POST.

No West Point picture can be all bad, although *Beyond Glory* is certainly not all good . . . Leaves one feeling as though one had gone up to pay a visit to the academy and had been forced to watch a movie all afternoon." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Engrossing tale . . . In spite of sporadic lapses . . . movie has been given a sensitive and arresting production." — M. T., N. Y. WORLD TELEGRAM.

"Manful effort to extol the martial virtues . . . Director John Farrow has sometimes underlined the emotional content of the scenario unduly . . . If *Beyond Glory* had more fully documented the repeatedly mentioned 'West Point system' and had minimized Mr. Ladd's personal suffering, the story might well have seemed less contrived." — T. F. B., N. Y. TIMES.

"West Point drama with less glamour and more point than most . . . One of Ladd's better pictures in a sympathetic role." — CREELMAN, N. Y. SUN.

"Good picture, which probably could have been a better picture. For it now has many plots and attempts to solve many problems . . . At its best when it reveals the splendid character-building all youths receive at the U. S. Military Academy." — O'CONNOR, N. Y. JOURNAL AMERICAN.

"QUOTES" *What the Newspaper Critics Say About New Films*

"A DATE WITH JUDY"

MGM

"Good . . . Does not make substantial entertainment even when dressed in MGM's brightest Technicolor . . . Only as a showcase for talent does it merit a second look . . Elizabeth Taylor . . . as exciting to the eye as Vivien Leigh once was." — WINSTEN, N. Y. POST.

"Conglomeration of teen-age cliches . . . Addition of a Technicolored production and a half-dozen musical numbers does not help to lighten a forced, uncomfortable comedy." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Metro-Goldwyn-Mayer formula for adolescent comedy is just about as good as any other formula which has been worm smooth by years of exploitation . . . Acceptable summer entertainment for anyone who isn't too tired of standard movie juveniles." — T. F. B., N. Y. TIMES.

"Honey of a show . . . Mood is warm and amused, the songs catchy and well sung . . . Bright good fun." — CREELMAN, N. Y. SUN.

"Main thing to watch for . . . is its introduction of an adult Elizabeth Taylor . . . Peppered with a couple of good tunes, the music of Xavier Cugat, and lots of nonsense." — M. T., N. Y. WORLD TELEGRAM.

"Looks and behaves like a comic strip in color wired for sound and movement, a comic strip that's been running for a long time and down . . . Dull, mechanical, and stale." — AGER, N. Y. STAR.

"Merry musical in Technicolor — and in the best M. G. M. tradition." — O'CONNOR, N. Y. JOURNAL AMERICAN.

"FOUR FACES WEST"

UNITED ARTISTS

"Instead of relying on gun fire and whooping Indians to satisfy the Western fanciers, the makers of this film depend upon the story itself . . . Result is a pleasant variation on a venerable theme." — M. T., N. Y. WORLD TELEGRAM.

"Good . . . Curiously tranquil Western . . . Good realism and restraint in its making and acting . . . But if you're a Western fan at all, you're bound to feel let-down by the complete absence of gun-fire." — WINSTEN, N. Y. POST.

"Pleasant, dawdling sort of western." — AGER, N. Y. STAR

"Horse opera in which nary a shot is fired . . . Suprising . . . Adult and edifying . . . Familiar theme but it is a picture that is easy on the eyes and ears." — WEILER, N. Y. TIMES.

"Refreshing, if somewhat slow-moving variant on the Western theme . . . If its story is somewhat trite, its treatment places it several notches above the average." — BARSTOW, N. Y. HERALD TRIBUNE.

"Western more interested in character development than sharp shooting . . . Has more suspense than most trigger-crazy thrillers." — N. Y. SUN.

'BAD SISTER'

Universal-International (JAR)

"Handicaps itself with a name and promotional promises that rouse false expectations . . . Some genuine feeling manages to come through." —WINSTEN, N. Y. POST.

"Ungainly tear-jerker . . . Too bad to see so much underlying honesty wasted on a piece of claptrap . . ." — BARNES, N. Y. HERALD TRIBUNE.

"Pretty much of a weak sister, with a rambling story and formless script . . . Routine English drama with little sparkle." —CREELMAN, N. Y. SUN.

"Commonplace, one-gaited, story stilted, unrelievedly pedestrian direction, cliche-studded dialogue . . . Designedly a woman's picture." —HAGUE, PM.

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PRODUCTION & RELEASE RECORD

AUGUST 30, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (61)	In Production (3)
Serials	Completed (3)	In Production (1)
Westerns	Completed (25)	In Production (0)

NEW PRODUCTIONS

THE LONE WOLF AND HIS LADY
Western—Started August 9
Cast: Ron Randall, June Vincent, Alan Mowbray.
Director: John Hoffman Producer: Rudolph Flothow
Story: Not available.

THE CRIME DOCTOR'S DIARY
Drama—Started August 19
Cast: Warner Baxter, Lois Maxwell, Adele Jergens.
Director: Seymour Friedman Producer: Rudolph Flothow
Story: Not available.

MR. SOFT TOUCH
Comedy—Started August 9
Cast: Glenn Ford, Evelyn Keyes, Beulah Bondi, John Ireland.
Director: Gordon Douglas Producer: Milton Holmes
Story: Underworld character takes refuge in settlement home run by heroine.

BRUCE GENTRY
Serial—Started August 9
Cast: Tom Neal, Judy Clark.
Director: Thomas Carr-Spencer Bennet Producer: Sam Katzman

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Knock On Any Door	Bogart–Derek	8–16			

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Arkansas Swing The	Vincent–Hot Shots	3–29	7–29		
Details under title: Texas Sandman					
Best Man Wins (75)	Buchanan–Lee	12–22	5–6		
Big Sombrero, The	Autry–Verdugo	8–18			
Details under title: A Little Spanish Town					
Black Arrow, The (76)	Hayward–Blair	8–4	8–48		
Black Eagle, the Story of a Horse	Bishop–Patton	5–10	9–16		
Details under title: The Story of a Horse					
Blazing Across The Pecos (55)	Starrett–Burnette	11–24	7–1		
Blondie's Reward (67)	Singleton–Lake	9–29	6–3		
Details under title: Blondie's Night Out					
Blondie's Secret	Singleton–Lake	6–7			
Boston Blackie's Chiness Venture	Morris–Mayo	7–5			
Details under title: Boston Blackie's Honor					
Challenge of the Range	Starrett–Burnette	7–5			
Congo Bill	McGuire–Moore	5–10			
Coroner Creek (C) (90)	Scott–Chapman	9–29	7–48		
Dark Past, The	Holden–Cobb	6–7			
Details under title: Hearsay					
El Dorado Pass	Starrett–Burnette	6–7			
Feller Brush Man, The (53)	Skelton–Blair	10–27	6–48		
Gallant Blade (C)	Parks–Chapman	12–8			
Gentleman From Nowhere (66)	Baxter–Baker	5–10	9–9		
Her Wonderful Life	Klepura–Eggerth	11–10			
Details under title: The Eternal Melody					
Jungle Jim	Weissmuller	8–16			
Lady from Shanghai, The (87)	Hayworth–Welles	10–14	5–48		
Law of the Barbary Coast	Shayne–Henry	8–2			
Loaded Pistols	Autry–Britton				
Lone Wolf and His Lady, The	Randall–Vincent	8–30			
Loser Take All	Mitchell–Nigh	3–15			
Details under title: Winner Take Nothing					
Lovers, The	Wilde–Knight	7–19			
Loves of Carmen, The (T)	Hayworth–Ford	11–24			
Lulu Belle (87)	Lamour–Montgomery	11–10	8–48		
Man From Colorado, The (T)	Ford–Drew	3–17			
Manhattan Angel	Jean–Ford	3–15			
Details under title: Sweetheart of the Blues					
Mating of Millie, The (87)	Ford–Keyes	7–7	4–28		7–5
My Dog Rusty (67)	Donaldson–Litel		4–8		
Port Said (69)	Bishop–Henry	12–22	4–15		
Quick on the Trigger	Starrett–Burnette	6–21			
Return of October, The (T)	Ford–Moore	9–29			
Ridin' the Old Pine Trail (C)	Autry–White	7–5			
Details under title: Wings Westward					
Rusty Leads the Way	Donaldson–Moffett	3–1			
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Sign of the Ram, The (84)	Peters–Knox	8–4	3–48		3–15
Singin' Spurs	Hoosier Hot Shots	9–23			
Slightly French	Lamour–Ameche	1–19			
Details under title: Let's Fall In Love					
Smoky Mountain	Acuff–Smoky Mt. Boys	8–2			
Song of India	Bey–Russell	7–5			
Strawberry Roan, The (C)	Autry–Henry	7–7	8–48		
Superman (Special Serial)	Alyn–Nell	2–16	7–15		
Tex Granger (Serial)	Stevens–Stewart	8–4	4–1		
Thunderhoof (77)	Foster–Bishop	2–16	7–8		
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell–Hasso	12–9	2–48		3–15
Trail to Laredo (54)	Starrett–Burnette		8–12		
Trapped by Boston Blackie (67)	Morris–Lane	12–22	5–13		
Triple Threat	Henry–Crane	7–19	9–30		
Undercover Man	Ford–Foch	5–24			
Untamed Breed, The (C)	Tufts–Britton	4–12			
Details under title: The Wrangler					
Walk a Crooked Mile	O'Keefe–Hayward	5–24	8–48		
Details under title: FBI Meets Scotland Yard					
Walking Hills, The	Scott–Raines	5–24			
Whirlwind Raiders (54)	Starrett–Saunders	9–15	5–13		

EAGLE-LION

1947-48 Features	Completed (42)	In Production (0)
Westerns	Completed (7)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Red Stallion in the Rockies (C)	Heather–Franz	8–2			
Tulsa	Hayward–Preston	7–5			

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Casanova (83)	deCordova–Nash	5–12	2–7	812	2–2
Adventures of Gallant Bess (73)	Mitchell–Long				8–2
Assigned to Danger (66)	Raymond–Nash		5–19	821	
Behind Locked Doors	Bremer–Carlson	6–7			
Details under title: Inside the Wall					
Big Cat, The (T)	McCallister–Garner	8–2			
Canon City (83)	Brady–Meade	3–29	6–30	826	7–5
Check Your Guns (55)	Dean–Gates	7–7	1–24	853	12–8
Close-up (76)	Baxter–Gilmore	12–22	6–9	824	
Cobra Strikes, The (62)	Ryan–Fraser	1–5	4–24	820	
Enchanted Valley (C) (77)	Curtis–Gwynne	9–1	3–27	817	3–29
Headin' For Heaven (71)	Erwin–Farrell	8–4	1–17	810	1–5
In This Corner	Brady–Shaw	3–15	9–19	903	
Details under title: Born To Fight					
It's Murder	Switzer–Whalen	5–12			
Hollow Triumph (83)	Homeid–Bennett	2–16	8–30		8–16
Lady At Midnight	Denning–Lee	3–15	8–8	831	
Let's Live A Little	Lamarr–Cummings	3–1			
Linda Be Good (67)	Hubbard–Knox	7–21	1–3	808	10–27
Man from Texas (71)	Craig–Bari	5–26	10–18	815	4–12
Details under title: A Texas Story					
Mickey (C) (87)	Butler–Goodwin	11–10	6–23	825	6–21
Noose Hangs High, The (77)	Abbott–Costello	11–24	4–27	819	4–12
Northwest Stampede (C) (79)	Leslie–Craig	7–21	7–28	830	7–19
Details under title: Wild Conquest					
October Man, The (91)	Mills–Greenwood	Foreign	3–20	816	3–29
Oliver Twist	Davies	Foreign	7–14	828	
Olympic Games, The (T)	Documentary		9–12	902	
Open Secret (70)	Ireland–Randolph	9–1	5–5	813	2–16
Panola	O'Shea–Bey	8–16			
Prairie Outlaw	Dean–Holt	11–10	5–12	857	
Pampas	Mitchell–Long	12–22			
Raw Deal (78)	O'Keefe–Trevor	11–24	5–26	822	6–7
Details under title: Corkscrew Alley					
Red Stallion in the Rockies (C)	Heather–Franz	8–2			
Ruthless (104)	Scott–Lynn	9–1	4–3	818	3–29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich–Wayne	Reissue	3–27	848	
Shed No Tears (70)	Ford–Vincent	3–1	7–21	829	
Smugglers, The (85)	Redgrave–Kent	Foreign	1–31	811	2–2
Spiritualist, The (79)	Bey–Bari	1–19	8–1	827	
Sutter's Gold (93)	Arnold	Reissue	3–27	849	
Sword of the Avenger (76)	Delgado–Gurie		6–2	823	
Tioga Kid (54)	Dean–Ates		6–16	8 8	
T–Men (91)	O'Keefe	7–21	1–10	80)	12–22
Take My Life (85)	Gynt–Williams	Foreign	2–28	814	
Tomorrow You Die	Ireland–Ryan	5–12			
Tornado Range (56)	Dean–Holt	9–1	2–21	854	
Tulsa	Hayward–Preston	7–5			
Twenty–Nine Clues	Basehart–Brady	5–10			

FILM CLASSICS

FILM CLASSICS

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angry Secrets (63)	Gargan–Lord		5–7		
Blonde Ice (72)	Paige–Brooks	3–1	5–20		6–21
Date With Murder, A	Calvert–Craig	8–16			
Devil's Cargo (61)	Calvert–Hudson		4–1		
Inner Sanctum	Hughes–Russell	7–19			
Miraculous Journey (C) (76)	Calhoun–Long	4–12	8–48		
Money Madness (73)	Rafferty–Beaumont		4–15		
Sofia (C) (83)	Raymond–Gurie	3–29	6–48		
Unknown Island (C)	Grey–Reed	6–21	9–48		
Details under title: The Unbelievable					
Will It Happen Again? (61)	Documentary		4–48		

METRO-GOLDWYN-MAYER

1947-48 Features — **Completed (44)** — **In Production (4)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Barkleys of Broadway, The (T)	Astaire–Rogers		8–2		
Best Things in Life Are Free, The	Bel Geddes–Ryan		8–2		
Details under title: Luckiest Girl in the World					
Little Women	Allyson–Taylor (all star)		7–5		
Take Me Out to the Ball Game (T)	Sinatra–Williams		8–16		

COMPLETED — 1947-48

Act of Violence	Heflin–Ryan		6–21		
Alias The Gentleman (74)	Beery–Patrick		5–13	Mar. 818	2–16
B. F.'s Daughter	Stanwyck–Heflin		8–6	Apr. 820	
Big City, The (103)	O'Brien–Murphy		10–27	June 827	3–29
Bribe, The	Taylor–Gardner		6–21		
Bride Goes Wild, The (98)	Johnson–Allyson		7–7	Mar. 819	3–15
Details under title: Virtuous					
Cass Timberlane (119)	Tracy–Turner		5–12	Jan. 813	11–10
Command Decision	Gable–Pidgeon		4–26		
Date With Judy, A (113)	Beery–Powell		1–5	July 831	7–5
Easter Parade (T) (103)	Astaire–Garland		12–8	July 829	6–7
Edward, My Son	Tracy–Kerr		7–19		
Gone With the Wind (T)	Gable–Leigh		Reissue	Feb. 3000	
Good News (T) (95)	Lawford–Allyson		3–31	Dec. 810	12–22
Green Dolphin Street	Turner–Heflin		9–30	Nov. 811	
Details under title: The Personal Touch					
High Wall, The	Taylor–Totter		7–7	Feb. 815	
Homecoming (113)	Gable–Turner		9–15	May 816	
If Winter Comes (97)	Flynn–Kerr		6–9	Jan. 815	1–5
Julia Misbehaves (99)	Garson–Pidgeon		1–19	Oct. 803	8–16
Killer McCoy (103)	Rooney–E. Taylor		6–23	Dec. 809	10–27
Luxury Liner (T)	Brent–Gifford		9–1	Sept. 901	
Kissing Bandit, The (T)	Sinatra–Grayson		5–26		
Master of Lassie	Gwenn–Leigh		9–29		
Details under title: Hills of Home					
No Minor Vices	Andrews–Palmer		Oct.		
Numbers Racket, The	Garfield–Pearson		7–5		
On An Island With You	Williams–Lawford		6–23	June 828	5–24
Pirate, The (T) (102)	Garland–Kelly		3–3	June 825	4–12
Search, The (105)	Clift–MacMahon		Aug.	830	4–12
Secret Land	Navy Documentary		Oct.		
Summer Holiday	Rooney–DeHaven		7–8	Apr. 821	
Sun In the Morning, The (T)	MacDonald–Nolan		5–10		
Southern Yankee, A (90)	Skelton–Dahl		2–2	Sept. 902	8–19
State Of The Union (120)	Tracy–Hepburn		10–13	Apr. 824	3–29
Tale of Navajos	Navajos Indians				
Three Godfathers, The (T)	Wayne–Armendariz		5–24		
Three Musketeers (T)	Turner–Kelly		2–16		
Tenth Avenue Angel (76)	O'Brien–Murphy		4–1	Feb. 816	1–19
Three Daring Daughters (T) (115)	MacDonald–Iturbi		11–25	Mar. 817	2–16
Details under title: The Birds and the Bees					
Words and Music	Garland–Rooney		4–26		

MONOGRAM

1947-48 Features — **Completed (29)** — **In Production (1)**
Westerns — **Completed (13)** — **In Production (0)**

NEW PRODUCTIONS

JOE PALOOKA IN THE BIG FIGHT
Drama—Started August 18
Cast: Joe Kirkwood Jr., Leon Errol.
Director: Cyril Enfield — Producer: Hal E. Chester
Story: Not available.

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angels' Alley (67)	Gorcey–Gray		11–24	3–21 4708	
Released originally under title: When Strangers Marry					
Back Trail (54)	Brown–Hatton		7–18	4757	
Campus Sleuth (66)	Stewart Peisser		12–8	4–18 4713	
Cowboy Cavalier (55)	Wakely–Taylor		7–4	4762	
Crossed Trails (53)	Brown–Hatton		4–11	4755	
Docks of New Orleans (70)	Winters–Young		11–24	4–4 4712	
Fighting Mad (75)	Errol–Kirkwood		9–15	2–7 4709	
Details under title: A Palooka Named Joe					
Fighting Ranger, The (57)	Brown–Hatton		6–7	8–15 4753	
French Leave (64)	Cooper–Coogan		2–2	4–25 4714	
Details under title: Kilroy On Deck					
Frontier Agent (56)	Brown–Hatton		5–16	4756	
High Tension	Gorcey Hall		6–7		
I Wouldn't Be in Your Shoes (70)	Castle–Knox		2–16	5–23 4716	
Incident	Douglas–Frazee		8–16		
Iron Dukes	Bowery Boys		8–2		
Details under title: Bowery Comeback					
Jiggs and Maggie in Society (66)	Yule–Riano		9–29	1–10 4704	
Jinx Money (68)	Gorcey–Caldwell		1–19	6–27 4717	
Kidnarped	MacDowall–England		5–24		
Kidnapped	Sullivan–Reynolds		6–21		
Last of the Badmen	MacDowall–England		5–24		
Michael O'Halloran (79)	Roberts–Beckett		4–12	8 8 4719	
Music Man	Stewart–Brito		5–24		
Mystery of The Golden Eye	Winter–Young		4–26		
Oklahoma Blues (56)	Wakeley–Belmont		1–19	3–28 4761	
Overland Trails (58)	Brown–Belmont		11–24	1–31 4751	
Partners of the Sunset (53)	Wakely–Larson		5–6		
Perilous Waters (66)	Castle–Lyons		9–1	2–14 4707	
Range Renegades (54)	Wakeley–Holt		6–5	4766	
Rocky (76)	McDowall–Barrier		8–18	3–7 4 05	
Rose of the Rio Grande (60)	Carroll–Movita		Reissue	3–14 4710	
Shanghai Chest, The (65)	Winters–Best		2–16	7–11 4718	
Details under title: Murder by Alphabet					
Sheriff From Medicine Bow	Brown–Hatton		7–19		
Sign of the Wolf (69)	Whalen–Brady		Reissue	5 2 4711	
Silver Trails (53)	Wakely–Taylor		7–5	8–22 4763	
Sixteen Fathoms Deep (Anseo)	Lake–Chaney		7–25	4801	
Smart Politics (68)	Preisser–Stewart		9–15	1–3 627	1–5
Song of The Drifter (53)	Wakely–Coles		11–10	1–17 686	
Stage Struck (71)	Long–Richmond		3–15	6–13 4715	
Trailerman	Brown–Hatton		6–20	4752	

ALLIED ARTISTS

Babe Ruth Story, The (106)	Bendix–Trevor		3–29		8–2
Dude Goes West, The (87)	Albert–Storm		12–8	8–30	8 6–21
Details under title: The Tenderfoot					
Hunted, The (85)	Bellita–Foster		4–14	4–7 6	
It Happened on Fifth Avenue (115)	Storm–DeFore		4–19	1	2–17
Panhandle (84)	Cameron–Downs		9–29	2–22 5	
Smart Woman (90)	Bennett–Aherne		10–27	4–30 7	
Song of My Heart (89)	Sundstrom–Long		2–3	1–31 4	11–24
Details under title: Tragic Symphony					
Strike It Rich	Cameron–Granville		7–19		

PARAMOUNT

1947-48 Features — **Completed (36)** — **In Production (3)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Heiress, The	deHavilland–Clift		7–5		
One Woman	Ladd–Reed		8–16		
Streets of Laredo (T)	Holden–Freeman		8–2		

COMPLETED — 1947-48

Accused, The	Young–Cummings		4–26		
Alberquerque (C) (90)	Scott–Britton		3–3	2–20 4709	2–2
Beyond Glory (82)	Ladd–Reed		9–29	2–3 4726	6–21
Details under title: The Long, Grey Line					
Big Clock, The (95)	Milland–O'Sullivan		3–17	4–9 4713	2–2
Big Town Scandal (62)	Reed–Brooke		7–30	4722	6–7
Caged Fury (61)	Denning–Ryan		9–29	3–5 4711	3–1
Connecticut Yankee, A (T)	Crosby–Fleming		6–24	7–2 4720	
Crusades, The (126)	Young–Wilcoxon		Reissue	6–48 R 3508	
Disaster (60)	Denning–Marshall		2–16	12–3 4806	
Dream Girl (86)	Hutton–Carey		5–12	7–23 4721	5–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine		5–24	7–2 4720	5–10
Foreign Affair, A (116)	Arthur–Lund–Dietrich		12–22	8–20 4724	6–21
Great Gatsby, The	Ladd–Field		3–29		
Hatter's Castle (105)	Mason–Ferrer		Foreign	6–18 4718	4–26
Hazard (95)	Goddard–Carey		11–10	5–28 4716	3–29
I Walk Alone (99)	Lancaster–Scott		12–23	1–16 4708	12–22
Details under title: Deadlock					
Isn't It Romantic (87)	Lake–DeWolfe		3–1	10–8 4802	
Mr. Reckless (66)	Eythe–Britton		11–10	3–26 4712	3–1
Details under title: Hard To Kill					
My Own True Love	Douglas–Calvert		7–7		
Now and Forever	Rains–Hendrix		2–2		
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes (81)	Robinson–Russell		7–7	10–22 4803	7–19
Paleface, The (T) (91)	Hope–Russell		8–18	12–24 4807	
Road To Rio (100)	Crosby–Hope		1–6	12–25 4 07	11–24
Sealed Verdict (83)	Milland–Marsh		11–5	4804	
Shaggy (C) (72)	Joyce–Shayne		6–11	4717	4–26
Saigon (94)	Ladd–Lake		12–9	3–12 4710	2–16
Sainted Sisters, The (89)	Lake–Caulfield		10–27	4–30 4715	3–15
So Evil My Love (100)	Milland–Todd		5–26	8–6 4723	6–7
Sorrowful Jones	Hope–Ball		4–26		
Sorry, Wrong Number (89)	Stanwyck–Lancaster		2–2	9–24 4801	8–2
Special Agent	Eythe–Reeves		5–24		
Speed To Spare (57)	Arlen–Rogers		10–27	5–14 4714	3–1
Strange Temptation	Milland–Totter		5–10		
Details under title: Dark Circle					
Tatlock Millions (101)	Hendrix–Lunr		4–12	11–19 4805	
Unconquered (T) (146)	Cooper–Goddard		8–19	4–2 4705	9–29
Waterfront at Midnight (64)	Gargan–Hughes		12–3	6–25 4719	5–24
Whispering Smith (T)	Ladd–Marshall		4–28		

REALART

RELEASE CHART

REISSUE — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland–Eilers			736	
Argentine Nights (73)	Ritz Bros.–Andrews Sis.		Mar.	5013	
Captive Wild Woman (60)	Carradine–Ankers		May.	1220	
Corvette K-225 (98)	Scot–Fitzgerald		May.	1250	
Drums of Jh Congo (61)	Erwin–Munson		May.	1210	
Ex–Champ (72)	McLaglen–Brown		Aug.	526	
Ghost of Frankenstein (67)	Chaney–Ankers		Jan.	1212	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1095	
Hellzapoppin (87)	Olsen–Johnson		Mar.	6046	
Little Tough Guy (83)	L.T. Guys–D.E. Kids		Mar.	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar.	929	
Magnificent Brute (78)	McLaglen–Barnes		Apr.	796	
Men of Texas (82)	Abbott & Costello		July.	1222	
Model Wife (78	Blondell–Powell			1124	
Mummy's Ghost (65)	Chaney–Carradine		Feb.	1344	
Mummy's Tomb (61)	Foran–Chaney		Feb.	1246	
My Man Godfrey (93)	Powell–Lombard		July.	738	
Next Time We Love (87)	Stewart–Milland–Sullavan		June.	756	
Pardon My Sarong (84)	Stack–Cooper		June.	1238	
Sea Spoilers (63)	Wayne–Grey		Apr.	361	
Sin Town (74)	Bennett–Crawford		Jan.	1266	
Son of Dracula (80)	Chaney–Allbritton		Jan.	1295	
Storm, The (78)	Bickford–Foster		Feb.	924	
When Tomorrow Comes (92)	Dunne–Boyer		Aug.	548	
Wings Over Honolulu (78)	Milland–Barry		May.	871	
You're Not So Tough (71)	L.T.Guys–D.E.Kids			1063	

REPUBLIC

1947-48 Features — **Completed (25)** — **In Production (0)**
Westerns — **Completed (14)** — **In Production (1)**
Serials — **Completed (4)** — **In Production (0)**

NEW PRODUCTIONS

RENEGADES OF SONORA
Western—Started August 19
Cast: Allan Rocky Lane, Eddie Waller.
Director: R. G. Springsteen Producer: Mel Tucker
Story: Not available.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Wake of the Red Witch, The	Wayne–Russell	8–2			

COMPLETED

Adventures of Frank & Jessie James	Moore–Neill	4–26	6–11		
Angel in Exile	Carroll–Mara	4–12	9–3		
Details under title: Miracle of Charlie Dakin					
Bandits of Dark Canyon	Lane–Waller		12–15	752	
Bill and Coo (Tr.) (61)	Burton's Birds		3–28	728	
Bold Frontiersman	Lane–Waller	12–22	4–15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale–Booth	10–13	4–1	654	4–26
Campus Honeymoon	Crane–Wilde	10–13	2–1	703	
Carson City Raiders (60)	Lane–Waller	2–16	5–13	755	6–21
Code of Scotland Yard	Homolka–Farr		8–30	713	
Dangers of the Canadian Mounted (Serial)	Bannon–Belmont	10–27	4–24	792	
Daredevils of the Clouds (60)	Livingston–Clark	3–11	8–10	716	8–2
Denver Kid, The	Lane–Callagher	7–5			
Desperadoes of Dodge City	Lane–Waller	6–21			
Dick Tracy Returns (Serial)	Boyd–Roberts		7–17	793	
Drums Along the Amazon	Brent–Ralston	5–10			
Eyes of Texas, The (Tr) (70)	Rogers–Roberts	4–12	7–15	732	8–2
Far Frontier, The	Rogers–Devine	8–16			
Federal Agents Vs. Underground	Allen–LaPlanche	7–19			
G–Men Never Forget (Serial)	Moore–Ames	8–4	1–31	791	
Gallant Legion, The	Elliott–Booth	1–5	7–25	715	
Grand Canyon Trail (Tr.)	Rogers–Frazee	6–21			
Heart of Virginia	Martin–Lowery	12–22	4–25	707	
Homicide For Three	Long–Douglas	6–7			
I Jane Doe (85)	Hussey–Carroll	11–24	5–25	710	5–24
Inside Story, The (87)	Hunt–Lundigan	9–15	3–14	705	3–29
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature		12–20	761	
King of the Gamblers	Wright–Martin		5–10	709	
Lightnin' in the Forest (58)	Roberts–Douglas	12–8	3–25	706	4–26
Macbeth	Welles–Nolan	7–7			
Madonna of The Desert	Castle–Roberts	11–10	2–23	704	
Main Street Kid, The	Pearce–Martin	9–29	1–1	701	
Marshal of Amarillo	Lane–Waller		7–25	756	
Moonrise	Clark–Russell	1–5	7–11	714	
Nighttime in Nevada (T)	Rogers–Harmon	5–10	8–29	733	
Oklahoma Badlands	Lane–Coles	11–24	2–22	753	
Old Los Angeles	Elliott–McLeod	10–13	4–25	708	
Out of the Storm	Lydon–Collier	3–29	8–25	717	
Details under title: Backfire					
Plunderers, The	Cameron–Massey	6–7			
Red Pony, The (T)	Loy–Mitchum	6–9			
Rose of the Yukon	Brodie–Dell	8–16			
Secret Service Investigator (60)	Bridges–Roberts	2–16	5–31	711	6–7
Slippy McGee	Barry–Evans	9–1	1–15	702	
Sons of Adventure	Hayden–Roberts	3–15	8–28	718	
Son of God's Country	Hale–Roberts		6–15	656	9–15
Timber Trail, The (67)	Hale–Roberts	6–21	9–15		8–2
Train to Alcatraz	Barry–Martin	3–1	6–28	712	
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.) (70)	Rogers–Frazee	11–25	5–1	731	6–7

RKO RADIO

1948 Features **Completed (41)** **In Production (1)**

NEW PRODUCTIONS

FOLLOW ME QUIETLY
Mystery—Started August 18
Cast: Wm. Lundigan, Dorothy Patrick, Jeff Corey, Nestor Paiva.
Director: Richard Fleisher Producer: Herman Schlomm
Story: Not available.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Variety Time (59)	Errol–Kennedy				8–16

—— 1948-49 ——

GROUP ONE

Rachel and the Stranger (93)	Young–Holden		9–1		8–16
Details under title: Rachel					
Pearl, The (77)	Marques–Armendariz	Foreign			3–15

GROUP TWO

Bodyguard	Tierney–Lane		5–10		
Design for Death (48)	Documentary				
Mourning Becomes Electra (172)	Russell–Redgrave		4–14		11–24
Station West	Powell–Greer				

COMPLETED —— 1947-48 ——

BLOCK NO. THREE

If You Knew Susie (90)	Cantor–Davis		1–30		2–16
Western Heritage (60)	Holt–Leslie				2–16

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt–Leslie		11–10		4–12
Tarzan and the Mermaids (68)	Weissmuller–Joyce		8–4		4–12

BLOCK NO. FIVE

Berlin Express (86)	Oberon–Ryan		9–1		5–24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell		3–31		
Guns of Hate (61)	Holt–Leslie		12–22		5–24
Return of the Badmen (90)	Scott–Jeffreys				5–24

BLOCK NO. SIX

Mystery in Mexico (66)	Lundigan–White		10–13		7–5
Race Street (79)	Raft–Maxwell		6–1		7–5
Twisted Road, The (95)	O'Donnell–Granger		7–7		7–5
Velvet Touch, The (97)	Russell–Genn		10–13		8–2

NOT DESIGNATED

Baltimore Escapade	Temple–Young		6–21		
Blood On The Moon	Mitchum–Bel Geddes		3–1		
Boy With Green Hair (T)	O'Brien–Ryan				
Brothers in the Saddle	Holt–Forman		7–5		
Enchantment	Wright–Niven		5–24		
Details under title: Take Three Tenses					
Every Girl Should Be Married	Grant–Tone		6–7		
Good Sam (114)	Cooper–Sheridan		8–18		8–2
Gun Runners	Holt–Hyer		8–2		
Indian Agent	Holt–Martin		6–7		
Interference	Mature–Ball		7–19		
Joan of Arc (T)	Bergman–Farrer		10–13		
Judge Steps Out, The	Knox–Sothern				
Details under title: Indian Summer					
Le Silence Est D'or	Chevalier–Durrier	Foreign			
Long Denial, The	O'Hara–Douglas		3–1		
Mr. Joseph Young of Africa	Johnson–Armstrong		1–5		
Outlaw Valley	Holt–Martin		6–21		
Return of the Badman	Scott–White				
Tarzan's Fountain of Youth	Barker–Joyce		7–19		
Details under title: Tarzan and the Arrow of Death					
Tycoon (T)	Wayne–Day		2–3		2–8
Under Arizona Skies	Holt–Leslie		9–1		
Weep No More	Colten–Valli		5–10		
Window, The	Hale–Kennedy		11–24		

SPECIALS

Bishop's Wife, The (109)	Grant–Young		3–17		11–24
Fugitive, The (104)	Fonda–Del Rio		1–6		11–10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9–1
I Remember Mama (137)	Dunne–Homolka		6–9		3–15
Melody Time (T)	Disney Musical				5–24
Miracle of The Bells, The (118)	MacMurray–Valli		8–4		3–15

SCREEN GUILD

1947-48 Features **Completed (15)** **In Production (1)**

NEW PRODUCTIONS

LAST OF THE WILD HORSES
Western—Started August 17
Cast: James Ellison, Jane Frazee, Mary Beth Hughes.
Producer-Director: Robert L. Lippert
Story: Hero solves mystery of disappearing herd of wild horses

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Dead Man's Cold	LaRue–Stewart	5–10			
Frontier Phantom	LaRue–St. John		8–16		
Hollywood Barn Dance (65)	Tuttle–Harding		3–31	6–21	4701
Details under title: Western Barn Dance					
Jungle Goddess	Reeves–McKay	6–21			
Mark of the Lash	Crane–Crandall	5–24			
Miracle in Harlem (71)	Stepin Fetchit		5–14	X–3	
Outlaw Country	LaRue–St. John	8–16			
Prairie, The (80)	Aubert–Baxter		4–30	4705	

SELZNICK—S.R.O.

Features **Completed (5)** **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones–Cotten	3–19	4–9		4–14
Intermezzo (70)	Bergman–Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant–Loy	10–13	7–1		3–29
Paradine Case, The (132)	Todd–Peck		12–23		1–19
Portrait of Jenny	Cotten–Jones	3–3			

20th CENTURY-FOX

1948 Features **Completed (41)** **In Production (5)**

NEW PRODUCTIONS

MOTHER IS A FRESHMAN (T)
Comedy—Started August 17
Cast: Van Johnson, Loretta Young, Rudy Vallee, Barbara Lawrence.
Director: Lloyd Bacon Producer: Walter Morosco
Story: Mother joins daughter at college and falls in love with a professor.

DOWN TO THE SEA IN SHIPS
Drama—Started August 19
Cast: Lionel Barrymore, Richard Widmark, Dean Stockwell, Cecil Kellaway.
Director: Louis D. Lighton Producer: Henry Hathaway
Story: The famous whaling story, with Barrymore as ship's captain.

CANADIAN PACIFIC (C) (Nat Holt)
Drama—Started August 9
Cast: Randolph Scott, Jane Wyatt, J. Carroll Naish.
Director: Edwin L. Marin Producer: Nat Holt
Story: Not available.

ROSE OF CIMARRON (Alson Prod.)
Drama—Started August 9
Cast: George Montgomery, Rod Cameron, Ruth Roman.
Director: Lesley Selander Producer: Edward L. Alperson

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Chicken Every Sunday	Dailey–Holm		7–5		
Fan, The	Crain–Sanders		7–19		
Three Wives	Darnell–Crain		6–21		
Details under title: A Letter to Three Wives					
Sand (T)	Stevens–Gray		7–5		

COMPLETED —— 1947-48 ——

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820		
Apartment for Peggy	Crain–Holden	1–19				
Bungalow, The	Conway–Hamilton	7–19				
Checkered Coat, The (67)	Conway–Nash		July	825		
Chicken Every Sunday	Dailey–Holm	7–5				
Counterfeiters, The (73)	Sutton–Merrick		June	819		
Creeper, The		3–29	Sept	830		
Cry of the City	Mature–Conti	1–5	Oct			
Details under title: The Chair for Martin Rome						
Deep Waters (85)	Andrews–Peters	10–13	July	821	7–19	
Escape (78)	Harrison–Cummins	9–16	Sept	822	6–7	
Fan, The	Crain–Sanders	7–19				
Forever Amber (139) (T)	Darnell–Wilde		Sept	838		
Fury at Furnace Creek (88)	Mature–Gray	9–15	May		4–26	
Details under title: Ballad of Furnace Creek						
Gay Intruder, The	Emery–Geva	3–15	Sept	840		
Gentleman's Agreement (118)	Peck–McGuire	6–9	Mar	806	11–24	
Give My Regards to Broadway (T) (89)	Guild–Daily	5–12	June	827	6–7	
Green Grass of Wyoming (T) (89)	Cummins–Coburn	6–23	June	818	4–26	
Ideal Husband, An (T) (96)	Coddard–Wilding		Mar	809	3–29	
Iron Curtain, The (87)	Andrews–Tierney	12–8	May	816	5–24	
Let's Live Again (67)	Emery–Brooks	11–24	Apr	813		
Luck of the Irish (59)	Power–Baxter	2–16	Sept	837		
Details under title: For Fear of Little Men						
Meet Me at Dawn (89)	Eythe–Court		Apr	812	3–29	
Mine Own Executioner (102)	Meredith–Moore		July	824	7–19	
Miss Mink of 1940	Lydon–Collier	8–2				
Road House	Lupino–Wilde	4–12				
Scudda Hoo! Scudda Hay! (T) (95)	Haver–McCallister	3–17	Apr	811	3–15	
Sitting Pretty (84)	Young–O'Hara	11–10	Apr	810	3–29	
Snake Pit, The	deHavilland–Genn	8–4				
Street With No Name, The (91)	Stevens–Lawrence	1–5	July	823	7–5	
Tender Years, The (81)	Brown–Hutchinson	9–1	Jan	803	12–8	
That Lady in Ermine (T) (89)	Grable–Fairbanks	11–10	Aug	836	7–19	
Details under title: This Is the Moment						
That Wonderful Urge	Power–Tierney	4–12				
Thirteen Lead Soldiers (66)	Conway–Wescott	12–22	Apr	8–14		
Three Wives	Darnell–Crain	6–21				
Tucson	Lydon–Edwards	7–5				
Unfaithfully Yours	Harrison–Darnell	3–1				
Walls of Jericho, The (106)	Wilde–Darnell	11–10	Aug	826	7–19	
When My Baby Smiles at Me (T)	Grable–Dailey	5–24				
Details under title: Burlesque						
Winner's Circle, The (70)	Wilkes–Farley		Aug	829		
Yellow Sky (T)	Peck–Baxter	6–7				
You Were Meant for Me (91)	Crain—Dailey	9–15	Feb	802	2–2	

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier–Cowan	12–22	May	817	4–26	
Night Wind	Russell–Christine	4–26				
Details under title: Big Dan						
Dangerous Years, The (62)	Halop–Todd		Feb	804	12–22	
Fighting Back (60)	Langton–Rogers	3–29	Aug	828	7–19	
Half–Past Midnight (69)	Taylor–Knudsen	11–24	Mar	808	2–16	
Trouble Preferred	Knudsen–Russell					
West of Tomorrow	Grable–Dailey	4–12				

UNITED ARTISTS

1947-48 Features **Completed (36)** **In Production (2)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Blonde Heaven	Marx Bros.	8–2			
Lucky Stiff, The	Lamour–Donlevy	8–2			

COMPLETED —— 1947-48 ——

An Innocent Affair	Carroll–MacMurray	3–29	9–17	Nas		
Angry God	Paria–Ortega					
Arch of Triumph (120)	Bergman–Boyer	7–22	3–48	Ent	4–26	
Cover Up	Bendix–O'Keefe	7–5		Nas		
Dead Don't Dream	Boyd–Brooks	8–4		BB		
False Paradise	Boyd–Brooks	9–1		BB		
Four Faces West	McCrea–Dee		7–9	Ent	5–24	
Gay Amigo	Renaldo–Carrillo	7–19		Pnk		
Girl From Manhattan	Montgomery–Lamour			Bog		
Details under title: All's Well That Ends Well						
High Fury	Carroll–Hunter		8–20	RC		
Henry V (T) (134)	Olivier–Newton	For	9–47	GFD	4–29	
Hoppy's Holiday (60)	Boyd–Ware	9–30	7–18	BB	5–12	
Indian Scout	Montgomery–Drew	7–5		Sml		
Details under title: Some Rain Must Fall						
Kings of the Olympics	Documentary		5–48			
Laff Time (C)	Olsen–Jannsen	9–30		Rgs		
Details under Misc. Independents Chart						
Mad Wednesday (80)	Lloyd–Walburn	10–1		Stg	3–3	
Rev. under title: Sin of Harold Diddlebock						
Man of Evil (90)	Mason–Calvert	For		GFD	4–12	
Montana Mike (97)	Cummings–Donlevy	12–23	9–47	Neb	8–4	
Details under title: Heaven Only Knows						
My Dear Secretary	Day–Douglas	5–24	10–15	Pop		
On Our Merry Way	All–Star	8–5	6–15	Bog–Mer		
Details under title: A Miracle Can Happen						
Outpost in Morocco	Raft–Tamiroff			BB		
Personal Column	Sanders–Ball	11–11	7–25	Smg	7–21	
Pitfall (85)	Powell–Scott	2–2	8–13	Bis	8–16	
Red River (125)	Wayne–Clift	9–30		Hks	7–19	
Silent Conflict	Boyd–Brooks	7–21	8–27	BB		
Siren of Atlantis	Montez–Aumont	3–3	3–48	Neb		
Details under title: Atlantis						
Sleep My Love (97)	Colbert–Cummings	6–9		Sml	1–19	
So This Is New York (79)	Morgan–Vallee	10–13	6–25	Sel	5–24	
Strange Gamble	Boyd–Clyde	9–1		BB		
Texas, Brooklyn and Heaven (76)	Madison–Lynn	2–16	7–16	Gol	7–19	
Time of Your Life, The (107)	Cagney–Bendix	5–26	7–30	Cgy	6–7	
Urubu	Scott–Powell		8–20			
Vendetta	DeGeorge–Brooks	8–19		Hgs		
Vicious Circle	Conrad Nagle		5–48	Wil	6–7	

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (44)** **In Production (0)**

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Abbott & Costello Meet Frankenstein (83)	Abbott–Costello		July	664	7–5
Act of Murder	March–Eldridge	2–2	Sept	673	
Details under title: Case Against Calvin Cooke					
All My Sons (94)	Robinson–Christians	10–13	May	657	4–12
Another Part of The Forest (107)	Marsh–Elyth	11–10	June	660	
Are You With It (90)	O'Connor–San Juan	11–24	May	656	
Bad Sister (90)	Palmer–Niven	Foreign	July		7–19
Beware of Pity (102)	Lockwood–Hunter	Foreign	July		
Black Bart (T) (80)	De Carlo–Duryea	6–23	Ap		3–15
Details under title: Adventures of Black Bart					
Black Velvet (T)	Blyth–Duff	7–5			
Brothers, The (80)	Rio–Fiffo	Foreign			5–24
Bush Christmas (70)	Rafferty–Fernside	Foreign	Nov		
Casbah (94)	DeCarlo–Martin	10–27	Apr		
Captain Boycott (92)	Jenie–Kirby	4–6			
Countess of Monte Cristo	Donat–Granger	Foreign			
Criss Cross	Lancaster–deCarlo	7–5			
Dear Murderer (90)	Portgan–Gynt	Foreign	May	653	5–24
Double Life, A (105)	Colman–Hasso	6–23	Mar		1–19
Details under title: Imagination					
End of the River (80)	Sabu–Lovell	Foreign			7–5
Family Honeymoon	Colbert–MacMurray	6–21			
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3–1	July	665	6–21
Details under title: The Wonderful Race at Riverbank					
For the Love of Mary	Durbin–O'Brien	4–12	Sept	672	
Details under title: Washington Girl					
Hamlet (153)	Olivier–Herlie	Foreign			7–19
Holiday Camp (97)	Robson–Price	Foreign			2–16
Hungry Hill (92)	Lockwood–Price	Foreign			10–27
Case Against Calvin Cooke	March–Eldredge	2–2			
Larceny (89)	Payne–Coulfield	4–12	Aug	669	8–16
Letter From An Unknown Woman (87)	Fontaine–Jourden	9–15	June	659	
Man–Eater of Kumaon (79)	Sabu–Page	12–22	July	666	7–5
Mexican Hayride	Abbott–Costello	6–21			
Mr. Peabody and the Mermaid (89)	Powell–Blyth	1–19	Aug	667	8–16
Naked City, The (96)	Fitzgerald–Duff	7–7	Mar		2–2
Nicholas Nickleby (94)	Hardwicke–Pond	Foreign			11–24
O'Flynn, The	Fairbanks–Carter	5–24			
One Touch of Venus	Walker–Gardner	2–16	Aug	670	
River Lady (T)	DeCarlo–Duryea	8–4	June	661	
Rogues Regiment	Abbott–Costello	2–16			
Saxon Charm	Montgomery–Hayward	2–16	Sept	671	
Tap Roots (T) (109)	Heflin–Hayward	6–23	Aug	668	7–5
Tawny Pipit (81)	Miles–John	Foreign			9–15
Unafraid, The	Lancaster–Fontaine	3–29			
Details under title: Kiss the Blood Off My					
Up In Central Park (87)	Durbin–Haymes	10–13	June	662	6–7
You Gotta Stay Happy	Fontaine–Stewart	5–24			

WARNER BROTHERS

1947-48 Features **Completed (37)** **In Production (5)**

NEW PRODUCTIONS

HAPPY TIMES
Comedy—Started August 13
Cast: Danny Kaye, Lee J. Cobb, Walter Slezak.
Director: Henry Koster Producer: Jerry Wald

TWO GUYS AND A GAL
Comedy—Started August 20
Cast: Dennis Morgan, Jack Carson, Doris Day.
Director: David Butler Producer: Alex Gottlieb
Story: Set in Hollywood background, the two comics get into typical scrapes.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Fountainhead, The	Cooper–Neale	7–19			
House Across the Street, The	Morris–Paige	8–16			
Somewhere in the City	Lindfors–O'Brien	8–16			

COMPLETED —— 1947-48 ——

Adventures of Don Juan (T)	Flynn–Lindfors	10–27				
April Showers (94)	Carson–Sothern	9–15	3–27	719	3–15	
Big Punch, The (80)	Morris–Maxwell	2–2	6–26	727	6–7	
Details under title: The Fighting Terror						
Christopher Blake	Smith–Douglas	9–15				
Dames Don't Talk	Mayo–Bennett	3–1				
Embraceable You (80)	Clark–Brooks	3–15	8–21	732	8–2	
Details under title: Sunburst						
Fighter Squadron (T)	O'Brien–Stack	6–7				
Flaxy Martin	Mayo–Scott	4–26				
Details under title: Smart Money						
Girl from Jones Beach, The	Reagan–Mayo	5–24				
John Loves Mary	Reagan–Neal	2–2				
Johnny Belinda	Wyman–Ayres	5–15				
June Bride	Davis–Montgomery	5–24				
Key Largo (101)	Bogart–Bacall	1–5	7–31	731	7–19	
Kiss in the Dark, A	Wyman–Niven	3–29				
Life With Father (118)	Powell–Dunne		8–14	702		
My Dream Is Yours	Carson–Day	4–12				
Night Beat	Douglas–Westcott	7–19				
Night Unto Night	Lindfors–Reagan	9–30				
One Last Fling	Smith–Scott	2–16				
One Sunday Afternoon (T)	Morgan–Paige	2–15				
Romance on the High Seas (T) (99)	Carson–Paige	6–23	7–3	728	7–5	
Rope (T) (80)	Stewart–Chandler	2–2	9–25	802	8–16	
Silver Lining (T)	Haver–Bolger	4–26				
Silver River (110)	Flynn–Sheridan	5–12	5–29	725		
South of St. Louis	McCrea–Smith	6–7				
To the Victor (100)	Morgan–Lindfors	8–18	4–10	720	4–26	
Two Guys From Texas (T) (86)	Morgan–Carson	3–17	9–4	801	8–16	
Winter Meeting (104)	Davis–Davis	10–13	4–24	721	4–12	
Woman in White, The (109)	Parker–Smith	10–14	5–15	724	4–26	
Wallflower (77)	Reynolds–Hutton	3–3	6–12	726	6–7	
Whiplash	Clark–Smith	3–31				
Younger Brothers (T)	Paige–Morris	5–24				

MR. EXHIBITOR

Remember in September to Join in Promoting...

WHAT TO DO

1. Order FREE accessories from National Screen—Campaign Book, Lobby Hangers, and "A Salute To Youth" trailer, featuring Sammy Kaye's orchestra and Youth Month song, "I'm the You in the U.S.A."
2. Decorate marquee and theater.
3. Run all Youth newsreel shots.
4. Book all possible Youth short subjects. See local exchange managers.
5. Put Youth Month slugs in ads.
6. Enlist support of newspapers and radio stations.
7. Interest civic and church groups, also Rotary, Kiwanis, Community Chest, American Legion, VFW, Lions clubs, Boy Scouts, Girl Scouts, Campfire Girls, and youth serving agencies in Youth Month activities.
8. Conduct all possible Youth activity in and out of theater with at least four BIG community events.
9. Consult your state chairman. Work with your fellow Exhibitor in making your community YOUTH conscious.



A Public Service Program Undertaken by Theatres, radio, press, and civic organizations at the request of Attorney General Tom Clark to combat juvenile delinquency!

•

YOUTH MONTH COMMITTEE

CHARLES P. SKOURAS · HARRY LOWENSTEIN
National Chairman — Vice Chairman

•

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TED R. GAMBLE, President

$3 per Year

Film BULLETIN

25c per Copy

SEPTEMBER 13, 1948

A CHILD'S VIEW

A 14-year-old Washington, D. C., high school girl tells of her disappointment over the Mitchum scandal.

DEMBOW TRIBUTE

The genial National Screen vice president in charge of sales is honored in a drive to stimulate showmanship.

GOOD SAM

We correct the erroneous impression about RKO's "Good Sam" in the recent AITO of Iowa-Neb. bulletin.

EDITORIALS

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Reviews

THE LUCK OF THE IRISH, THE SAXON CHARM
SEALED VERDICT, FOR THE LOVE OF MARY,
AN INNOCENT AFFAIR, STATION WEST
AND OTHERS, Pages 10, 12, 13, 14


"YOU CAN'T FOOL YOUR WIFE"
Directed by
HOWARD HAWKS
Released thru RKO RADIO PICTURES, INC.
BENNY GOODMAN · TOMMY DORSEY · LOUIS ARMSTRONG · LIONEL

DAY IS PAY DAY,

Says the TRADE PRESS!

"Big boxoffice comedy... No question that it will chalk up hefty grosses in all situations." —*VARIETY*

"The greatest jam session of them all . . . The show stands solid... Swell entertainment." —*FILM DAILY*

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"Company of musicians probably beats any other combination ever on screen. They let go with everything, and hepcats should have a field day." —*M. P. HERALD*

"In eye appeal this is up to the best standards of the producer who makes the classiest pictures in the world — Samuel Goldwyn." —*SHOWMEN'S TRADE REVIEW*

"Brilliant star-studded tune film . . . Lavish and spectacular... Mighty appetizing offer for exhibitor whether deluxe, neighborhood or main street." —*HOLLYWOOD REPORTER*

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"Big boxoffice comedy with music . . . loaded with names of sure-fire drawing power... A money maker." —*INDEPENDENT FILM JOURNAL*



Samuel Goldwyn

PRESENTS

DANNY KAYE • VIRGINIA MAYO

IN

"A Song Is Born"

COLOR BY TECHNICOLOR

WITH HUGH HERBERT

ON • CHARLIE BARNET • MEL POWELL • BUCK & BUBBLES • THE PAGE CAVANAUGH TRIO
THE GOLDEN GATE QUARTET • RUSSO & THE SAMBA KINGS

20th 'S LUCKY MONTH IS LU

LUCKY IN LAUGHS!



THE LUCK OF THE IRISH

EVERYONE IS SAYING YOU CAN'T BEAT IT!

TYRONE POWER • ANNE BAXTER in "THE LUCK OF THE IRISH" with CECIL KELLAWAY, LEE J. COBB, James Todd, Jayne Meadows, J. M. Kerrigan, Phil Brown, Charles Irwin • Directed by HENRY KOSTER • Produced by FRED KOHLMAR • Screen Play by Philip Dunne Based on a Novel by Guy and Constance Jones

LUCKY IN SPECTACLE!

FOREVER AMBER



TECHNICOLOR

FIRST FIRST-RUN DATES FOR AMBER – FIRST TIME AT REGULAR PRICES!

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"FOREVER AMBER" • Color by TECHNICOLOR • Starring LINDA DARNELL • CORNEL WILDE • RICHARD GREENE and GEORGE SANDERS with GLENN LANGAN, RICHARD HAYDN, JESSICA TANDY, ANNE REVERE Directed by OTTO PREMINGER • Produced by WILLIAM PERLBERG • From the Novel by KATHLEEN WINSOR • Screen Play by Philip Dunne and Ring Lardner, Jr. • Adaptation by Jerome Cady

It's LUCKY MONTH at 20th CENTURY-FOX

Y FOR SHOWMEN EVERYWHERE!

LUCKY IN SONGS!



That LADY IN ERMINE

TECHNICOLOR

EVERYONE IS SINGING ABOUT *That* BUSINESS!

BETTY GRABLE • DOUGLAS FAIRBANKS, Jr. in "THAT LADY IN ERMINE" • Color by TECHNICOLOR with CESAR ROMERO, WALTER ABEL, REGINALD GARDINER Produced and Directed by ERNST LUBITSCH • Screen Play by Samson Raphaelson • Lyrics and Music by Leo Robin and Frederick Hollander • Dances Staged by Hermes Pan

LUCKY IN LOVE!



THE WALLS OF JERICHO

THE ROMANTIC DRAMA THAT'S PACKING THEM TO THE WALLS!

CORNEL WILDE • LINDA DARNELL • ANNE BAXTER KIRK DOUGLAS in "THE WALLS OF JERICHO" with ANN DVORAK, Marjorie Rambeau, Henry Hull, Colleen Townsend, Barton MacLane, Griff Barnett, William Tracy, Art Baker • Directed by JOHN M. STAHL • Produced by LAMAR TROTTI • Screen Play by Lamar Trotti • Based on the Novel by Paul Wellman

OUTH MONTH All Over America!



"Everybody went to see 'DATE WITH JUDY' but him. It's a family picture for folks from 6 to 60 and he didn't quite make it."

"This 'DATE WITH JUDY' line has been at Radio City Music Hall for 4 weeks and *each week was a new M-G-M record!* Still going strong!"





"It's got the joy of youth! That's why it's so popular from coast to coast."

M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT and his Orchestra, ROBERT STACK • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the Characters Created by Aleen Leslie • Directed by RICHARD THORPE • Produced by JOE PASTERNAK

"DATE WITH JUDY" FAMILY PICTURE IS AMERICA'S NO. 1 HIT!



This is Ben "Nostradamus" Shlyen, who predicted the success of "A DATE WITH JUDY" in an editorial "The Family Touch" in Boxoffice Magazine.

M-G-M's joyous Technicolor hit proves that 140 million Americans want entertainment for Mom, Pop and all the Kids!

EDITORIAL

Vol. 16. No. 19 September 13, 1948

THINK IT OVER

Tolerance

Search thy own heart; what paineth thee in others in thyself may be.

—J. G. WHITTIER

Film BULLETIN

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A CHILD'S VIEW

The Robert Mitchum scandal has again raised the issue of whether film personalities, who derive their fame and fortune from the devotion of their fans, have an obligation to conduct their personal lives in a manner that will not be offensive. There are different views on this question, but we would like to present the thoughts of a disillusioned 14-year-old girl of Washington, D. C.

This high school youngster wrote us several weeks ago that a boy who sits next to her brought a copy of FILM BULLETIN to school one day. "I got very much interested in it and now I would like to subscribe." First, however, she enclosed money to cover the cost of several particular issues she desired. Then, we received the following letter, dated September 3:

"Dear Editor of FILM BULLETIN:

"The first thing I want to tell you is that I have enjoyed the three issues of your magazine that I have received. And I had planned on sending for a three-year subscription until I read that Robert Mitchum had been arrested for violating the States Narcotics Laws. I guess you are wondering how this can possibly fit into your magazine. But it does. I guess from my past letters you know that he was my favorite actor. I liked your magazine because in it I could find those things I couldn't find out from most magazines. But when I heard about Hollywood and its 'narcotics fiends' I made up my mind never to go Hollywood crazy again. In fact, I hope I never see a movie magazine again. Not that I put the blame on the magazines or their editors, but it's just kind of made me feel depressed and the less I hear about Hollywood the better I like it.

"Sincerely yours,
ESTHER USELIN."

DEMBOW TRIBUTE

Sales drives usually have little meaning to exhibitors, but one that starts today, September 13th, is bound to win the unqualified enthusiasm of the vast majority of theatre owners. It is the George Dembow Tribute.

If National Screen Service president Herman Robbins had designated the period September 13th to December 31st merely as a time when exhibitors were asked to demonstrate their friendship for the genial NSS vice-president in charge of sales, that would be enough. For few men in any branch of our industry can boast the wide and sincere and deep esteem enjoyed by George F. Dembow. The exhibitors are legion who can attest to his understanding and his consideration of the theatreman's problems. An important executive, bearing the heavy responsibilities of dealing with some 15,000 theatres, he has never lost that human touch that makes him also the considerate personal friend of every customer.

Mr. Robbins is asking the industry to honor George Dembow, but he has also given the September 13th to December 31st period real business significance. The theme of the George Dembow Tribute is "Get Back To Showmanship," a worthy enough purpose in itself to elicit the wholehearted support of every theatreman in America.

National Screen Service is stressing the use of larger newspaper ads, more radio time, increased billposting, distribution of heralds door-to-door, and the use of window cards. It is a campaign to stimulate the wider use of away-from-theatre advertising of all types.

Here, then, is a golden opportunity for you theatremen to honor a grand fellow, while serving your own business well. This is a drive we can all join with full enthusiasm.

GOOD SAM

A recent bulletin issued by the Allied Theatre Owners of Iowa-Nebraska, which we reprinted in part in the Exhibitors Forum, FILM BULLETIN issue of August 30, made some observations about the RKO picture, "Good Sam," that appear to be rather far-fetched. For our part, we wish to set the facts in order, and we believe a retraction is due from the exhibitor organization.

The bulletin in question alleged that in "Good Sam," the Salvation Army is "put to ridicule," that the Protestant Church is "shown in a bad light," and that there are "scenes of the clergy smoking and conducting themselves in such a manner that the dignity of their office is lowered."

These charges are completely at variance with the opinions of a number of competent people who have seen "Good Sam" and none of whom found it in any way offensive to any church or to the Salvation Army.

Our own reviewer, David Abrams, termed the film "wonderful and heart-warming." He extended thanks to producer-director Leo McCarey "for introducing such an amiable, likeable neighbor as 'Good Sam'; for a sense of well-being, a lump in the throat and the relaxation of laughter that is found in this happy picture."

"Good Sam" has also been accorded encomiums and approval by discerning and critical organizations, such as the Girl Scouts, the American Legion Auxiliary, Business and Professional Women's Clubs and the Daughters of the American Revolution. Several of these groups specifically state that there is nothing objectionable to be found in the film.

We hope the leaders of the Allied ITO of Iowa-Nebraska will join us with a public statement removing the reflection cast on the amiable and amusing "Good Sam" by the unwarranted statements in that bulletin.

Film BULLETIN
Volume 16, Number 19
September 13, 1948

News and Opinion

MAJORS COURTING GOV'T FOR DECREE, RESPONSE COLD

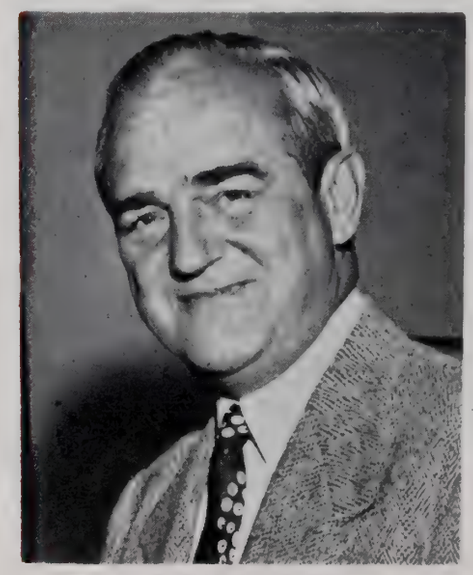
The majors have gone a-courting the U. S. Government in the hope of winning a consent decree to settle the monopoly case. But, thus far, the response has been rather chilly.

With the Department of Justice apparently determined to see the anti-trust suit through to the limit of total divestiture, nothing would please the Big Five more than to negotiate a settlement. Attorney General Tom C. Clark, however, has given no indication that he is ready to kiss and forget, except on the Government's terms.

Clark said last week that feelers on the possibility of a decree have been put out by the film companies, although no definite proposals were submitted. The defendants, he said, "would have to reverse their entire thinking to make a proposal we would consider."

Perhaps, if the Big Five were willing to part with most of their theatre holdings, a basis for a consent decree might be established, but there is little likelihood that they voluntarily would go as far as the Government would insist. And the Justice Department can point to the previous consent decree as an example of the inevitable failure of a poor compromise.

The monopoly case goes back into action before the New York Statutory Court on October 13, with the three judges (Hand, Goddard, Coxe) facing a mandate from the U .S. Supreme Court to prescribe a more practical remedy for the movie industry's ills than the one handed down December 31, 1946.



RKO'S DEPINET
President After Long Service

PRESIDENT DEPINET SEES RKO OVER 'ROUGHEST WATERS'

It was anticipated. While Ned E. Depinet himself persistently refused to acknowledge that he was first in line for the post, practically everyone knew that the popular executive was Howard Hughes' choice for the presidency of RKO.

The announcement came last Wednesday (8th) following a special meeting of the company's board of directors called to name a successor to N. Peter Rathvon, whose resignation became effective on that day. The dual posts held by Depinet up to this time, president of RKO Radio (distribution subsidiary) and executive vice-president of the parent company, remain unfilled.

The stockholders' meeting set for next month is certain to re-elect Depinet. This was emphasized by board chairman Floyd B. Odlum's statement announcing the directors' action: "Inasmuch as Mr. Depinet was the choice for RKO president of all parties concerned, it naturally follows that he will be re-elected president following the stockholders' meeting."

ODLUM STILL CHAIRMAN

Although Odlum was expected to tender his resignation as board chairman at the special meeting, no announcement of such action was made. He is expected to continue in his post at least until the October stockholders' meeting.

The new president has been with RKO ever since its merger with Pathe in 1932. He was named president of RKO Distributing Corp. in 1934, and vice-president of RKO Radio in 1937. In 1940 he became v.p. and a director of RKO and two years later was elected president of RKO Radio. In '46 he was upped to vice-chairman of the board and executive vice president of RKO. The election to the presidency last week came on the eve of his 58th birthday.

A few days before Depinet revealed that RKO has virtually all of its 1948-49 schedule completed. "Eighteen of the 20 to 24 top bracket pictures that RKO customarily distributes are either finished and ready for release or undergoing final steps of editing and scoring," he told the press upon his return to New York from a series of meetings with studio executives and boss Hughes.

The company's favorable position was attained despite the sudden curtailment of production in mid-summer following Dore Schary's departure.

'BRIGHT FUTURE'

Depinet also painted a bright picture for RKO's future, declaiming that "despite world conditions, RKO has passed through its roughest waters." With the recently-named three-man production committee of Sid Rogell, C. J. Tevlin and Bicknell Lockhart at the helm, he added, "there is careful planning to get the fullest value from every dollar spent and proper consideration is being given to showmanship and the box office in every picture planned."

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UPPED SCALE FOR 'JOAN' TO MEET EXHIB OPPOSITION

Walter Wanger has a $9,000,000 problem. The producer's "Joan of Arc" lies at the crux of the dilemma, which poses the headache — how to get back $4,600,000 in negative costs plus print and advertising expenses estimated at another $2,500,000, plus two million more in distribution costs. Grand total: $9,000,000 — at least.

Making a pitch to the press, Wanger revealed these figures in connection with his decision to release "Joan" on a roadshow basis, which, in the light of the Federal District Court's ban on admission price fixing by any of the majors, posed another problem. With RKO as his releasing company, Wanger apparently comes under the provisions of the ban. The alternative would be a "four-wall" deal, under which he would be free to set upped scales. Under this arrangement, however, he could not be assured of enough dates.



WALTER WANGER
Faces Opposition on 'Joan'

The producer admitted that it was a tough nut which was "under investigation" and indicated that he might arrange for another distribution outlet.

EXHIBITORS OPPOSED

Legal pitfalls weren't the only hazards, however. Exhibitor allergy to advanced admission pictures was another potent handicap facing the producer, so powerful, in fact, that several of the major companies were forced to abandon projected higher prices when confronted by this factor. If Wanger attempts to sell "Joan" on that basis, he will probably run afoul of the same organized exhibitor opposition, with resultant loss of thousands of possible playdates .

In what might be deemed an attempt to lay the groundwork to dispel theatremen's antipathy to advanced admissions for "great motion pictures," Wanger claimed that "Joan" will attract a brand new type of movie audience and be a prestige-builder for the entire industry. "The

public is not concerned with costs . It is looking for entertainment."

URGES 'GAMBLING'

Wanger also took issue with cost cutting and a "play safe" policy, calling on producers to gamble on new trends. "We should not concentrate on cutting costs, but rather on seeking new ideas," he counseled.

He called for more showmanship on the part of the exhibitors, urging the latter to visit Hollywood more often for a "constructive exchange of ideas."

Wanger announced that "Joan" will have its world premiere in November and that several Broadway theatres are being considered to house it.

INDUSTRY CONDITION SOUND, FUTURE BRIGHT, S & P REPORT

With a little care, the patient should regain his health by next year and emerge from his post-war hangover as good as new. This was the diagnosis of the motion picture industry by Standard & Poor, investment experts, in a report on the industry.

It will have to guard against excessive production costs, and while such threats as sluggish attendance, the British problem and the Government's anti-trust action may hamper convalescence, but simplification of the "unwieldy capital structures that formerly characterized the industry" have made its finances "sound" and, in the future, "there is little likelihood of a repetition of the promiscuous theatre expansion that created financial difficulties earlier."

TELEVISION NO THREAT

The television bogey is discounted as a long-range threat. While video may have a "moderately adverse effect on picture attendance over the next year or two . . . over the long run, the industry expects to benefit from television," the report said.

Companies with theatre affiliates, and, by the same token, independent exhibitors, will tend to benefit more than the non-theatre owning companies because film rentals "tend to lag behind increased boxoffice receipts," S & P declared. The experts estimated that each 15 per cent rise in theatre receipts is accompanied by a ten per cent advance in film rentals.

N. J. ALLIED EXPECTED TO OK FOX CONCILIATION PLAN

There was every indication that the local conciliation and mediation system, now known as the Berger-Smith plan, would be approved by Allied Theatre Owners of New Jersey this week. The probability became a near-certainty following the recent meeting between the exhibitor unit's Film Committee and 20th Century-Fox sales head Andy W. Smith, Jr. Last June, the Jersey group in convention passed a resolution commending the scheme.

Edward Lachman, president of the New Jersey organization, told *Film* BULLETIN at the weekend that sentiment seemed to be strongly in favor of entering into the conciliation plan, which will follow generally the pattern set by Fox and North Central Allied. The ATONJ board of directors meets on Tuesday (14th) and it is expected that a unanimous recommendation for adoption of the plan will be passed on to the membership. Formal approval by the board will set the plan in motion.

The original setup drafted by Benjamin Berger of North Central Allied and Smith provided for mediation of all exhibitor-distributor disputes, except film rentals, on a local basis. Similarly, a Grievance Committee of six members of the N. J. unit, comprising three permanent members and three alternates, will be appointed to consider exhibitor complaints.



GEORGE F. DEMBOW

For Him, and For Showmanship

See EDITORIAL

SEARS POPS OFF AGAINST TRADE PRESS ON RKO REPORT

"The irresponsibility of certain sections of the trade press," so alleged, caused United Artists' president Gradwell L. Sears to pop off last week.

The particular item, which set the UA executive roaring, appeared in the weekly *Variety*, reporting that Sears had been offered the post of production head of RKO by Howard Hughes and that he was negotiating with the RKO chief on the offer. "Completely baseless and wholly-concocted" Sears labeled the story.

"I have had no conversations toward this end," he declared, "and have no intention of having any such conversations. I have a firm and binding contract with United Artists which has several years to run. It is my desire to serve the full term of that contract. I can only decry again the irresponsibility of certain sections of the trade press, which continue to print as fact unfounded stories that can only prove embarrassing to United Artists, to me personally and to the other parties mentioned."

BAD DEAL FOR UA

However, it is widely believed in the trade that both Sears and UA might welcome a change in view of the way the company has been wallowing in the past year. The recent promotion of Paul N. Lazarus, Jr. to the post of executive assistant to Sears gave weight to the rumors that someone else will soon be guiding UA's management.

What might have given the *Variety* story a bad tone in Sears view was the fact that he had recently negotiated a deal with Hughes whereby the latter acquired for RKO release three Hughes' productions ("The Outlaw," "Mad Wednesday" and "Vendetta") held by United Artists for the surprisingly low sum of $750,000. That sum was to be furnished by the Hughes Tool Co. as secondary financing for three future, unnamed UA pictures, with the likelihood, moreover, of its being recouped through participation in the earnings of the three financed productions. Thus, the deal seemed to add up to Hughes acquiring his own three films from UA at no cost, and, possibly, at a profit.

HEINEMAN CREDITS KRIM WITH EAGLE-LION PROGRESS

Arthur Krim has developed the most efficient studio operation in Hollywood. Eagle-Lion will increase its distribution revenue by at least 50 per cent for the 1948-49 season. Both of the above claims were made by William J. Heineman, Eagle-Lion vice president in charge of distribution, and they were linked together by Heineman as indisputable evidence that president Krim is doing one of the best management jobs in the industry.

Completing his first six months as sales v.p., Heineman told assembled newsmen that because of Krim's methods, "pictures can be made on our lot much cheaper than anywhere else, and employe-management relations are the most harmonious in Hollywood."

The increase in revenue is predicated on the company's analysis of an up-trend in business, a strong lineup, increased bookings for E-L's product, and the sales force Heineman has built up in his half-year tenure and which he feels will match any in the business.

20 MILLION BUDGET

Seventeen top films at a total negative cost in the neighborhood of $20,000,000 have been set for release in the next eight months and about the same number of program pictures have been allocated for the period to average one release per week, Heineman revealed. Included in the higher bracketed product are six in Technicolor, three in Cinecolor and one Anscolor. There will also be four in the group from J. Arthur Rank, one of which, "Red Shoes," is slated for advanced admission roadshowing in "four-wall" deal locations at $1.20-$2.40.

Picketing of the British films was discounted by Heineman as of no consequence.

ALLIED CARAVAN MOVES TO INDIANA; SAMUELSONS LAUDED

The Allied Caravan has gone west. In a move to give its national film information service a more central location, Allied States Association last week transferred Caravan headquarters from Philadelphia to Indianapolis.

Established July 23, 1942, the Caravan was designed to assist independent exhibitors in their film dealings by the exchange and dissemination of information about terms, grosses, public reaction, etc. between the various territories. From the outset, it was handled by Sidney E. Samuelson, general manager of Allied's Eastern Pennsylvania unit, with the assistance of his wife, Mrs. Dorothy A. Samuelson.

The growth of new Allied units throughout the country made it advisable to locate Caravan headquarters in the mid-west to provide more rapid service to the membership. Associated Theatre Owners of Indiana agree to take over the physical handling of the system, its operation to be under the direction of Trueman T. Rembusch and William A. Carroll. The official transfer was made at a meeting in Philadelphia last week, attended by William L. Ainsworth, president of National Allied; A. F .Myers, general counsel; Rembusch; Irving Dollinger, New Jersey; Mr. and Mrs. Samuelson.

The Samuelsons were commended by the Committee for their services in developing the Caravan to its present efficiency.

GAMBLE TO QUIT

Ted R. Gamble, dynamic president of the Theatre Owners of America, will step out of the office when the organization holds its national convention in Chicago, Sept. 24-25. No successor has been named as yet.

'THE SAXON CHARM' SLICK, ADULT STORYY OF A HEEL

Rates ● ● ● for class houses and deluxers; good dualler elsewhere

Universal-International
88 minutes.
Robert Montgomery, Susan Hayward, John Payne, Audrey Totter, Henry Morgan, Harry Von Zell, Cara Williams, Chill Wills, Heather Angel.
Directed by Claude Binyon.

"The Saxon Charm," adapted from the Frederic Wakeman novel by Claude Binyon, who also did his first directorial stint, is a splendid job all around, and scores a personal triumph for that fine actor, Robert Montgomery. With a decidedly adult perspective, it is penetrated with intelligent dialogue and flashes of slick, sardonic humor. Class audiences will be highly entertained and theatres catering to this element can count it a strong grosser. But "The Saxon Charm" is not a picture for children, nor will it do very well on the rural circuit. It is difficult to judge its value for naborhood houses, since the picture contains a lot of literary talk that may be over the heads of the average movie-goer and patrons expecting to see some steamy romancing are going to be disappointed. The abundance of sex in the novel has been pruned away and it is to the credit of adapter-director Binyon that the fast paced story stands up very well without it.

Robert Montgomery has completely absorbed the role of Matt Saxon, the fabulous theatrical producer. It's a fascinating and complex character study of a prize phoney. His "charm" consists of being in turn, rudely aggressive, brilliantly persuasive, pathetic, egotistical, heartless and altogether a whirlwind personality that overwhelms the admirers he gets on his hook. He is such an insufferable louse that the audience will cheer when somebody finally tells him off and bops him on the chin. In contrast to his flashy performance, the others seem pretty much subdued. John Payne is a bit too restrained as the hero, the novelist-dramatisf, whose life is thoroughly messed up by the dynamic producer. Susan Hayward, as his wife, is lovely to look at and properly domestic, and Audrey Totter is fine as the sophisticated gal who loves the heel. Neat characterizations by Chill Wills and Harry Von Zell add some effective comedy.

EXPLOITATION: Play up Montgomery's role as the All-American "Heel." There are four excellent star names to exploit and feminine patronage can be lured by the story of a fascinating scoundrel with "That Beguiling, Heart-Breaking Saxon Charm."

John Payne has written a play which he submits to brilliant producer Robert Montgomery. Production plans are begun, but first Payne has to revise it — a process that goes on endlessly with numerous conferences, on Montgomery's yacht and on an impetuous trip to Mexico City. In all this frantic confusion, Payne completely neglects his wife, Susan Hayward, and she walks out on him. Montgomery's girl, Audrey Totter, almost gets a Hollywood contract, but he sabotages that deal. She realizes that he doesn't want her to achieve success without his help and she tells him off, but good. Meanwhile his financial set-up is falling apart and Payne gets an offer from somebody else to produce his original script. He finally gets wise to his phoney friend, pokes him in the eye, accepts the offer and makes up with his wife. But does all this change Montgomery? No, sir, he goes right on being a louse. *Abrams.*

'SEALED VERDICT' CONFUSED MELODRAMA HAS LITTLE B. O. VALUE

Rates ● ● + or less generally on Milland's name value only

Paramount
82 minutes.
Ray Milland, Florence Marly, Broderick Crawford, John Ridgely, Ludwig Donath, Elizabeth Risdon.
Directed by Lewis Allen.

Producer Robert Fellows seems to have been trying to say something about a "better world" in his production of "Sealed Verdict", for which a number of actors were transported to Germany for on-the-spot filming in an attempt at realism. Just what it is, however, has been confusingly obscured by a story vaccillating between neo-documentary treatment, out-and-out preachment and fantastic plotting which tends to negate any value the film may have had either as entertainment or as a constructive force. All of which means that most exhibitors will find this a boxoffice problem. Only the name of Ray Milland entitles "Sealed Verdict" to the top dual bill spot, but it will require a strong supporting feature.

Beginning with actual clips from the Nurenberg trials, the film swings into make-believe about an American Army prosecutor beset by doubts as to the guilt of a German general for whom he has obtained a hanging verdict and his subsequent attempts to ferret out the truth. Despite a sincere characterization by Milland as the prosecutor, and some ardent portrayals by a few foreign members of the cast, there is an aura of artificiality about the fiilm, which becomes even more pointed with the injection of Hollywood phoniness against the stark backgrounds of shattered German cities. One contrivance depicting the parents of a murdered American soldier taking over his newborn child from the unmarried mother who shot him reaches heights of maudlin fakery. A certain amount of suspense is generated by the process of uncovering the true facts about the doomed German general, and audience interest generally is held, but the confusion engendered in the film's "message", its foreign flavor and a spotty pacing of the action is a potent detriment to its boxoffice potential. A newcomer to American screens, Florence Marly, a gaunt blonde who succeeds in looking starry-eyed from time to time, is unimpressive in her domestic debut.

Ray Milland, a U. S. Army officer assigned to prosecute German war criminals, has a German general condemned to death, but Milland's conviction of the man's guilt is assailed by doubts. Determined to learn the truth before the man hangs, Milland questions Florence Marley, a Parisienne who came to Germany to testify for the general. Convinced that she was sincere in defending the German, Milland begins to doubt his own star witness, an embittered victim of Nazi atrocities. His quest leads him to the German's mother, sheltered by a Hebrew teacher, Ludwig Donath. She protests her son's innocence and Milland is almost convinced of having made a mistake. As he considers asking for a reprieve, there is talk of rebellion if the general does not hang. Marly, meanwhile, has learned that the old woman is a fervent believer in Nazism and has destroyed evidence proving her son's guilt. She attempts to tell Milland, but he rebuffs her, having learned that she was suspected of being a collaborationist in her native France. He does discover, however, that the German is guilty not only of the accused atrocities, but of many others after he foils the general's attempt at suicide in his cell to become a martyr "like Goering." Milland and Marly are reconciled and he promises to defend her when she returns to France to stand trial for her suspected collaboration. *Barn.*

'AN INNOCENT AFFAIR' HACKNEYED FARCE COMEDY

Rates ● ● + generally; weak for action and rural houses

United Artists (James Nasser)
90 minutes
Fred MacMurray, Madeleine Carroll, Charles "Buddy" Rogers, Rita Johnson, Louise Allbritton, Alan Mowbray.
Directed by Lloyd Bacon.

This frivolous bit of comedy fluff is composed of pretty hackneyed stuff. The same old mistaken identities and romantic mix-ups are shuffled around, embellished with highly polished sets and some zesty dialogue, but it remains all too familiar. There is some boxoffice value in the return to the screen, after long absences, of Madeleine Carroll and Charles "Buddy" Rogers. It is nice to see her gracious charm again, and Rogers shows little evidence of the years passed since he was a juvenile. Their names, plus that of Fred MacMurray, should bring "An Innocent Affair" slightly above average grosses in metropolitan areas. It will be a weak attraction for action and rural houses, where its phony sophistication will not go over. There are some laughable situations in this depiction of the marital mores of well-heeled society folks, involving Buddy Rogers as an innocent bystander with more money than brains, who inadvertently sends Madeleine and Fred on the road to Reno. But the story by Lou Breslow and Joseph Hoffman offers little that is different from the contents of dozens of prior comedies on the same theme. The fun that is extracted is attributable largely to the deft performances of the capable cast and to director Lloyd Bacon's sharp timing and swift pace.

Madeleine Carroll suspects husband Fred MacMurray of doing a bit of cheating, but actually the reason why he is spending so much time with Louise Allbritton is that he is trying to land her account for his advertising agency. To make him jealous,, she hires an actor to flirt with her in a restaurant. She gets her wires crossed and flirts with "Buddy" Rogers instead. Fred is wise to her trick and goes to great lengths to encourage her flirtation. He is dumbfounded when he discovers that "Buddy" is a multimillionaire tobacco tycoon. Getting the cigarette account doesn't make him feel any better. When Madeleine's suspicions about the other woman are confirmed, she is determinedly Reno-bound. But Louise resents all this smoke and no fire and tells them all off. So the couple make up and "Buddy" wins Fred's sister, Rita Johnson, as second prize. *York.*

BOXOFFICE RATING
● Poor
● ● Average
● ● ● Good
● ● ● ● Excellent
Please note that the rating often varies for different types of Theatres

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"NORTHWEST STAMPEDE"

IN CINECOLOR!





JOAN LESLIE as "Chris Johnson"



JAMES CRAIG as "Dan Bennett"

Another hit for the BILL HEINEMAN DRIVE!

JOAN LESLIE · JAMES CRAIG · JACK OAKIE in "NORTHWEST STAMPEDE"

with CHILL WILLS · VICTOR KILIAN and The Dog, "FLAME" in CINECOLOR

Executive Producer David Hersh · Produced and Directed by Albert S. Rogell · Story and Screenplay by Art Arthur and Lilli Hayward

Suggested by Saturday Evening Post Article "Wild Horse Roundup" by Jean Muir · An EAGLE-LION FILMS Production

'THE LUCK OF THE IRISH' AMUSING FANTASY

Rates ● ● ● — for better class houses; less elsewhere

20th Century-Fox
90 minutes.
Tyrone Power, Anne Baxter, Cecil Kellaway, Lee J. Cobb, James Todd, Jayne Meadows, J. M. Kerrigan, Phil Brown, Charles Irwin, Louise Lorimer, Tim Ryan, Harry Antrim, Margaret Wells, John Goldsworthy, Dorothy Neumann, Ruth Clifford, Douglas Gerrard, Tito Vuola, Tom Stevenson, Norman Leavitt, Frank Mitchell, Bill Swingley, Albert Morin, Hollis Jewel, Ann Frederick, Eddie Parks, John Roy, Claribel Bressel, Lee MacGregor, Jimmy O'Brien.
Directed by Henry Koster.

It seems to be the season for fantasy. The latest purveyor of free-stepping whimsy is an Irish leprechaun, who scampers through the serio-comic incidents of "The Luck of the Irish." And it looks very much like 20th Century-Fox has a likely contender for the boxoffice honors garnered by "Sitting Pretty." Director Henry Koster has handled the fantasy with just the right touch, with no self-conscious "cuteness", resulting in a picture of charm and wit to amuse even those unimaginative folk who never saw a pixy. It's definitely a picture to gross strongly in deluxe and class houses; but action-minded fans will not take as well to its unusual flavor. And it's the sort of off-beat item that calls for a specialized selling job, the kind that the Fox publiciteers are already initiating.

The witty scenario, fashioned by Philip Dunne from the Guy and Constance Jones novel, provides a "message" concealed in its whimsical comedy and romance. It sets out to show how a man's political integrity can resist the degrading influence of money, with a notable assist from a leprechaun and true love. The "message" is there alright, but served up in such a palatable manner as to be almost unnoticeable. An unusual feature offers the Irish sequences printed on green-tinted stock, giving it a misty, unreal effect.

Cecil Kellaway, as the leprechaun, skips off with all the acting honors. His role is the funniest, oddest, drollest imaginable and he polishes it off with the greatest of ease. Tyrone Power and Anne Baxter provide the marquee allure, as well as convincing performances. Jayne Meadows is capable as the other woman and Lee J. Cobb does a standout job as the publishing tycoon. For the most part, the picture bounces along with some very nimble humor, but it should be noted that there are some draggy episodes and also that many of Kellaway's lines are rendered inaudible by a mumbled delivery.

EXPLOITATION: Sell leprechaun Kellaway as "the funniest thing in films since Baby-Sitter Belvedere. Power and Baxter are for the marquee, their romance for the young set.

Tyrone Power, a foreign correspondent in Ireland, stumbles across a spry, old gent (Kellaway) who turns out to be a king-size leprechaun He swipes his pot of gold and gives it right back to him, winning the droll creature's lasting gratitude. Then he bids goodbye to winsom colleen Anne Baxter, who was his landlady, and sails for N. Y., where he takes a job as stooge for Lee J. Cobb, a phoney publisher and senatorial aspirant. He also finds himself engaged to Cobb's daughter. Power hires a valet, none other than the leprechaun. Anne Baxter is also visiting in N. Y. and he takes her to a rowdy Irish wedding. The little man keeps drinking his whisky, meddling in his private affairs and needling his conscience. Finally Power publicly renounces his boss and goes back to Ireland to find happiness with Miss Baxter and his pixy playmate. *Abrams.*

'FOR THE LOVE OF MARY' DURBIN FARCE IS A DUD

Rates ● ● on name draw; n. g. for action houses

Universal-International
90 minutes
Deanna Durbin, Edmond O'Brien, Don Taylor, Jeffrey Lynn, Ray Collins, Hugo Haas, Harry Davenport, Griff Barnett, Katherine Alexander, James Todd, Morris Ankrum, Frank Conroy, Leon Belasco, Louise Beavers, Raymond Greenleaf, Charles Meredith, Adele Rowland, Mary Adams, Adrienne Marden, Beatrice Roberts, Harry Cheshire, Donald Randolph, William Gould.
Directed by Frederick De Cordova

Deanna Durbin gets mixed up in a Washington merry-go-round that is neither funny nor credible. Her legions of fans are in for a rude shock when they view her in this absurb and tasteless vehicle provided by U-I. Miss Durbin and all the performers strive valiantly, but they are compelled to flounder through a completely brainless batch of nonsense. It tells of a switch-board operator at the White House, whose complicated love life comes to the attention of the President and causes a preposterous turmoil that involves the Supreme Court, the Cabinet and all the big-wigs in Washington. Intended as farce comedy, it turns out to be a mistake from beginning to end. The Durbin draw will carry it in front-runs, but will knock it down in the subsequents. It is weak for action houses..

Deanna's singing affords the picture's enjoyable interludes. She does some grand warbling with such fine old tunes as "Moonlight Bay" and "Kathleen" and renders an amusing interpolation of the operatic aria, "Largo Al Factotum". Her trio of suitors are portrayed by Edmund O'Brien, Jeffrey Lynn and Don Taylor, with the latter making an especially pleasing impression. The production values are above-par, but director Frederick De Cordov's efforts to induce a lively pace go for naught because of the hopeless script.

EXPLOITATION: Play up the comedy high-lights that involve Deanna Durbin with three handsome suitors in this "Washington Merry-Go-Round", Stress the Durbin songs.

Deanna has broken her engagement with young lawyer Jeffrey Lynn. At her job as switch-board operator at the White House, the President overhears her troubles and arranges for Edmund O'Brien, a naval officer, to escort her to a party. She already has a date with Don Taylor, who has been trying desperately for an audience with the President. He owns a Pacific island, where he conducts a marine laboratory. The Navy has taken over the island as a base. The three-way romance becomes a national crisis with the President playing Cupid and the Supreme Court members trying to get her paired off with one of the boys. All three of them are in love with her, but Taylor is the one that clicks. He finally manœuvers the government into a spot by holding out with his claim to the island. After hectic negotiations, he sells the island and wins Deanna. *York.*

'STATION WEST' WELL-MADE WHODUNIT WITH WESTERN TRAPPINGS

Rates ● ● ● in action houses; strong top dualler generally

RKO Radio
92 Minutes
Dick Powell, Jane Greer, Agnes Moorehead, Burl Ives, Tom Powers, Gordon Oliver, Steve Brodie, Guinn Williams, Raymond Burr, Regis Toomey.
Directed by Sidney Lanfield.

A well-developed story, good performances, tightly-knit direction, well mounted, though not lavish, production and some adult dialogue combine to make "Station West" a strong bet for the action houses and the upper dual bill slot generally. Although it has all the trappings of the usual western, "Station West" is essentially a whodunit melodrama, with Dick Powell again essaying his now familiar role of hard-boiled investigator. He is supplied with an abundance of the cynical dialogue which he has learned to toss off with natural abandon, gives and takes some hard licks in a number of sequences that will make the action addicts palpitate. There is one brawl with Guinn Williams, a catch-as-catch-can affair, that literally shakes the screen with its pounding fury. It's not all blood-and-guts, however. There is a goodly portion of romantic sparring between Powell and Jane Greer as his chief antagonist, the ruthless, ravishing boss lady of the Western frontier town, and more than a smattering of suspense as Powell unravels a complicated plot skein. Another touch that lifts it above the run-of-the-mill is the balladeering of Burl Ives, who makes his moments as a complacent hotel clerk count. Agnes Moorehead, Tom Powers, Gordon Oliver and Raymond Burr, the last as a massive lawyer, whose bulk matches his cowardice, all contribute solidly in lesser roles. Director Sidney Lanfield deserves a pat on the back for his fast-paced, well-rounded handling of the principals and the plot. The photography maintains the high standard.

EXPLOITATION: Play up Powell in another of his tough guy roles; feature the male-vs.-female duel of wits and bullets.

The Frank Fenton-Winston Miller screenplay, from Luke Short's novel, has Dick Powell, an army officer on special secret detail to investigate the murder of two soldiers escorting a gold shipment, establishes contact with post commandant Tom Powers and enigmatic Agnes Moorhead, then forthwith proceeds to make himself the town's most talked-about personage by picking a fight with Guinn Williams who had never been licked and giving him a beating. Proprietress of the town's gambling hall and boss of all she surveys, Jane Greer hires Powell to run the stage and on his first trip, the gold shipment is stolen and Regis Toomey, a Wells Fargo investigator, is murdered. Powell takes up the hunt, which leads him to the discovery that Greer heads a gang planning to take over the Army post where all the gold is stored, using stolen Army uniforms to effect the coup. He sets fire to the building housing the uniforms, breaks up the plot and returns to arrest Greer. However, a bullet meant for him kills Greer and she dies in his arms. *Barn.*

'MY DEAR SECRETARY' LIGHTWEIGHT COMEDY

Rates ● ● + as top dualler; less for action and rural houses

United Artists (Harry Popkin)
94 minutes
Laraine Day, Kirk Douglas, Keenan Wynn, Helen Walker, Rudy Vallee, Florence Bates, Alan Mowbray, Grady Sutton, Irene Ryan, Gail Robbins Virginia Hewitt, Abe Reynolds, Jody Gilbert, Helene Stanley, Joe Kirk, Russell Hicks, Gertrude Astor, Martin Lamont.
Directed by Charles Martin.

Largely through the efforts of Keenan Wynn, "My Dear Secretary" manages to be a lively comedy to hold the top spot on dual bills in most locations. It will not mean much for action and rural houses, however. The lightweight folderol concocted by author-director Charles Martin concerns the antics of an eccentric novelist who is very choosy in the selection of his secretaries, until he meets one who is his match. But, none of the corny comedy and romantic business stemming from the central plot is half as entertaining as Keenan Wynn. Whether baking a cake, ironing a shirt, or just kidding around, he's a very funny guy and his efforts keep Harry Popkin's first production for United Artists from sagging when the plot gets too thin. As the screwball novelists, Kirk Douglas works hard in his first comedy role, while Laraine Day is capable and easy on the eyes as his romantic vis-a-vis. Florence Bates, Helen Walker, Alan Mowbray and Rudy Vallee furnish competant support. Martin's direction keeps the action moving at a snappy pace and he cleverly uses Wynn to fill the gaps.

EXPLOITATION: Try an ad like this in your local paper: "Wanted. Secretary to successful novelist. Must be as beautiful as Laraine Day and willing to work late hours. Apply to Kirk Douglas at the.....Theatre."

Laraine Day goes to a lecture given by her hero, Kirk Douglas, writer of best-selling novels. She takes a job as his secretary and comes to regret it, for his apartment is a wacky merry-go-round, with ex-secretaries bursting in to collect their belongings, bookmakers with tips, his landlady demanding the rent and buddy Keenan Wynn experimenting in the kitchen. And Douglas doesn't do any work; instead of dictating his new novel, he chases around with her to the races and to gambling casinos. She gets enough of that, quits and goes back to her former employer, Rudy Vallee. Douglas finds her, turns on his charm and they elope. They go to his mountain cabin, where he finishes his novel. It is a flop. She writes one, and it's a sensation. Douglas is jealous of her and Vallee, there is a scene and they separate. They meet again when she takes an apartment above his and is dictating to a male secretary. Douglas bounces this character and takes the job himself. *York.*

'NIGHT WIND' JUVENILE DOG YARN

Rates ● ● as supporting feature for naborhoods and small towns

20th Cenury-Fox (Wurtzel)
68 minutes
Charles Russell, Virginia Christine, Gary Gray, John Ridgely, James Burke, Konstanin Shayne, William Stelling, Guy Kingsford, Charles Lang, Deanna Woodruff, Flame,
Directed by James Tinling.

"Night Wind" is strictly a bid for the juvenile trade. Paired with a comedy or musical topper, it will just get by in naborhoods and small towns. It's a low-budgeter, with Sol Wurtzel neatly cutting corners to fabricate this yarn about a war-dog and his young master. For adults it has some yawny passages, but the youngsters will have a lot of fun watching the dog hero foil the crooks. And the plot has some widly implausible business about foreign spys and rocket bombs that satisfy a juvenile point of view. It also makes screen history by presenting the first flashback that shows what a dog is dreaming. The direction by James Tinling fails to realize the action or humor apparently called for in the script by Arnold Belgard and Robert North to alleviate the tear-jerking aspects. Gary Gray is very good in the juvenile role and Charles Russell and Virginia Christine are acceptable as the parents. "Flame", the handsome police dog is a superbly trained animal.

"Flame, an ex-paratrooper of valiant war record, is the constant companion of young Gary Gray. The lad's step-father, Charles Russell, is an engineer at a nearby rocket plant. The dog viciously attacks three mysterious characters who are supposedly duck hunting. He eventually kills two of them and is after the third, whom he recognizes as the man who had murdered his former master overseas. By this time the sheriff tracks down the killer and "Flame" is impounded awaiting execution, despite Gary's tearful protests. The dog gets away and there is a big show-down battle that exposes the stranger as a spy and Russell wins Gary's respect and admiration. *Dav.*

'BODYGUARD' ROUTINE COPS-AND-ROBBERS MELLER

Rates ● ● + or better for action houses; OK as supporting dualler elsewhere

RKO
62 minutes
Lawrence Tierney, Priscilla Lane, Philip Reed, June Clayworth, Elisabeth Risdon, Steve Brodie, Frank Fenton, Charles Cane.
Directed by Richard O. Fleischer

This Sid Rogell production should satisfy patrons of sock-and-slug dramatics. It will attract good grosses in action houses and adequately fill the lower slot of double bills elsewhere. Out of this category, there isn't much to commend it. A slipshod script by Fred Niblo, Jr. and Harry Essex provides the familiar ingredients of blackmail, murder and violence. However, the proceedings are somewhat confusing to follow, even for fans of these action mellers, and also, the editing leaves some abrupt gaps in the continuity. The role of the tough guy ex-cop who slugs his way through these crooked complications is a natural for Lawrence Tierney and provides some boxoffice attraction. Priscilla Lane is his loyal girlfriend and partner in crime-fighting. Others are adequate in standard roles. The photography and production details are satisfactory for its routine demands. Much of the action takes place in a meat rendering plant, certainly an unusual locale.

EXPLOITATION: Play up Tierney as the screen's Tough Guy in another role of death and violence.

Police plain-clothesman Lawrence Tierney gets bounced from his job for being too handy with his fists. He takes a job as a bodyguard for Elizabeth Risdon, the owner of a meat-packing plant, at the request of her nephew, Philip Reed. Slugged, Tierney comes to in the company of a corpse, a murdered police officer. With the cops hot on his trail for the murder, he does some rough-and-ready sleuthing, aided by girlfriend Pricilla Lane. He locates a record of the accidental death of a government inspector at the plant and turns up evidence that proves it was murder. Priscilla does some snooping on her own and overhears Reed admit the crimes and helplessly watches him kill his assistant in cold blood. Reed discovers her and is about to perform another slaughter, when Tierney arrives to subdue the killer in a savage brawl. *York.*

'DESIGN FOR DEATH' INTERESTING DOCUMENTARY OF JAP ROLE IN WAR

Rates ● ● — as supporting dualler

RKO
48 minutes
Produced by Theron Warth and Richard O. Fleischer.
Narrated by Kent Smith and Hans Conreid.

"Design For Death" is a brief documentary assembled from confiscated Japanese films and its 48 minutes of running makes it suitable for dualling with a big musical film or comedy. Since public interest has by now deviated from the Japanese situation, the boxoffice value of this film will be limited, although it does warrant exploitation as a valuable document in the archives of World War II. It leads off with the ominous words . . . "There are those who say that World War III is inevitable" . . . and proceeds to demonstrate how the Japanese war machine came into being. A deliberate and thoughtful presentation, it will disappoint sensation-seekers expecting lurid, gruesome details. The narration by Theodor and Helen Geisel is extremely well written in comprehensible language and is spoken by Kent Smith and Hans Conreid. The latter sounds off in a hysterical Japanese accent that is very effective. The editing by Elmo Williams and Marston Fay includes a lot of animation and special effects and is well integrated.

The footage is very interesting, especially the shots of the bombing of Pearl Harbor, photographed from the air by the Japs. Interspersed with the contemporary material, are sequences taken from Japanese historical movies which show a pageant of the ancient Samurai. The picture traces the history of the Japanese nation, as far back as 1200 A.D. as the military "big shots" took control of the country and brutally oppressed the "little guys". They prevented assimilation of foreign ideas, until the coming of Admiral Perry. Then they twisted the peaceful Shinto religion into a fanatical State creed and set about building a modern war machine. Beneath the quaint, cherry-blossum charm of the Japanese people was a perverted, blind fanaticism. The rest is well known in modern times and is presented in a graphic fashion that formulates the theme of democratic education to prevent another such occurrence. *Dav.*

'IN THIS CORNER' OK RING YARN FOR ACTION HOUSES

Rates ● ● + as dualler generally; better for action spots

Eagle Lion (Arc Productions)
61 minutes.
Scott Brady, Anabel Shaw, Jimmy Millican, Mary Meade, Charles D. Brown, Johnny Indrisano, Robert Bice.
Directed by Charles F. Riesner.

"In This Corner" is a typical fight picture, with one novel angle. It is well seasoned with thumping action for patrons looking for rough and tough entertainment. Action houses will find it a better-than-average grosser, while it fills the requirements for the second half of double bills in other theatres. The unusual twist in the story by Burk Symon and Fred Niblo, Jr. is about an ex-navy fighter who develops a psychosomatic paralysis of his arm because he thinks he killed his sparring partner. Some fine photography puts a convincing wallop in the ring sequences and the big scene where the pug takes a terrific beating, fighting with only one arm, is an exciting high-spot. Scott Brady, who made a strong impression in "Canon City," is the pug; he's no great actor, but in this role is suitably rugged and natural. Routine performances are contributed by Anabel Shaw as the girl-friend, Charles Brown as his trainer and James Millican as the crooked promoter.

EXPLOITATION: Plug the novel story angle and the realistic fight scenes. Catchline: "They Made Him A Killer — In His Mind!"

While in the Navy, Scott Brady had accidentally killed a man and suffered a functional neurosis that paralyzed his right arm. A stay in a Navy hospital cured him and also gave him training as a boxer. He goes on to become a sensation as a pro fighter. When crooked promoter, James Millican, asks him to throw a fight, he is furious and breaks his contract. So Millican pulls a dirty deal by hiring a punchy fighter to let himself be knocked cold in sparring practice. Just before the big fight, Brady gets a wire saying that the man had died of the injury. Afraid to use his right arm, Brady takes a beating. Although he is completely discouraged, he arranges for a return bout to earn money for the supposedly dead man's family. He is on the way to another defeat, when his girl-friend, Anabel Shaw and his trainer, Charles Brown, locate the missing pug in Millican's hide-out. They rush him to the ringside and, sure enough, when Brady gets a glimpse at him, he rises from the canvas and uncorks a terrific right cross that floors his opponent. *York.*

'BEHIND LOCKED DOORS' ABOVE PAR ACTION MELLER

Rates ● ● + as dualler

Eagle Lion (Arc Productions)
61 minutes
Lucille Bremer, Richard Carlson, Douglas Fowley, Ralf Harold, Tom Brown Henry, Herbert Heyes.
Directed by Oscar Boetticher.

Some very exciting goings-on inside a private mental hospital provide the thrills and chills for this action meller. It's a neatly constructed job, with acting and directing chores above-par. Produced by Eugene Ling on a moderate budget, the picture whips up the right amount of thrills and suspense to sustain audience interest on a double bill and the unusual bug-house background supplies an exploitable kick. The story, as scripted by Ling and Malvin Wald, tells about a private eye who risks his neck for a pretty girl, but the atmosphere of this sinister sanitarium seems pretty authentic. It's a nice place, when the patients don't behave, they are tossed into a padded cell with a fearsome, insane ex-pug. This character, unlisted in the credits, is a mighty scary invididual. The private detective is convincingly portrayed by Richard Carlson and Lucille Bremer is the attractive newspaper gal. Douglas Fowley, Ralf Harolde and Tom Brown Henry also turn in good performances under Oscar Boetticher's direction.

EXPLOITATION: Sell the weird characters in the sanitarium. Feature the insane ex-pug as the screen's most fearsome character since Frankenstein's Monster.

Carlson gets his first job as a private detective, when Lucille Bremer tips him off that a certain judge, wanted by the police, is hiding in a mental sanitarium. Posing as her husband with manic-depressive tendencies, he is committed as a patient to the sanitarium. There he finds quite a sinister bunch in charge, a suave doctor and a brutal, sadistic attendant. He snoops around looking for the judge and finally sees him when a fire-bug starts a fire in the lock-up section. Before he can communicate his discovery to Miss Bremer, the gang spots him and he is tossed into the cell with the crazy pugilist, where he takes a terrific beating. She breaks in, armed with a gun, and rescues him just in time. The maniac gets loose and runs amok, strangling his captors, until the police arrive to halt the carnage. And with that settled, the husband and wife act looks like a permanent routine. *Abrams.*

'OUT OF THE STORM' ENGROSSING CRIME YARN

Rates ● ● + in naborhoods and action houses; good dualler elsewhere

Republic
61 minutes.
James Lydon, Lois Collier, Marc Lawrence, Richard Travis, Robert Emmett Keane, Helen Wallace, Harry Hayden, Roy Barcroft, Charles Lane, Iris Adrian, Byron Foulger, Claire DuBrey, Smoki Whitfield, Charlie Sullivan, Rex Lease, Edgar Dearing.
Directed by R. G. Springsteen.

This one shapes up as one of the most gratifying crime stories of recent months, again demonstrating that a modest budget doesn't necessarily restrict quality. It has more entertainment value than many a costlier "A" picture. A neat twist on the old, reliable "crime-doesn't-pay" formula, "Out of the Storm" succeeds in maintaining interest throughout. James Lydon turns in a sensitive performance as the lad who succumbs to the lure of easy money and winds up behind the eight-ball. Lois Collier as his sweetheart is also very good and Richard Travis, as the detective, and Marc Lawrence, as a gangster, head the first-rate supporting cast. John Butler turned out a neatly constructed plot and credible characters, and the direction by R. G. Springsteen wraps it all up in brisk fashion. The picture is more than satisfactory fare for naborhoods and action houses, although its weak title and lack of name power will hold down grosses. However, it has strong exploitation values in the story.

EXPLOITATION: Sell the "easy money" and "crime does not pay" angles.

James Lydon is discouraged with his job as a payroll clerk in a ship-building plant and, on his measly salary, feels that he can't marry his sweetheart, Lois Collier. He is in the office when crooks enter, kill the guard and make off with the payroll. But they overlook part of the loot — $100,000 — and he pulls a fast one and appropriates the money. He hides it in a music box and mails it to his mother. When he tells his girl about it, she is shocked, but sticks with him. Lydon, however, is on a spot; he can't spend the money without attracting comment and there are two men on his trail — the gangster that wants the rest of his loot and the insurance detective who suspects the lad. To recover the box he has to break into a jewelry store, where it had been sent for repair. The police nab him and then let him go, but the gangster finally catches up with him. There is a desperate struggle and the thug is knocked cold. Lydon frantically prepares to go on the lam, but his girl persuades him to turn in the money and give himself up. *Abrams.*

'URUBU' EXPLOITABLE DUALLER FOR GRIND HOUSES

Rates ● ● + as supporting dualler for action houses

United Artists (World Adventure Films)
65 minutes
Produced and directed by George Breakston and Yorke Coplen with an all native cast.

The catchline: "Filmed in the Steaming Jungles of the Matto Grosso" is the tip-off on the exploitable nature of this tropical novelty. "Urubu", if properly seasoned with ballyhoo, makes a suitable dual bill filler for action houses. With a full complement of bare-breasted native gals, wierd jungle monsters and savage encounters with the "Vulture People", there is enough lurid hokum to satisfy sensation seekers who patronize these jungle thrillers. It was photographed without sound with a narration by Coplen in standard travelog style.

EXPLOITATION: Ballyhoo "Thrilling Adventures With Jungle Monsters And Savage Tribes". Ushers wearing pith helmets and prominent display of the eye-catching stills will help.

From the way it starts, this seems to be an authentic travel documentary, as George Breakston and Yorke Coplen, those two "intrepid explorers", start up the Rio Gurupi and into the dreaded Matto Grosso jungle. There are interesting shots of strange animals - boa constrictors, ant-eaters, lizards, jaguars and man-eating fish. But it soon piles up the usual far-fetched jungle ingredients staged with obvious hokum. They are searching for Col. James Fawcett, an explorer missing for twenty-five years. They meet up with a white doctor who is a chieftain among the savage Indians. He helps them search for Fawcett. They witness a primitive war dance. They battle crocodiles, blood-thirsty panthers and piranhas. They rescue a white girl from the clutches of the Urubus. They knock off the savages by the dozen, while dodging their poison darts. They kill a savage, whose white skin suggests that he may or may not be Col. Fawcett. And all the while their invisible cameraman keeps grinding away. *York.*

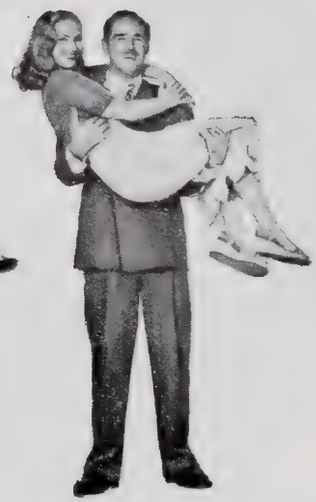
Ah Youth! Ah Love! Ah Music!

A Treat To See—
A Cinch To Sell,
Another Hit
To Ring The Bell
From
Paramount

AH... WHAT'S THE USE TALKING... YOU'VE JUST GOTTA GO SEE PARAMOUNT'S STORY OF GAY YOUNG LOVE, SET TO GLORIOUS NEW HIT TUNES!







Isn't It Romantic





Starring

VERONICA LAKE ♡ MONA FREEMAN

Now everybody'll know that V.L. stands for "Violent Love!"

She wrote all those sizzling love letters in "Dear Ruth"!

BILLY DE WOLFE ♡ MARY HATCHER

Comedy sensation of "Dear Ruth" and "Blue Skies"!

The girl who put the spice of life into "Variety Girl"!

with ROLAND CULVER ◦ PATRIC KNOWLES

RICHARD WEBB and PEARL BAILEY

Produced by DANIEL DARE

Directed by NORMAN Z. McLEOD



You aint heard nothing yet!

"Miss Julie July"
"Wond'rin' When"
"Isn't It Romantic?"
... and many merry more!

Help Promote
YOUTH MONTH—
Saluting Young America

EXPLOITATION PICTURE

'BABE RUTH'-NATURAL!

His Story Has Humor, Tears, Thrills

The moment the name "Babe Ruth" was penned to the agreement permitting Allied Artists to make a picture of his career, one of the most natural exploitation pictures of all time was born. His real-life story was so crammed with thrills, with excitement, with laughs, with heart-warming incident, with tears and with crowd-roaring cheers — it just couldn't miss as a film vehicle.



THE BABE and THE KID
A promise is a promise

Producer Roy Del Ruth, however, was taking no chances. He assigned the Babe's official biographer, Bob Considine and George Callahan to do the screenplay, handpicked a sterling cast headed by William Bendix, Claire Trevor and Charles Bickford, and utilized all the resources of the studio and outside locations to make a film to measure up to its towering potential.

Then, after the film was in the can, AA president Steve Broidy and Lou Lifton's promotion staff, socked their greatest effort into a ballyhoo campaign that made history not only for Allied Artists but for the entire industry. Backed by a promotion budget that had never even been approached by the company, they sold the picture. They sold it in national magazines, in newspapers, over the radio, in a record-breaking series of tie-ups that involved $4,000,000 and 26 major products or services. They sold it in ball parks and in churches; in bookstores and in toy stores until practically every adult and child in the country knew that the life of Babe Ruth would come to their theatre's screen.

But two assists they hadn't counted on overshadowed even these herculean efforts. One was a madly accelerated interest in the game which made Ruth great and for which the Babe returned the compliment. A red hot pennant race in both major leagues had the entire country talking baseball and any picture that had to do with baseball fell right into the gravy. The second factor was the tragic death of the beloved Babe. Not since the death of President Roosevelt, and very few before that, had any American received such eulogies in the nation's press and radio. Thus the lamentable climax to the Babe's dramatic life became an unwitting aid to the film's drawing power.

The showman owes it to his audience and to himself to tell his patrons that "The Babe Ruth Story" is more than a biography of a baseball great. More than that, it is the story of a "good guy," with his faults and virtues, his intense love for kids, his defeats and his triumphs on and off the diamond, his great good humor, and finally, his death struggle with the cancer that was to end his life.

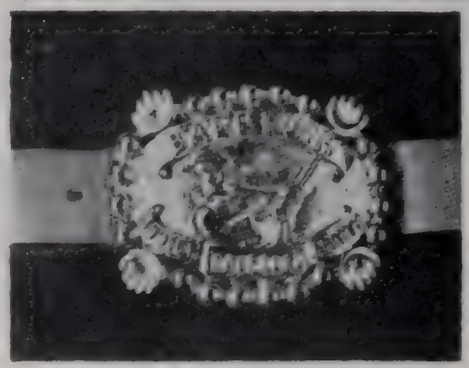


NEWSPAPER PLANTS

The press book offers a wealth of material for newspaper planting: scene mats, cartoons (see above, 3-column mat), shots of the Babe and Bendix and two solid pages of material especially suitable for sports pages.

TIE-UPS

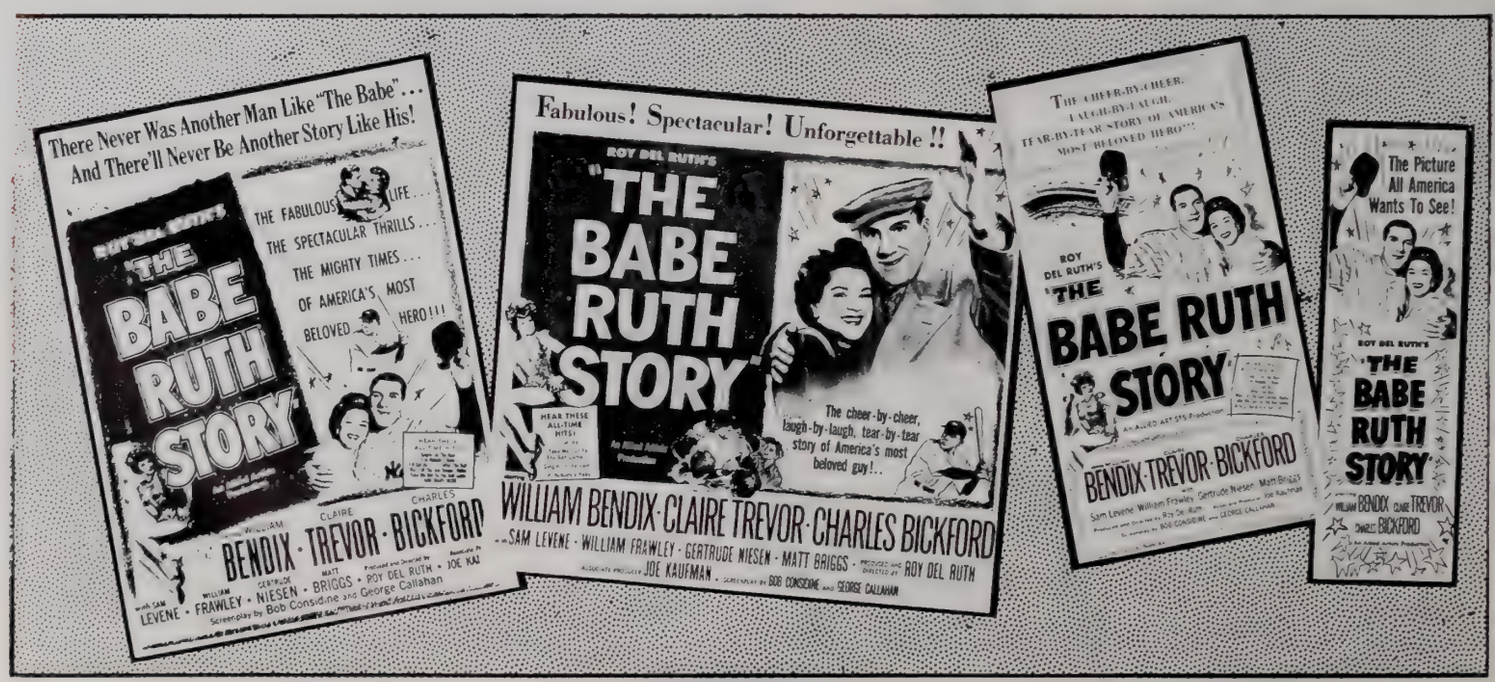
The $4,000,000 tie-ups campaign is easily adaptable for local plugging. The Babe Ruth Baseball Game makes a sock window display and local merchants can be assured of eye and sales appeal by the attractive display featuring stills from the picture and a blow-up of Ruth and Bendix playing the game. The book, too, should be featured.



CONTESTS & PRIZES

Exceptional opportunities for attention-pulling contests and some unique prizes for the kids are offered in the press book. The contests are naturals for sports pages, including quizzes, while schools can be contacted for essays, awards to promising athletes, etc.

Among the special prizes available at small cost are "The Babe Ruth Junior Baseball Champs" belt (above), minature baseball bats, exact replicas of the Louisville Slugger used by Ruth, and other attractive giveaways.



EXPLOITATION PICTURE

of the issue

William Bendix, as Babe Ruth, gets set to knock the ball out of the park, in this case, the Yankee Stadium. The scene was actually filmed at "The House That Ruth Built," and it is reported by Allied Artists' publicists that Bendix, who at one time toted bats for the Bambino, actually did smack a four-bagger as a wondering crowd looked on.

The effervescent Bambino gets right into the chorus line in this night club sequence. At right is the girl he wants and gets as his wife, as portrayed by Claire Trevor.



The BABE RUTH STORY

The story of the immortal Babe Ruth is such a fulsome and colorful tale that even Hollywood had to tone it down for fear it might not be believable. It was such a natural for the movies, that the Babe was kept busy throughout the years turning down offer after offer to consent to a film of his amazing career. Finally, Allied Artists president Steve Broidy and producer Roy Del Ruth persuaded the beloved Bambino to give his approval and went ahead without delay and with all the resources at their command to complete the film before Ruth finally succumbed to the malignancy that had been clutching at his throat.

With the capable William Bendix as the Babe and a stellar lineup headed by Claire Trevor as the talented, understanding and faithful chorine whom he married at the start of his unparalleled career; Charles Bickford as Brother Matthias of the Xaverian Order, who took the Babe off the streets of Baltimore and counseled him through his life; Sam Levene as Ruth's newspaperman pal; William Frawley as Jack Dunn, manager of the Baltimore Orioles; Gertrude Neisen as a night club singer, and right on down the line, including baseball greats, Allied Artists has executed a triple play — humor, pathos and excitement. "The Babe Ruth Story" stands as a monument to a great American. It is a movie that will provide entertainment for every member of the family.

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

CLEARANCE CAPERS

Allied ITO of Iowa-Nebraska

At the Red Oak, Iowa Regional where 34 Southwest Iowa exhibitors gathered, two resolutions were adopted—1. Urged every member to use extreme caution before buying and showing the RKO picture 'Good Sam" because the Salvation Army is ridiculed and the Protestant Church is shown in a bad light in the picture. Scenes lowering the dignity of the clergy, and a deacon of the church becoming intoxicated are shown...2. Feeling there is a definite attempt to set up illegal clearances by print shortages, the group asked that a thorough investigation be made of the print situation in both the Des Moines and Omaha branches. Resolution states print shortages not only force illegal clearances but also result in danger from too many runs on each print. Asks that this matter be considered by the Board and suggests that if this print shortage continues, it be brought to the attention of the proper authorities, legal and public safety.

To this illegal clearance through print shortage matter, we would like to add and again emphasize here that illegal clearance according to the Supreme Court Decision is also being attempted through "availability-by-price and or percentages", the most vicious of all sales policies. We have no doubt that these matters will be corrected in due time, as they are brought to the attention of the proper Federal Court officials.

It is one thing, and a worthy thing indeed, to encourage the smaller film companies to make better pictures by buying at reasonable prices and showing their better pictures. But it is something else again to go hook, line and sinker for percentage of any kind, let alone the 35%, 40% and 50% we hear Monogram is to ask for "Babe Ruth Story", and Eagle Lion for "Northwest Stampede". This "something else again" is plain, downright silly, because you don't have to pay any company percentage today and because you can't make a thin dime from percentage without cheating. It is also unfair because it's more than you would pay a major like Metro for a top picture without screaming you'd been robbed. And finally, it closes your door to the little company for a long time because of the precedent a single percentage picture sets up. And don't let anybody kid you, it takes years to get away from a single picture precedent, once it is on the distributor's books.

Of all the curses of this business, percentage pictures are the worst, and no small exhibitor in his right mind will go for a percentage deal, no matter what the picture. If he makes a profit, he must cheat, and that can only result in disaster, either financial or behind bars. Exhibitors are being investigated in Illinois now for fraudulent percentage returns.

Forcing sales of one or more pictures with other pictures is expressly forbidden by the Supreme Court Decision. This means that the exhibitor can buy and play any picture or pictures he wants without taking any other picture or pictures that he does not want. It is as plain and simple as that. And yet, we find in this territory, salesmen and managers attempting to force the sale of unwanted pictures. Several specific cases were recently reported in our Weekly Caravan Letter, and a warning was issued that this practice must stop. And stop it must; we are sending specific cases to the Federal Court through the Department of Justice —now. There will be no half-hearted compliance with the decision on the part of the distributors here, we will see to that. And if any salesman or manager feels that he can get away with dealings like that, he will soon enough find out whether his big-shot bosses in New York or he himself will be behind Federal bars.

FLEXIBLE RULES

Associated Theatre Owners of Indiana

We can't understand how distributors who employed the sliding scale method of selling can so quickly forget the arguments they advanced why this system was the fairest way to sell pictures. While the sliding scale became a device to secure higher percentage terms than had ever been asked before it was argued that in the event a picture did not do top business the exhibitor had protection in a deal that might call for as little as 25%. This sounded good because with a certain fixed overhead an exhibitor could not afford to pay more than a minimum percentage on lower grossing pictures and still realize some profit.

Today that theatre overhead is as great or greater than ever. There is no reason that the exhibitor still does not need the same protection of a low percentage if a picture falls below a given control figure. And the fact that perhaps three pictures now drop into that category for every one picture that formerly did does not lessen the need for that protection. However, now that top grosses are a little harder to attain some of the champions of sliding scale are ready to discard it or at least revise the scale downward. It was a wonderful plan as long as it was all to the distributor's advantage—when it looks as though it might be working to the exhibitor's benefit it is not so hot. As the sales manager of one company recently said, "Sliding scale was all right when exceptional grosses were attainable. We don't want those kinds of deals now that business has levelled off."

Film companies claim their flat rentals are predicted on the grosses attained by the pictures in which they share. So if your control figures are revised downward be sure that the same treatment is applied to all your flat rental groups.

LAZY SALES

Allied Rocky Mt. Independent Theatres

Every time you pick up a trade paper you see where some home office distributor is shouting about the need for more revenue for his company.

We suggest that the "big shots" stop sounding off in print and start stirring up their local branch offices.

A lot of business is lost to a lot of companies through the downright laziness of its sales organization in the field.

There are many theatre accounts in this territory that just plain haven't been solicited for months.

There are too many branch managers who haven't been over the territory for years.

The distributors' attitude has been "if the exhibitor wants our product, he'll come to us."

As a result, some exhibitors have remained unsold possibilities for a long time.

An independent exhibitor has a lot of other things to do besides going to Film Row to buy film. He has to run his theatre, write his own ads, purchase his supplies, hire his help, stay up late at night greeting his patrons, and a lot of times he takes his tickets and cleans his own theatre—and he has to do all these things and a hundred others every day of the week.

It's the distributor's job to go out and sell film—and to keep calling until that film is sold.

A WORD OF WARNING

Before signing for these 40 and 50% "SUPERS," particularly: BLANDINGS, GOOD SAMS, and PARADINES, we suggest that you stop and reason with yourself. First of all you know that it is impossible to live with such a deal. Secondly, is it good business to give a distributor who gives you one or two pictures a year 40 and 50% for pictures. REMEMBER, THERE ARE OTHERS.

Maurice J. Artigues
Gulf States Allied

If the sales executives would only get their sales organizations to concentrate on a little old-fashioned salesmanship, they'd get a lot better representation than they are getting now.

UNFAIR COMPETITION

Associated Theatre Owners of Indiana

From time to time our attention is called to the presentation of films or other purely commercial entertainment in schools, universities and other public institutions. The statutes pertaining to such buildings which are constructed from public funds and exempt from real estate taxes contemplate that these buildings shall be used for cultural, educational and similar public purposes. If public buildings are permitted to be used for commercial purposes and private gain such use is improper and an abuse of the authority vested in the managers of the building. In ascertaining whether rental of public buildings is for the general public welfare it seems to us three factors are involved. First, is the use for the general public benefit—educational, cultural, etc.? Second, does such use result in the gain and profit of private individuals or organizations? Third, are regular private facilities available for such use or is some individual or group being subsidized by being granted the use of a public building for commercial purposes in competition with similar private enterprises?

We feel that most of this type of theatrical competition is the result of the responsible authorities not giving sufficient consideration to the facts of the matter. If they are asked to consider the theatre man's viewpoint we believe that in most cases they would see that it is unjust and morally wrong for private business, which paid taxes to construct such a building, should be forced to face competition from that very building that continues to be supported by the taxes they contribute. This, of course, is true regardless of what the nature of the private business might be.

GIMMICKS

Allied Theatre Owners of Gulf States

As a result of recent efforts on the part of many exhibitors in this territory to combat the high percentage deals, we note (in fact, deals have been reported to this office) where in order to sell some of these high priced pictures, particularly "Blanding" and "Paradine", unwritten promises have been made—in other words using gimmicks. For the life of me, I cannot understand why SRO will not write up their contracts as they should be. Why should the contract read one way with side agreements the other? If SRO agrees to accept a rental on the basis of a sliding scale, why not make the contract as such? Certainly we know of no reason other than to mislead some other exhibitors that this condition should prevail. We still contend that this is a bad practice and we strongly urge that you see that all agreements are placed in writing. If they do not trust you on a sliding scale, should you trust them and obligate yourselves to them in the event that the picture does not justify the terms written in the contract.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

29 FEATURES SLATED BY DEC. 1st, MOSTLY QUICKIES

WITH THE END of the summer, Columbia spokesmen reveal that the studio is heading into a "big production spurt" with twenty-nine features scheduled to be made between now and December 1. The majority of this list will be in the western and series departments, with the emphasis on low budgets.

The only "big" picture definitely scheduled for an early start is "Jolson Sings Again," sequel to "The Jolson Story." Columbia just paid out $100,000 for film rights on 31 old tunes and Jolson is already recording some of the songs. Harry Cohn has not yet called a complete truce with Larry Parks, so no official casting has been announced. It would be folly to undertake this film without Parks, so it is safe to look for a fast play from the Cohn office to get Parks back to work. With all the difficulty this actor has had with Cohn, he probably would prefer not to make this or any picture at Columbia. But the court ruling on their recent legal battle may be inescapable.

Humphrey Bogart is not kidding about his desire to get his indie unit rolling on a full time scale. With "Knock On Any Door," starring himself, still in production, the actor-producer has set his next film for a December 1 start. Robert Lord will again produce, Bogart will again star and this time the piece is called "Tokyo Joe." Bogart is hunting a director and a femme star for his second indie venture.

Three films are in production on this lot. Bogart's "Knock On Any Door" and a new starter, "Rough Sketch" (Jennifer Jones-John Garfield), which is an Horizon Production (John Huston-Sam Spiegel) are independent ventures. Columbia's only one is "Mr. Soft Touch" (Glenn Ford-Evelyn Keyes) which is about to wind up.

EAGLE - LION

E-L'S STEADY PROGRESS DUE TO KRIM'S GUIDANCE

THIS IS ONE of the few studios where it is safe to ask "How's business?" You not only get an honest answer, you get a cheerful one. "We're doing ok. We're in the black!" And that's really news in these days of Hollywood's self-induced depression. And much of the credit is due the businesslike guidance of president Arthur B. Krim. Under his supervision, the E-L studio has been showing constant progress, while keeping costs within bounds. And its product has been just what the vast majority of exhibitors want — fast, punchy, exploitable.

The expanded program for Equity Productions mentioned in SIZEUPS last issue is now set and President Harry H. Thomas has announced that the company will spend $3,000,000 on twelve films during the next ten months. These films will be made by four producing units incorporated in Equity, namely, Vinson Productions, Marshall Grant Productions, Orbit and Jerry Thomas.

Arthur Dreifuss, executive producer and director of Vinson Productions, will start the production march on September 20 when he rolls a musical tagged "An Old-Fashioned Girl," with Gloria Jean starred. He has three other musicals scheduled. This unit, organized about eight months ago, is still hunting for other indie producers to join the ranks.

Only picture working now is Walter Wanger's "Reign of Terror" (Robert Cummings-Arlene Dahl). This is the second of the Wanger productions and leaves only one more to go on his deal with E-L. This deal, for which so much was predicted by both Wanger and E-L soured when disagreement came over production costs and budgets. The prodigal Mr. Wanger is accustomed to the lavish hand and Eagle-Lion execs, even with an enlightened attitude on spending money, found the pace too fast.



EAGLE LION'S KRIM

Businesslike Guidance to Progress

METRO-GOLDWYN-MAYER

SCHARY'S TASK IS TO MODIFY METRO TRADITION

THE FIRST SIGN of the "Schary influence" became evident last week when Louis B. Mayer announced "The Intruder" as the first of ten "progressive" pictures to be made under Schary's supervision for the Metro release schedule. The initialer is a yarn about a young boy who saves a negro from a lynching. Claude favorite Schary vein was part of the bait that lured him to Metro. Metro can use a bit of Jarman has been given the role of the boy. Clarence Brown will produce and direct.

Apparently, this agreement for ten films in the the Schary approach and, at the same time, it is a safe bet that Metro protocol and tradition will restrain Schary from going too far away from the basic Metro theory that boxoffice and entertainment are the first requirements of any film. We just hope that the new production boss doesn't allow himself to get too wrapped up in that tradition, because it had gone stale.

There are those on the lot, and some recently washed out, who shake their heads ominously and predict that this "radical" change will have serious consequences for Metro. But most of this criticism is tinged with the bitterness of men whose talents and imagination have grown creaky, and who fear the changes that Schary may bring.

Al Lichtman leaves here next March. He follows Sam Katz, another member of the M-G-M executive board, who exited a couple of weeks ago. Katz is reported to have received $1,000,000 in settlement of his contract. No announcement has been made in reference to Lichtman's deal.

Studio toppers Louis B. Mayer, Dore Schary and Eddie Mannix huddled last week with Sales Chief William F. Rodgers on the program for the coming year. No official facts are available as yet, but it is estimated the studio will tab about 30 films for production and the emphasis for the whole program will be on variety. Metro is aiming to appeal to all classes of moviegoers from now on.

One of the program plans definitely set is the increase in Technicolor films. With assurance from the Technicolor people that they will be able to handle almost twice the film they have up to now, Metro has set its goal to once again lead the field in tint films. Three films now in production are all in color and there are six more scheduled to come.

First of the new sextet will be "Secret Garden" (Margaret O'Brien-Dean Stockwell) "Annie Get Your Gun," (Judy Garland), "Greyfriar's Bobby," (Lassie) "Neptune's Daughter" (Esther Williams-Red Skelton) and Joe Pasternak's "Shop Around The Corner" and "It's A Date" are all pencilled in on the color chart.

Mention of "Annie Get Your Gun" reminds us that Producer Arthur Freed told us definitely last week that Judy Garland will be well enough to do the title part when the picture goes in November. The actress who has been on a three-month leave on doctor's orders will begin rehearsing her songs shortly and official rehearsals are scheduled to start October 1. Studio bosses are doing nip-ups because the talented Garland girl will be well enough to carry the lead. Problem at the moment is the leading man who must be able to sing as well as look like a big, rugged cowboy. Most of the voice boys are on the small and delicate side and Producer Freed is having his worries.

With twelve pictures in backlog (seven tinters) for the Winter and Spring release schedule and the Fall schedule already set, this company is in good shape. Set for the Fall are: "Luxury Liner" (George Brent-Frances Gifford-Jane Powell) and "A Southern Yankee" (Red Skelton-Arlene Dahl) for September; "Julia Misbehaves" (Greer Garson-Walter Pidgeon-Elizabeth Taylor-Peter Lawford) and "No Minor Vices" (Dana Andrews-Lilli Palmer) for October; "The Secret Land" (Navy Documentary) and "Three Musketeers" (Gene Kelly-Lana Turner-June Allyson-Van Heflin) for November.

Charles Einfeld and David Loew, Enterprise bosses, are still in serious trouble and the final result is not yet in sight. Although, virtually the entire staff has been put on layoff, the company because of its commitment to Harry Sherman for studio space (which runs into February, 1949) is still carrying a considerable weekly expense. In addition to the actual dollars-and-cents factor, the company has commitments for three pictures with Lewis Milestone, two with Charles Boyer and one with Harry Sherman. One of the Milestone pictures is already promised for Metro release. With such a load and the inescapable fact that there is no money, Einfeld and Loew are waging a mighty battle to stay in business. It is still a safe guess that MGM will step in at the crucial moment and take over unless the Enterprise heads can arrange quickly for new financing. It is too bad this had to happen to two men as smart in show business as Einfeld and Loew, but they got in far too deep too quickly and ran afoul of the boxoffice slump and tightened credit situation.

STUDIO SIZE-UPS

MONOGRAM-AA

AA'S FUTURE PRODUCTION OUTLAY DEPENDS ON 'RUTH'

FUTURE PLANS OF Allied Artists are bound up, to a large degree, with the box-office fate of "The Babe Ruth Story." This film represented AA's largest investment in production, as well as a small fortune in exploitation, and the returns will guide AA in budgeting its future product. So far, there is every indication that "Babe" will roll up a handsome take, putting Monogram back into the black, probably to stay.

September will see three films on the sound stages simultaneously. William Beaudine will direct another in Barney Gerard's "Jiggs and Maggie" series, Louis Gray has "Headin' For Trouble" (Jimmy Wakely) ready to go and Peter Scully starts his new production deal with Monogram with "The Rainmaker." His unit is known as Mayfair Pictures Inc.

"Joe Palooka In The Big Fight" (Joe Kirkwood Jr.-Leon Errol) and a Johnny Mack Brown western, "Gunning For Justice," were wound up the past fortnight.

PARAMOUNT

PULL PURSE STRINGS ON DE MILLE'S 'SAMSON'

EVEN CECIL B. DeMILLE has felt the cold hand of Paramount's economy. For his production of "Samson and Delilah," the ace producer-director has been handed a 62 day shooting schedule (short for a DeMille epic) and a $3,000,000 budget. His budget on "Unconquered" was 4½ million and his shooting time ran over 90 days. The agreement between the studio and DeMille states that if he should run over the alloted time, or money, he will have to furnish the capital required to complete the film. The picture starts October 4.

"Mask For Lucretia" (Paulette Goddard-John Lund), with Mitchell Leisen directing, got under way here to keep the studio's production schedule at a slow, but steady, of three features pace in work. "Streets of Laredo" (William Holden-Mona Freeman) wound up as the new one started. Studio spokesmen confirm the fact that there are no immediate plans for any hypoed production, offering as the reason adequate backlog and the on-time schedule of production which has been maintained during the past year.

"Lucretia" is the picture Ray Milland refused to do, which cost him a suspension.

Hoping to pull off another "Sorry, Wrong Number," Hal Wallis last week paid $25,000 for film rights to a story called "The File on Thelma Jordon" with Barbara Stanwyck set for the starring role. This one, with a court-room background, may not be quite as powerful a piece for the Stanwyck dramatic ability, but Producer Wallis hopes to keep it as close to the pattern as possile by handing the directing job to Anatole Litvak who guided "Sorry."

Wallis pulled a coup when he signed Dean Martin and Jerry Lewis, the night club sensations, to a term contract. This duo will go places, mark our word.

Pine-Thomas, about to set out into the "high-budget" class, has announced its first three films under the new program. "El Paso," a horse opera in color, will head the trio and it goes on the sound stages about September 15. "The Man Who Stole A Dream" is down for a November start and then there will be a lull until March 15 when "Captain China" gets the gun. No castings on the latter two have been announced as yet.

REPUBLIC

YATES DETERMINED TO PUSH REPUBLIC FORWARD

PRESIDENT HERBERT J. YATES arrived back here last week full of fight and determined to push Republic ahead and to show a profit. At one of the final meetings with the board of directors in New York, he announced a 50% cut in his own salary as the spearhead of a campaign to cut production costs to the bone. The board had voted to omit the quarterly dividend on its preferred stock and Yates' move was seen as a positive promise that such an action would not be necessary when next dividend time rolls around.

Meanwhile, new Eastern money is out to buy Yates' ten per cent holdings in the company in the form of 125,000 shares of Republic stock. Yates still says that anybody that would pay his price (approximately $5,000,000) is crazy but he did conference with the new would-be buyers before he came west. We're beginning to think the wily Mr. Yates gets a kick out of the dealings with these people, even though he has no intention of selling.

Activities here have been at a lull status while Yates was away. This is practically a one-man operation here and everything waits for the Yates' signal. Now that he is back, however, the studio has launched its program of one film starting each week until six pictures have been put in front of the cameras. On this program, two new films started within the past ten days: "The Missourian" in Trucolor (William Elliott-Adrian Booth) and "Daughter of the Jungle" (Lois Hall-James Cardwell).

In addition to starting his production machinery working again, the Republic chief also announced release dates for seven of his big budget pictures. "Moonrise" (Dane Clark-Ethel Barrymore-Gail Russell) opens this month as does "Angel In Exile" (John Carroll-Adele Mara). "Drums Along The Mohawk" (Vera Ralston-George Brent), "Macbeth" (Orson Welles) and "The Red Pony" (Myrna Loy-Robert Mitchum) go in October though this last one may be pulled until the Mitchum mess is cleared. "The Plunderers" (Rod Cameron-Ilona Massey) and "Wake of the Red Witch" go in December.

RKO

HUGHES LIMITS FIRST 'A' TO 22-DAY SHOOTING SCHEDULE

THE HUGHES dictum for economy is apparently going to continue at a tight degree from here on in. Latest plan here is that "The Set-Up," Hughes' first "A" picture will be shot on a 22-day schedule. This is less than half the usual time given to a high-budget production. The currently shooting "Follow Me Quietly" (William Lundigan-Dorothy Patrick) classed as a B picture was given a 16-day shooting schedule. Ordinarily, such a film would get at least the 22 days now given to the "A" product. It was reported that this ruling will apply to all "A" productions scheduled from here on in.

Floyd Odlum's resignation from the chairmanship of the board of directors of this company was the signal for the announcement that he and N. Peter Rathvon, recently resigned from the presidency of the company, will join forces in their own production set-up. As plans now stand, the team will offer financing to independent units with RKO release available, but not essential. The first project, in all probability, that this team will handle will be Frank Ross's long-delayed production of "The Robe." This one, if it works out, will have an RKO release. As their second feature, Odlum and Rathvon are eyeing a comedy for Rosalind Russell now in the writing stages; this, too, would be an RKO release.

There was no actual reason for secrecy on this deal except that Odlum and Rathvon could not negotiate officially with RKO for a releasing deal while they were officers of the corporation. No one at RKO would confirm or deny the rumor that this deal was offered as part of the settlement for the resignation of these two when Howard Hughes took over. Hughes had made it known that he wanted Ned Depinet in the presidency and that act has now been accomplished.

James R. McGuinness, one of the Metro producers who currently is sitting out a contract knowing he will not be renewed, has been conferring with Howard Hughes on the possibility of a deal at RKO. If Hughes should decide to take McGuinness ,he would undoubtedly voluntarily terminate his contract with Metro. Otherwise, he will continue to work there until expiration time.

When it was rumored, some weeks ago, that Howard Hughes had decided to delete any "message" from "The Boy With Green Hair," *Studio Sizeups* predicted that this would never be—that Hughes was too practical a man to cut the meat out of one of his pictures just because he did not approve of the story or the man who was responsible for it (Schary). It has now been confirmed that the film will be released as shot. Of course, this decision was not reached until an additional $150,000 had been spent to try the deletion process. Sneak previews of the two versions indicated that the original version was the one the public wanted and so in spite of the opinions of Boss Hughes and Floyd Odlum (before his resignation) the film will go as Dore Schary planned it.

To fulfill a one-picture commitment, Hughes has assigned Director John Cromwell to the production of "Operation Malaya," which is scheduled for production in early October. Robert Ryan, Merle Oberon and Robert Mitchum are cast, but there may have to be a casting switch if Mitchum is not cleared of the narcotics charges against him.

SRO

No activity.

20th CENTURY-FOX

ZANUCK'S RETURN MEANS SPURT IN FOX PRODUCTION

WITH three pictures ready to start in England, as reported in the last issue of *Studio Sizeups*, Darryl Zanuck's announcement that he would probably make one-third of the studio's entire production program in foreign countries came as no great surprise. The basic reason behind this plan is, of course, the fact that this company (like most of the other majors) has blocked funds in most foreign countries and working picture units over there is the one practical way of utilizing the money. In addition to the three already scheduled for England, the Zanuck plans include working in Italy, France, Sweden, Germany and Japan.

There are only two pictures in production

STUDIO SIZE-UPS

here: "Mother Is A Freshman" (Loretta Young-Van Johnson) and "Down To The Sea In Ships" (Widmark-Stockwell). Production will undoubtedly spurt now that Zanuck has returned to his office.

A still unsettled problem here is the question of the inde B product. For some time now, there has been controversy on whether 20th should continue its deals with the four or five producers now turning out an occasional B for them, or whether they should develop a set-up within their own company to make the lower budget product. It is entirely a question of sales procedure and Zanuck met in New York last week to thrash the thing out with president Spyros Skouras and sales head Andy Smith.

UNITED ARTISTS

SEARS TRADES HUGHES PRODUCT FOR FINANCING

GRAD SEARS and Howard Hughes finally ended their fencing contests over Hughes' three pictures and a deal has been set. Trading on the fact that he knew how anxious Hughes was to have his product added to the RKO list, Sears pulled a deal out of his hat whereby Hughes gets his pictures in return for financing three other films for UA release. Of course, Hughes will have no interest in these other films, they will be completely UA's, despite the Hughes money. In return for his financing (approximately $750,000 in second money), Hughes gets full right to "The Outlaw," as well as "Mad Wednesday" (Harold Lloyd film) and "Vendetta," both of which have been kept under wraps now for more than a year.

James Nassen, who produced "An Innocent Affair" (Fred MacMurray-Madeleine Carroll), is pushing right into his next production with the same duo. The second one will be "You Made Me Love You," and Lloyd Bacon will again direct.

"With "Love Happy" (Marx Brothers), formerly tagged "Blonde Heaven" and "The Lucky Stiff" (Dorothy Lamour-Brian Donlevy) wound up, there was a two week lull in any UA production. The lull breaks this week (September 14) when Harry Popkin starts his "Impact" (Brian Donlevy-Charles Coburn-Helen Walker). Picture goes on a ten-day location stint to San Francisco.

UNIVERSAL-INTERNAT'L

SHUT-DOWN EXTENDED; LIGHTER FARE IN FUTURE

IN SPITE of the shut-down here, which has been extended to Oct. 4, the finance boys in New York reported last week that there was nothing to worry about. "We've got $34,000,000 in working capital." This has boosted morale here sharply, although Universal City still looks like a "ghost town." Meanwhile, revenue is flowing in, while expenditures are held to a minimum, and U-I should come out of its tailspin in pretty good shape.

The re-vamping of the approach to future U-I production will be complete by the time "The Life of Riley" (William Bendix) rolls early next month, and the emphasis will be comedy, light romance stuff. Problem epics of the intellectual variety will be forgotten, at least until the company is well out of the hole. The sales force is already being sold on the exploitation values of the comedies the company now has ready to sell, like "One Touch of Venus" (Ava Gardner-Robert Walker), "Family Honeymoon" (Fred MacMurray-Claudette Colbert), "You Gotta Stay Happy" (Joan Fontaine-James Stewart), "The Countess of Monte Cristo" (Sonja Henie) and "Mexican Hayride" (Abbott-Costello). More of the same kind of product is planned when production resumes, so, given enough time, the U-I situation may resolve itself favorably.

WARNER BROS.

HEAVY PRODUCTION PACE CONTINUES, FIVE SHOOTING

PRODUCTION here continues firm and steady. "Montana" (Errol Flynn-Alexis Smith) in technicolor got under way and four other films continue. The latter are: "The Fountainhead" (Gary Cooper-Patricia Neal), "Somewhere In The City" (Viveca Lindfors-Edmond O'Brien) "The Happy Times" (Kaye-Barbara Bates), "Two Guys and a Gal" (Morgan-Carson-Day).

Started in London last week was "Under Capricorn," with Ingrid Bergman and Joseph Cotten. This last is Alfred Hitchcock's production for WB release.

Jerry Wald is perhaps one of the most colorful men in this industry. He started his career as a "boy genius" and somehow has managed to keep that reputation alive over a long period of time here. He is the kind of personality who works best under pressure, obviously, because he deliberately and continuously gets himself involved in three or four pictures at a time. It is happening now, again. He will have four pictures going before the end of the month. Already started is "The Happy Times" (Danny Kaye), and "Flamingo Road" (Joan Crawford) is set to roll. "Task Force" and "Storm Center" are the second pair due for this month.

Wald's pressure is a wearing kind of thing to have to work near but he is certainly the chief reason why Warners seems to be getting its second wind after a pretty shaky year.

INDEPENDENTS

FILM CLASSICS

Martin Mooney starts his production of "Daughter of Ramona" this week (September 15 with Martha Vickers, Phillip Reed and Donald Woods in the cast.

James Burkett (he does the Charlie Chan series for Monogram) has signed a one-picture deal here to produce "Alaskan Patrol" for FC release. Jack Bernhard will direct for Burkett and while this is the first outside deal Burkett has taken, he may do others for FC even while continuing his Monogram set-up.

SCREEN GUILD

A series of regional sales meetings held here recently indicated that the theme here is expansion with caution. The company now has 30 features and 18 re-issues including 12 Hopalong Cassidys ready to sell and the stressed point in sales approach was package selling. Pictures will be offered in pairs like "Return of Wildfire" and "Jungle Goddess," "Harpoon" and "SOS Submarine," "Last of the Wild Horses" and "Shep Comes Home." The executives are considering an increased advertising and exploitation campaign to back up the push in the sales department that they are demanding.

Check FILM BULLETIN Reviews with your boxoffice grosses and you will find an amazing degree of

ACCURACY

Short Subjects

By BARN

AS THOUGH they didn't have enough of a hole in the head with distribution problems in Europe, what with quotas, frozen funds and import duties, the film companies received another swift kick last week, this time from our Asiatic cousins. China skyrocketed its customs duty on the importation of films from $250 to approximately $1200 for each feature without so much as a "Now hear this." The gloomy news, revealed by John G. McCarthy, associate director of the MPAA's International Division, brought immediate retaliatory measures by the MPAA members. An embargo on further shipments to China pending "clarification of the situation" was promptly clamped down and a protest lodged with the State Department, requesting the American ambassador to chin-chin with Chinese authorities for reconsideration of the 500 per cent boost.

PARAMOUNT IS THRILLED with Hal Wallis' "Sorry, Wrong Number", and is making sure the world knows about it. Telegrams keep pouring onto our desk, just bubbling with joy about the terrific business the Barbara Stanwyck starrer is doing in its initial opening at the New York Paramount. Starting with a sock first two days "equalled by only six other pictures in history of NY Paramount", the film worked up to "biggest individual Sunday gross . . . of any Sunday in history of NY Paramount" followed by "greatest Labor Day in the entire history" etc. A punchy stunt was that which had Miss Stanwyck in Hollywood placing around 40 or 50 personal calls to top exhibitors throughout the country telling them about the New York opening. It is our understanding that not once did the star get a wrong number.

HERBERT J. YATES, Republic's president, must have gotten an eyeful on his recent European trip. After blasting away at our British cousins for their freeze-out methods in a press interview, Yates went before the Republic board of directors and made a report about unsettled conditions in the industry throughout the world. The result: the board passed up the quarterly dividend on the preferred stock and voted to use all available cash above operational requirements to further reduce the company's bank loans. The Republic president showed he wasn't merely paying lip service to his declared economy program. Initial slash was in Yates' salary, which he voluntarily reduced by 50 per cent. "Further substantial economies" are in prospect for the next month or two was his postscript.

CHARLIE SCHLAIFER'S "New Look" in newspaper advertising for "The Luck of the Irish" will bring color into the dailies' somber spaces - and a bright, emerald green it will be, too, just like the heavenly carpet on the Ould Sod. First in 20th's "Lucky Month" exploitation campaign, the 800 and 1,000 line ads will break on opening day in key city engagements with Irish green surrounding large star heads of Tyrone Power and Anne Baxter. The two-tone ads will run in every key city where newspaper facilities permit the use of additional color.

A HOMETOWN BOY who made good, Gus Eyssell, returns to Kansas City next month to take his bows for having reached the heights in exhibition. On Oct. 14 leaders from all branches of the industry will convene in Eyssell's hometown for a testmonial dinner to the ex-



CHARLES SCHLAIFER
The New Look Is Green

ecutive manager of Rockefeller Center and president of Radio City Music Hall. The boy who rose from an usher to head of the world's largest movie house, Elmer C. Rhoden, president of Fox Midwest Amusement is chairman of the all-industry testimonial.

AS "TESTIMONY of gratitude" for David O. Selznick's contributions to Mexico's national fund in its fight against tuberculosis, President Aleman pinned a gold medal on the producer. Selznick aided Mexico's number one charity by donating the proceeds of the Mexico City premiere of "The Paradine Case" to the tuberculosis campaign and sending his stars Robert Mitchum, Louis Jourdan and Ricki Soma to the Mexican capitol to boost returns . . . Another honor went to DOS for his "Duel in the Sun", voted by the Film Trade Press of Mexico the best film produced in North America during 1947. "Duel" was the country's all-time high grosser.

TWO TOP PUBLICITY MEN have forsaken company ties to strike out on their own in the flack field. At RKO, Paul Hollister resigned as national publicity director and Eastern studio representative to do a solo in public relations work. Samuel Goldwyn Productions lost the services of William Ruder, exploitation head, who left to form his own publicity and exploitation organization in association with David Finn. The firm will be known as Ruder and Finn Associates, with headquarters at the Lombardy Hotel in New York. No successor will be named to step into either of the spots vacated by Hollister, with Rutgers Neilson continuing as eastern publicity manager and Perry Lieber as studio publicity director.

"OLIVER TWIST," J. Arthur Rank's new film version of the Dickens' classic, scheduled for distribution here by Eagle Lion, may never reach American screens. The teapot tempest created by Albert Deutsch in an article for the New York Star, which lashed at the film for depicting the character of Fagin in the grotesque caricature of a Jew, assumed monumental proportions when the Anti-Defamation League of B'nai Brith took up the cudgels and lodged a violent protest with Rank. The reply from the Rank Organization, although it did not agree with the League's interpretation, nevertheless has promised that the film, as it now stands, will not be released in the U. S., according to Arnold Foster, director of the ADL's Civil Rights division. So far, Foster's is the only word on whether the film will appear here. Rank representatives and Eagle Lion officials have kept mum on the prospects.

IATSE'S RICHARD F. WALSH wants to make a movie. No, he hasn't been bitten by the same bug that has caused other actors to work behind the cameras; the IA prexy is out to make a film plugging the AFL's campaign for repeal of the Taft-Hartley Act. The project would carry out the intent of a resolution introduced during the organization's 39th biennial convention in Cleveland recently and referred by the delegates to Walsh for whatever action he deemed appropriate, and what more appropriate method could there be for a movie union to contribute its support to a campaign than by a film. The resolution calls for the film to be financed by the allocation of $25,000 from the campaign fund now being raised by Labor's League for Political Education. There is absolutely no truth to the report that Cecil B. DeMille will be asked to produce.

WILLIAM J. HEINEMAN, Eagle Lion's distribution chief, has named Fred Stein as special representative for the roadshowing of J. Arthur Rank's Technicolor "The Red Shoes" and other JAR productions distributed here by E-L. Stein, industry veteran for more than a quarter of a century, as liaison between 20th-Fox studio and exhibitors, created campaigns which brought stardom to Jeanne Craine, Vivian Blaine, June Haver and others . . . Heineman also announced that Tom Donaldson, E-L district manager for New England, has been assigned two more branches, Buffalo and Albany. Donaldson is also a 25-year man in the industry . . . Mort Blumenstock, Warner ad-publicity chief, has upped William Gold to head WB's Poster Art Department . . . Caspar J. Chouniard moves up to Milwaukee branch manager for United Artists, replacing the resigned Robert Allen . . . Harry Hellman, Albany theatre owner, died last Tuesday (7th) after a brief illness. Hellman, at 65, was celebrating his 40th anniversary in show business this year.

THE TRAVELERS: Darryl F. Zanuck, 20th-Fox vice-president and production chief, back in this country from a six-week trip through Italy and France, planed out of New York for Hollywood last week with wife Virginia and 15-year-old daughter, Susan . . . Slated to join Zanuck this week are President Spyros P. Skouras and sales chief, Andy W. Smith, Jr., due to arrive in Movietown this week for the annual domestic sales confab, Sept. 14-17, new date, instead of the 11th, when it was to begin in Chicago . . . Realart prexy Joseph Harris is back in New York after a month's European business trip . . . William F. Rodgers, M-G-M vice president and general sales manager, is due back from the Coast on the 15th after a fortnight of huddles with studio execs . . . Monroe Greenthal and his new bride, the former Ruth Barton Davey, are on a Bermuda honeymoon. The nuptials were held on Friday, Sept. 3 at the home of U-I's Matthew Fox, who not only served as host, but as best man.

HITCHCOCK'S "ROPE" HANGS IN CRITICS' HALL OF HORROR

Alfred Hitchcock's "Rope," the suspense master's first for Warners and his initial experience with Technicolor, earned huzzas from the New York critics, with one notable exception, the Times' Bosley Crowther. While the others, generally, found Hitchcock's experimental stunt of continuous cinematography (there are no cuts or shifts from one scene to another) an *"ingenious"* device full of gruesome suspense, Mr. Crowther, merely found it growing increasingly *"monotonous,"* finally ending in a *"fizzle which is forecast almost from the start."* The Times' critic also took personal objection to the *"frightfully intense emphasis on the macabre."*

Among the champions of Hitchcock's experiment in highly polished horror were Alton Cook, of the World-Telegram and the Star's Cecelia Ager. Lauding "Rope" as *"one of his (Hitchcock's) most ingenious movie ideas,"* Cook predicts that audiences will be kept *"in 80 minutes of concentrated dither, quiet-spoken, adult and intense excitement every moment of the way,'* capping it off with a truly great tribute — *"Hitchcock at his best."* Miss Ager accords it her double check ("Don't Miss"), pointing to the ad which reads, *"Nothing ever held you like Alfred Hitchcock's* Rope," and adding, *"This time a movie ad does not exaggerate."* She goes all-out with such phrases as *"diabolically clever tour de force, a brilliant cinematic stunt, an ice-cold smash."*

Not quite so enthusiastic, the Post's Irene Thirer admits *"Frankly, we couldn't stomach it. Its demonstration of the erratic, the macabre, the sadistic, made us more than slightly ill physically."* Then she adds, however, *"There are a vast number of moviegoers who'll dote on this sort of sordid, psychopathic shocker"* and grudgingly allows, *"It's extremely well done for what it is."*

In the Herald Tribune, Howard Barnes finds that Hitchcock, *"with a superb movement of his camera in a confined space, and a remarkable performance by James Stewart, has made a frightening melodrama"* with *"enough suspense and terror to satisfy the most exacting grand guignol enthusiast."* He finds it *"not one of his best, but it is the work of a master."*

The Journal-American's Rose Pelswick pats Hitchcock on the back for making a *"horror film that's packed with gruesome excitement and enormous suspense"* without any of the *"standard scare props."* She calls it *"an uncomfortably arresting psychological study"* that *"rivets audience attention."*

'THAT LADY IN ERMINE'

TWENTIETH CENTURY-FOX

"Ornamental and scrambled bedroom farce . . . Number of irrelevant song and dance numbers which do nothing to improve a period fantasy . . . Handsome production with a nice notion in the background. It comes off as a cluttered and rather dreary show."—BARNES, N.Y. HERALD TRIBUNE.

"*That Lady in Ermine* is the late Ernst Lubitch's last picture; clearly he was tired when he made it . . . Stock operetta romance, dished up pretty straight."—AGER, N.Y. STAR.

"Typical Grable movie, dominated by the Grable legs and torso prettily decorated in Technicolor."—COOK, N.Y. WORLD TELEGRAM.

"Good . . . fleeting reminder of what was recognized as the saucy, subtle Lubitsch touch . . Light and gay, and occasionally it absolutely sparkles with wit and originality. Certainly it will please the customers."—THIRER, N.Y. POST.

"Bright and beguiling swatch of nonsense cut straight from the rich, goldbraided cloth of bestgrade Graustarkian romance and done in a nimble, playful style." — CROWTHER, N.Y. TIMES.

"QUOTES" What the Newspaper Critics Say About New Films

'TAP ROOTS'

UNIVERSAL INTERNATIONAL

"Dies a slow, lingering death . . . Script is a conglomeration of clinches, oral and visual, and none of the characters possess individuality or substance . . . A sprawling fiction of no consequence."—PRYOR, N.Y. TIMES.

"Much like any other outdoor action drama in expensive Technicolor, a little more spectacular in its big scenes, perhaps, and a little more detailed in some of the scenes of hugging and kissing."—COOK, N.Y. WORLD TELEGRAM.

"If it is impossible for you to resist seeing *Tap Roots,* be warned that it goes on and on without much purpose."—PIHODNA, N.Y. HERALD TRIBUNE.

"Good . . . Simple and commendable desire to provide amusement for the moviegoing public . . . Good yarn, well-directed by George Marshall, and filmed in stunning Technicolor, against a background of magnificent scenery." —BRIGGS, N.Y. POST.

"Too much happens to too many people. But the picture has action to offer, lots of shooting and threats and battle and wild love scenes. There should be a public for all that fancily packaged melodrama."—CREELMAN, N.Y. SUN.

"Poor man's *Gone With the Wind*: an uneasy banal mixture of sex and the Civil War, of Aunt Jemima mammies, spirited Southern Belles, of fertile Mississippi plantations and war's bloody destruction."—PECK, N. Y. STAR.

"Towards the end of the film there's a brisk battle . . . But up until then . . . talk is substituted for action."—PELSWICK., N.Y. JOURNAL AMERICAN.

"THE BABE RUTH STORY"

ALLIED ARTISTS

"*Many things about* the movie version of *The Babe Ruth Story* . . . that will disappoint the myriad fans . . . Registers merely as another William Bendix picture minus much of the buffoonery that distinguishes most Bendix performances . . . Baseball scenes are excellent . . . But there are not enough of them." — WYER, N. Y. SUN.

"*What saves* the picture from being a solid bust is a good performance by Bendix . . . he makes us believe for a few moments that this is Babe Ruth himself . . . Babe Ruth was perhaps the most appealing of all our great athletes and some of this quality comes through in the picture even though the feats that made him famous are mostly either garbled or passed over quickly in newspaper headlines." — BROUN, N. Y. STAR.

"*Sentimentalized* out of all possibility of stimulating film biography . . . The baseball star's celluloid life is covered an inch thick with sugar . . . When the script allows Bendix to broaden into magnificent arrogance, he almost makes the hero come to life." — GUERNSEY, N.Y. HERALD TRIBUNE.

"*A good bit* too much of a muchness in the line of heroics and tears . . . Bendix is straight from the smoke-house and Claire Trevor pulls all the heart-throb stops as a little showgirl who marries the great man." — CROWTHER, N. Y. TIMES.

"*Fair* . . . Something pieced and patched together from known materials and then given the movie treatment. It's a movie, not Babe Ruth." — WINSTEN, N. Y. POST.

"*An affectionate sentimental* salute to Mr. Baseball himself . . . Baseball fans will find much of interest in the scenes of his various triumphs as the script details his exploits on one diamond after another." — PELSWICK, N. Y. JOURNAL AMERICAN.

"*A suggestion of* the Babe Ruth legend but some odd thinking must have gone into the preparation of it. The most turbulent and colorful life in all sports history has been tossed aside to make room for a drab, hackneyed movie scenario. Such a little movie for such a great man." — COOK, N. Y. WORLD TELEGRAM.

CLASSIFIED

AGENT WANTED

Film or theatre promotion salesman or booking agent with established theatre contacts wanted on full or part time basis to sell much needed inexpensive "juvenile attendance building" promotion to theatres. Call Mr. Knapp at GRanite 4-2885 for appointment or write Philadelphia Chewing Gum Corporation, Eagle and Lawrence Roads, Havertown, Pa.

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PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (62)	In Production (3)
Serials	Completed (4)	In Production (0)
Westerns	Completed (25)	In Production (0)

NEW PRODUCTIONS

ROUGH SKETCH
Drama—Started August 30
Cast: Jennifer Jones, John Garfield, Pedro Armendariz, Wallace Cassell, David Bond, Gilbert Roland.
Director: John Huston Producer: Sam Spiegel
A Horizon Production
Story: Revolutionaries in Cuba attempt to assassinate the president.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Knock On Any Door	Bogart–Derek	8–16			
No Soft Touch	Ford–Keyes	8–30			

COMPLETED —— 1947-48 ——

Arkansas Swing, The	Vincent–Hot Shots	3–29	7–29		
Details under title: Texas Sandman					
Best Man Wins (75)	Buchanan–Lee	12–22	5–6		
Big Sombrero, The (C)	Autry–Verdugo	8–18			
Details under title: A Little Spanish Town					
Black Arrow, The (76)	Hayward–Blair	8–4	8–48		
Black Eagle, the Story of a Horse	Bishop–Patton	5–10	9–16		
Details under title: Black Eagle					
Blazing Across The Pecos (55)	Starrett–Burnette	11–24	7–1		
Blondie's Reward (67)	Singleton–Lake	9–29	6–3		
Details under title: Blondie's Night Out					
Blondie's Secret	Singleton–Lake	6–7			
Boston Blackie's Chinese Venture	Morris–Mayo	7–5			
Details under title: Boston Blackie's Honor					
Bruce Gentry	Neal–Clark	8–30			
Challenge of the Range	Starrett–Burnette	7–5			
Congo Bill	McGuire–Moore	5–10			
Coroner Creek (C) (90)	Scott–Chapman	9–29	7–48		
Crime Doctor's Diary, The	Baxter–Maxwell	8–30			
Dark Past, The	Holden–Cobb	6–7			
Details under title: Hearsay					
El Dorado Pass	Starrett–Burnette	6–7			
Fuller Brush Man, The (93)	Skelton–Blair	10–27	6–48		
Gallant Blade (C)	Parks–Chapman	12–8			
Gentleman From Nowhere (66)	Baxter–Baker	5–10	9–9		
Her Wonderful Lie	Kiepura–Eggerth	11–10			
Details under title: The Eternal Melody					
Jungle Jim	Weismuller	8–16			
Lady from Shanghai, The (87)	Hayworth–Welles	10–14	5–48		
Law of the Barbary Coast	Shayne–Henry	8–2			
Loaded Pistols	Autry–Britton				
Lone Wolf and His Lady, The	Randall–Vincent	8–30			
Loser Take All	Mitchell–Nigh	3–15			
Details under title: Winner Take Nothing					
Lovers, The	Wilde–Knight	7–19			
Loves of Carmen, The (T)	Hayworth–Ford	11–24			
Lulu Belle (87)	Lamour–Montgomery	11–10	8–48		
Man From Colorado, The (T)	Ford–Drew	3–17			
Manhattan Angel	Jean–Ford	3–15			
Details under title: Sweetheart of the Blues					
Mating of Millie, The (87)	Ford–Keyes	7–7	4–28		7–5
My Dog Rusty (67)	Donaldson–Litel		4–8		
Port Said (69)	Bishop–Henry	12–22	4–15		
Quick on the Trigger	Starrett–Burnette	6–21			
Return of October, The (T)	Ford–Moore	9–29			
Ridin' the Old Pine Trail	Autry–White	7–5			
Details under title: Wings Westward					
Rusty Leads the Way	Donaldson–Moffett	3–1			
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Sign of the Ram, The (84)	Peters–Knox	8–4	3–48		3–15
Singin' Spurs	Hoosier Hot Shots		9–23		
Slightly French	Lamour–Ameche	1–19			
Details under title: Let's Fall In Love					
Smoky Mountain Melody	Acuff–Smoky Mt. Boys	8–2			
Song of India	Bey–Russell	7–5			
Strawberry Roan, The (C)	Autry–Henry	7–7	8–48		
Superman (Special Serial)	Alyn–Neil	2–16	7–15		
Tex Granger (Serial)	Stevens–Stewart	8–4	4–1		
Thunderhoof (77)	Foster–Bishop	2–16	7–8		
Details under title: Wild Fury					
To the Ends of the Earth (109)	Powell–Hasso	12–9	2–48		3–15
Trail to Laredo (54)	Starrett–Burnette		8–12		
Trapped by Boston Blackie (67)	Morris–Lane	12–22	5–13		
Triple Threat	Henry–Crane	7–19	9–30		
Undercover Man	Ford–Foch	5–24			
Untamed Breed, The (C)	Tufts–Britton	4–12			
Details under title: The Wrangler					
Walk a Crooked Mile	O'Keefe–Hayward	5–24	5–48		
Details under title: FBI Meets Scotland Yard					
Walking Hills, The	Scott–Raines	5–24			
Whirlwind Raiders (54)	Starrett–Saunders	9–15	5–13		

EAGLE-LION

1947-48 Features	Completed (42)	In Production (1)
Westerns	Completed (7)	In Production (0)

NEW PRODUCTIONS

REIGN OF TERROR
Drama—Started August 23
Cast: Robert Cummings, Arlene Dahl, Richard Hart, Richard Basehart.
Director: Anthony Mann Producer: William Cameron Menzies
A Walter Wanger Production
Story: Intrigue leading up to the opening of the French Revolution.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Casanova (83)	deCordova–Nash	5–12	2–7	812	2–2
Adventures of Gallant Bess (73)	Mitchell–Long				8–2
Assigned to Danger (66)	Raymond–Nash		5–19	821	
Behind Locked Doors	Bremer–Carlson	6–7			
Details under title: Inside the Wall					
Big Cat, The (T)	McCall story–Garner	8–2			
Blanche Fury (93)	Hobson–Granger	Foreign			8–30
Canon City (83)	Brady–Meade	3–29	6–30	826	7–5
Check Your Guns (55)	Dean–Gates	7–7	1–24	803	12–8
Close-up (76)	Baxter–Gilmore	12–22	6–9	824	
Cobra Strikes, The (62)	Ryan–Fraser	1–5	4–24	820	
Enchanted Valley (C) (77)	Curtis–Gwynne	9–1	3–27	817	3–29
He Walked By Night	Basehart–Brady	5–10			
Details under title: Twenty-Nine Clues					
Headin' For Heaven (71)	Erwin–Farrell	8–4	1–17	810	1–5
In This Corner	Brady–Shaw	3–15	9–19	903	
Details under title: Born To Fight					
It's Murder	Switzer–Whalen	5–12			
Hollow Triumph (83)	Heinreid–Bennett	2–16	8–30		8–16
Lady At Midnight	Deanning–Lee	3–15	8–8	831	
Let's Live A Little	Lamarr–Cummings	3–1			
Linda Be Good (67)	Hubbard–Knox	7–21	1–3	808	10–27
Man from Texas (71)	Craig–Bari	5–26	10–18	815	4–12
Details under title: A Texas Story					
Mickey (C) (87)	Butler–Goodwin	11–10	6–23	825	6–21
Noose Hangs High, The (77)	Abbott–Costello	11–24	3–27	819	4–12
Northwest Stampede (C) (79)	Leslie–Craig	7–21	7–28	830	7–19
Details under title: Wild Conquest					
October Man, The (91)	Mills–Greenwood	Foreign	3–20	816	3–29
Oliver Twist	Davies	Foreign	7–14	828	
Olympic Games, The (T)	Documentary		9–12	902	
Open Secret (70)	Ireland–Randolph	9–1	5–5	813	2–16
Parole	O'Shea–Bey	8–16			
Prairie Outlaw	Dean–Holt	11–10	5–12	857	
Rampage	Mitchell–Long	12–22			
Raw Deal (78)	O'Keefe–Trevor	11–24	5–26	822	6–7
Details under title: Corkscrew Alley					
Red Stallion in the Rockies (C)	Heather–Franz	8–2			
Ruthless (104)	Scott–Lynn	9–1	4–3	818	3–29
Details under title: Prelude to Night					
Seven Sinners (86)	Dietrich–Wayne	Release	3–27	848	
Shed No Tears (70)	Ford–Vincent	3–1	7–21	829	8–30
Smugglers, The (85)	Redgrave–Kent	Foreign	1–31	811	2–2
Spiritualist, The (79)	Bey–Bari	1–19	8–1	827	
Sutter's Gold (93)	Arnold	Release	3–27	849	
Sword of the Avenger (76)	Delgado–Gurie		6–2	823	
Tioga Kid (54)	Dean–Ates		6–16	858	
T-Men (91)	O'Keefe	7–21	1–10	809	12–22
Take My Life (85)	Gynt–Williams	Foreign	2–28	814	
Tomorrow You Die	Ireland–Ryan	5–12			
Tornado Range (56)	Dean–Holt	9–1	2–21	854	
Tulsa	Hayward–Preston	7–5			

FILM CLASSICS

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Appointment with Murder	Calvert–Craig	8–16			
Details under title: Date with Murder					
Argyle Secrets (63)	Gargan–Lord		5–7		
Blonde Ice (72)	Paige–Brooks	3–1	5–20		6–23
Devil's Cargo (61)	Calvert–Hudson		4–1		
Inner Sanctum	Hughes–Russell	7–19			
Miraculous Journey (C) (76)	Calhoun–Long	4–12	8–48		
Money Madness (73)	Rafferty–Beaumont		4–15		
Soda (C) (83)	Raymond–Gurie	3–29	6–48		
Unknown Island (C)	Grey–Reed	6–21	9–48		
Details under title: The Unbelievable					
Will It Happen Again? (61)	Documentary		4–48		

METRO-GOLDWYN-MAYER

1947-48 Features — **Completed (45)** — **In Production (3)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Barkleys of Broadway, The (T)	Astaire–Rogers	8–2			
Little Women	Allyson–Taylor (all star)	7–5			
Take Me Out to the Ball Game (T)	Sinatra–Williams	8–16			

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Act of Violence	Heflin–Ryan	6–21			
Alias The Gentleman (74)	Beery–Fatcew	5–13	Mar.	818	2–15
B. F.'s Daughter	Stanwyck–Heflin	8–6	Apr.	820	
Big City, The (103)	O'Brien–Murphy	10–27	June	827	3–29
Bribe, The	Taylor–Gardner	6–21			
Bride Goes Wild, The (58)	Johnson–Allyson	7–7	Mar.	819	3–15
Details under title: Virtuous					
Cass Timberlane (119)	Tracy–Turner	5–12	Jan.	813	11–10
Caught	Bel Geddes–Ryan	8–2			
Details under title: Luckiest Girl in the World					
Command Decision	Gable–Pidgeon	4–26			
Date With Judy, A (113)	Beery–Powell	1–5	July	831	7–5
Easter Parade (T) (103)	Astaire–Garland	12–8	July	829	6–7
Edward, My Son	Tracy–Kerr	7–19			
Force of Evil	Garfield–Pearson	7–5			
Details under title: The Numbers Racket					
Gone With the Wind (T)	Gable–Leigh	Reissue	Feb.	3000	
Good News (T) (95)	Lawford–Allyson	3–31	Dec	10	12–22
Green Dolphin Street	Turner–Robin	9–30	Nov.	811	
Details under title: The Personal Touch					
High Wall, The	Taylor–Totter	7–7	Feb.	815	
Homecoming (113)	Gable Turner	9–15	May	816	
If Winter Comes (97)	Pidgeon–Kerr	6–9	Jan	811	1–7
Julia Misbehaves (99)	Carson–Pidgeon	1–19	Oct.	803	8–15
Killer McCoy (103)	Rooney–E. Taylor	6–23	Dec.	809	10–27
Luxury Liner (T) (98)	Grant–Gifford	9–1	Sept.	901	8–30
Kissing Bandit, The (T)	Sinatra–Grayson	5–26			
Master of Lassie	Gwenn–Leigh	9–29			
Details under title: Hills of Home					
No Minor Vices	Andrews–Palmer	Oct			
On An Island With You	Williams–Lawford	6–23	June	828	5–24
Pirate, The (T) (102)	Garland–Kelly	3–3	June	825	4–12
Search, The (105)	Clift–MacMahon	Aug.		830	4–12
Secret Land	Navy Documentary	Oct			
Summer Holiday	Rooney–DeHaven	7–8	Apr.	821	
Sun in the Morning, The (T)	MacDonald–Nolan	5–10			
Southern Yankee, A (90)	Skelton–Dahl	2–2	Sept.	902	8–15
State Of The Union (120)	Tracy–Hepburn	10–13	Apr.	824	3–20
Tale of Navajos	Navajos Indians				
Three Godfathers, The (T)	Wayne–Armendariz	5–24			
Three Musketeers (T)	Turner–Kelly	2–16			
Tenth Avenue Angel (76)	O'Brien–Murphy	4–1	Feb.	816	1–19
Three Daring Daughters (T) (115)	MacDonald–Turbi	11–25	Mar.	817	2–16
Details under title: The Birds and the Bees					
Words and Music	Garland–Rooney	4–26			

MONOGRAM

1947-48 Features — **Completed (30)** — **In Production (0)**

Westerns — **Completed (13)** — **In Production (1)**

NEW PRODUCTIONS

GUNNING FOR JUSTICE

Western—Started August 23

Cast: Johnny Mack Brown, Raymond Hatton, Max Terhune, Evelyn Finley.

Director: Ray Taylor — Producer: Barney Sarecky

Story: Gang tries to find gold bullion cache. Brown stops them.

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Angels' Alley (67)	Gorcey–Gray	11–24	3–21	4108	
Released originally under title: When Strangers Marry					
Back Trail (54)	Brown–Hatton		7–18	4757	
Campus Sleuth (66)	Stewart–Preisser	12–8	4–18	4 13	
Cowboy Cavalier (55)	Wakely–Taylor		7–4	4762	
Crossed Trails (53)	Brown–Hatton		4–11	4755	
Docks of New Orleans (70)	Winters–Young	11–24	4–4	4712	
Fighting Mad (75)	Errol–Kirkwood	9–15	2–7	4709	
Details under title: A Palooka Named Joe					
Fighting Ranger, The (57)	Brown–Hatton	6–7	8–15	4753	
French Leave (64)	Cooper–Coogan	2–2	4–25	4714	
Details under title: Kilroy On Deck					
Frontier Agent (56)	Brown–Hatton		5–16	4756	
Golden Eye, The (69)	Winter–Young	4–26	8–29	4720	
I Wouldn't Be in Your Shoes (70)	Castle–Knox	2–16	5–23	4 16	
Incident	Douglas–Frazee	8–16			
Iron Dukes	Bowery Boys	8–2			
Details under title: Bowery Comeback					
Jiggs and Maggie in Society (66)	Yule–Riano	9–29	1–10	4704	
Jinx Money (68)	Gorcey–Caldwell	1–19	6–27	4717	
Joe Palooka in the Big Fight	Kirkwood–Romay	8–30			
Kidnapped	MacDowall–England	5–24			
Last of the Badmen	Sullivan–Reynolds	6–21			
Michael O'Halloran (79)	Roberts–Beckett	4–12	8–8	4719	
Music Man	Stewart–Brito	5–24	9–5	4721	
Oklahoma Blues (56)	Wakely–Belmont	1–19	3–28	4761	
Overland Trails (58)	Brown–Belmont	11–24	1–31	4751	
Partners of the Sunset (53)	Wakely–Larson		5–6		
Perilous Waters (66)	Castle–Long	9–1	2–14	4707	
Range Renegades (54)	Wakeley–Holt		6–5	4766	
Rocky (76)	McDowall–Barrier	8–18	3–7	4705	
Rose of the Rio Grande (60)	Carroll–Movita	Reissue	3–14	4710	
Shanghai Chest, The (65)	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sheriff From Medicine Bow (55)	Brown–Hatton	7–19	9–19	4754	
Sign of the Wolf (69)	Whalen–Brady	Reissue	5–2	4711	
Silver Trails (53)	Wakely–Taylor	7–5	8–22	4763	
Sixteen Fathoms Deep (Aness)	Lake–Chaney		7–25	4801	
Smart Politics (68)	Preisser–Stewart	9–15	1–3	627	1–5
Song of The Drifter (53)	Wakely–Coles	11–10	1–17	686	
Stage Struck (71)	Long–Richmond	3–15	6–13	4715	
Trigerman	Brown–Hatton		6–20	4752	
Trouble Makers	Gorcey–Hall	6–7			
Details under title: High Tension					
Winner Take All (65)	Kirkwood–Knox		9–12	4802	

ALLIED ARTISTS

Babe Ruth Story, The (106)	Bendix–Trevor	3–29			8–2
Dude Goes West, The (87)	Albert–Storm	12–8	8–30	8	6–21
Details under title: The Tenderfoot					
Hunted, The (85)	Bellita–Foster	4–14	4–7	6	
It Happened on Fifth Avenue (115)	Storm–DeFore		4–19	1	2–17
Panhandle (84)	Cameron–Downs	9–29	2–22	5	
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7	
Song of My Heart (89)	Sundstrom–Long	2–3	1–31	4	11–24
Details under title: Tragic Symphony					
Strike It Rich	Cameron–Granville	7–19			

PARAMOUNT

1947-48 Features — **Completed (37)** — **In Production (3)**

NEW PRODUCTIONS

A MASK FOR LUCRETIA

Drama—Started September 1

Cast: Paulette Goddard, John Lund, Macdonald Carey, John Sutton, Fritz Lieber, William Farnum, Nicholas Joy, Rose Hobart.

Director: Mitchell Leisen — Producer: Richard Maibaum

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Heiress, The	deHavilland–Clift	7–5			
One Woman	Ladd–Reed	8–16			

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Accused, The	Young–Cummings	4–26			
Albergerque (C) (50)	Scott–Britton	3–3	2–20	4709	2–2
Beyond Glory (82)	Ladd–Reed	9–29	3–3	4726	6–21
Details under title: The Long, Dry Line					
Big Clock, The (95)	Milland–O'Sullivan	3–17	4–9	4713	2–2
Big Town Scandal (62)	Reed–Brooke	7–30		4722	6–7
Caged Fury (61)	Denning–Ryan	9–29	3–5	4711	3–1
Connecticut Yankee, A (T)	Crosby–Fleming	6–24	7–2	4720	
Crusades, The (126)	Young–Wilcoxon	Reissue	6–48	R3508	
Disaster (60)	Denning–Marshall	2–16	12–3	4806	
Dream Girl (86)	Hatton–Carey	5–12	7–23	4721	5–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	6–24	7–2	4720	5–10
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	6–21
Great Gatsby, The	Ladd–Field	3–29			
Hatter's Castle (105)	Mason–Kerr	Foreign	6–18	4718	4–26
Hazard (95)	Goddard–Carey	11–10	5–28	4716	3–29
I Walk Alone (99)	Lancaster–Scott	12–23	1–16	4708	12–22
Details under title: Deadlock					
Isn't It Romantic (87)	Lake–DeWolfe	3–1	10–8	4802	
Mr. Reckless (66)	Eythe–Britton	11–10	3–26	4712	3–1
Details under title: Hard To Kill					
My Own True Love	Douglas–Calvert	7–7			
Now and Forever	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes (81)	Robinson–Russell	7–7	10–22	4803	7–19
Paleface, The (T) (91)	Rope–Russell	8–18	12–24	4807	
Road To Rio (100)	Crosby–Hope	1–6	12–25	4 07	11–24
Sealed Verdict (83)	Milland–Marry		11–5	4804	
Shaggy (C) (72)	Joyce–Shayne		6–11	4717	4–25
Saigon (94)	Ladd–Lake	12–9	3–12	4710	2–16
Sainted Sisters, The (83)	Lake–Caulfield	10–27	4–30	4715	3–15
So Evil My Love (100)	Milland–Todd	5–26	8–6	4723	6–7
Sorrowful Jones	Hope–Ball	4–26			
Sorry, Wrong Number (89)	Stanwyck–Lancaster	2–2	9–24	4801	8–2
Special Agent	Eythe–Reeves	5–24			
Speed To Spare (57)	Arlen–Rogers	10–27	5–14	4714	3–1
Strange Temptation	Milland–Totter	5–10			
Details under title: Dark Circle					
Streets of Laredo (T)	Holden–Freeman	8–2			
Miss Tallock's Millions	Hendrix–Lunt	4–12	11–19	4805	
Unconquered (T) (146)	Cooper–Goddard	8–19	4–2	4705	9–29
Waterfront at Midnight (64)	Gargan–Hughes	12–3	6–25	4719	5–24
Whispering Smith (T)	Ladd–Marshall	4–28			

REALART

RELEASE CHART

REISSUE — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland–Eilers			736	
Argentine Nights (73)	Ritz Bros.–Andrews Sis.		Mar.	5013	
Captive Wild Woman (60)	Carradine–Ankers		May	12 0	
Corvette K-225 (98)	Scott–Fitzgerald		May	12 0	
Drums of the Congo (61)	Erwin–Munson		May	1210	
Ex-Champ (72)	M. Landen–Brown		Aug.	926	
Ghost of Frankenstein (67)	Chaney–Ankers		Jan.	1212	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1095	
Hellzapoppin (87)	Olsen–Johnson		Mar.	6046	
Little Tough Guy (83)	L.T. Guys–D.E. Kids		Mar.	917	
Little Tough Guys in Society (73)	Little Tough Guys		Mar.	929	
Magnificent Brute (78)	McLaglen–Barnes		Apr.	796	
Men of Texas (82)	Abbott & Costello		July	1222	
Model Wife (78)	Blondell–Powell			1124	
Mummy's Ghost (65)	Chaney–Carradine		Feb.	1344	
Mummy's Tomb (61)	Foran–Chaney		Feb.	1246	
My Man Godfrey (93)	Powell–Lombard		July	718	
Next Time We Love (87)	Stewart–Milland–Sullavan		June	756	
Pardon My Sarong (84)	Stack–Cooper		June	1238	
Sea Spoilers (63)	Wayne–Grey		Apr.	361	
Sin Town (74)	Bennett–Crawford		Jan.	1266	
Son of Dracula (80)	Chaney–Allbritton		Jan.	1295	
Storm, The (78)	Pickford–Foster		Feb.	924	
When Tomorrow Comes (92)	Dunne–Boyer		Aug.	548	
Wings Over Honolulu (78)	Milland–Parry		May	871	
You're Not So Tough (71)	L.T.Guys–D.E.Kids			1063	

REPUBLIC

1947-48 Features	Completed (25)	In Production (2)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

THE MISSOURIAN (TR)

Outdoor Drama—Started August 24

Cast: William Elliott, Adrian Booth, Forrest Tucker, Andy Devine, Grant Withers, Minna Gombell, Jack Holt.

Producer-director: Joseph Kane

Story: Two brothers fight each other. One turns robber and is caught by the other.

DAUGHTER OF THE JUNGLE

Melodrama—Started August 24

Cast: Lois Hall,, James Cardwell, Sheldon Leonard, William Wright.

Director: George Blair — Producer: Franklin Adreon

Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Wake of the Red Witch, The	Wayne–Russell	8–2			

COMPLETED

Adventures of Frank & Jessie James	Moore–Neill	4–26	6–11		
Angel in Exile	Carroll–Mara	4–12	9–3	719	
Details under title: Miracle of Charlie Dakin					
Bandits of Dark Canyon	Lane–Waller	12–15		752	
Bill and Coo (Tr.) (61)	Burton's Birds	3–28		728	
Bold Frontiersman	Lane–Waller	12–22	4–15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale–Booth	10–13	4–1	654	4–26
Campus Honeymoon	Crane–Wilde	10–13	2–1	703	
Carson City Raiders (60)	Lane–Waller	2–16	5–13	755	6–21
Code of Scotland Yard	Homolka–Farr	8–30		713	
Dangers of the Canadian Mounted (Serial)	Bannon–Belmont	10–27	4–24	752	
Daredevils of the Clouds (60)	Livingston–Clark	3–11	8–10	716	8–2
Denver Kid, The	Lane–Gallagher	7–5			
Desperadoes of Dodge City	Lane–Waller	6–21	9–15	757	
Dick Tracy Returns (Serial)	Boyd–Roberts	7–17		793	
Drums Along the Amazon	Brent–Ralston	5–10			
Eyes of Texas, The (Tr) (70)	Rogers–Roberts	4–12	7–15	732	8–2
Far Frontier, The	Rogers–Devine	8–16			
Federal Agents Vs. Underground	Allen–LaPlanche	7–19			
G–Men Never Forget (Serial)	Moore–Ames	8–4	1–31	791	
Gallant Legion, The	Elliott–Booth	1–5	7–25	715	
Grand Canyon Trail (Tr.)	Rogers–Frazee	6–21			
Heart of Virginia	Martin–Lowery	12–22	4–25	707	
Homicide For Three	Long–Douglas	6–7			
I, Jane Doe (85)	Hussey–Carroll	11–24	5–25	710	5–24
Inside Story, The (87)	Hunt–Lundigan	9–15	3–14	705	3–29
Details under title: End of the Rainbow					
It's A Grand Old Nag (Tr.)	Cartoon Feature	12–20		761	
King of the Gamblers	Wright–Martin	5–10		709	
Lightnin' in the Forest (58)	Roberts–Douglas	12–8	3–25	706	4–26
Macbeth	Welles–Nolan	7–7			
Madonna of the Desert	Castle–Roberts	11–10	2–23	704	
Main Street Kid, The	Pearce–Martin	9–29	1–1	701	
Marshal of Amarillo	Lane–Waller	7–25		756	
Moonrise	Clark–Russell	1–5	7–11	714	
Nighttime in Nevada (T)	Rogers–Harmon	5–10	8–29	733	
Oklahoma Badlands	Lane–Coles	11–24	2–22	753	
Old Los Angeles	Elliott–McLeod	10–13	4–25	708	
Out of the Storm	Lydon–Collier	3–29	8–25	717	
Details under title: Backfire					
Plunderers, The	Cameron–Massey	6–7			
Red Pony, The (T)	Loy–Mitchum	6–9			
Renegades of Sonora	Lane–Waller	8–30			
Rose of the Yukon	Brodie–Del	8–16			
Secret Service Investigator (60)	Bridges–Roberts	2–16	5–31	711	6–7
Slippy McGee	Barry–Evans	9–1	1–15	702	
Sons of Adventure	Hayden–Roberts	3–15	8–28	718	
Timber Trail, The (67)	Hale–Roberts	6–21	6–15	656	8–2
Train to Alcatraz	Barry–Martin	3–1	6–28	712	
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.) (70)	Rogers–Frazee	11–25	5–1	731	6–7

RKO RADIO

1948 Features	Completed (41)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Follow Me Quietly	Lundigan–Patrick	8–30			

—— 1948-49 ——

GROUP ONE

Rachel and the Stranger (93)	Young–Holden	9–1			8–16
Details under title: Rachel					
Pearl, The (77)	Marques–Armendariz	Foreign			3–15
Variety Time (59)	Errol–Kennedy				8–16

GROUP TWO

Bodyguard (63)	Tierney–Lane	5–10			9–13
Design for Death (48)	Documentary				9–13
Mourning Becomes Electra (121)	Russell–Redgrave	4–14			11–24
Station West (92)	Powell–Greer				9–13

COMPLETED —— 1947-48 ——

BLOCK NO. THREE

If You Knew Susie (90)	Cantor–Davis	1–30			2–16
Western Heritage (60)	Holt–Leslie				2–16

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt–Leslie	11–10			4–12
Tarzan and the Mermaids (68)	Weissmuller–Joyce	8–4			4–12

BLOCK NO. FIVE

Berlin Express (86)	Oberon–Ryan	9–1			5–24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell	3–31			
Guns of Hate (61)	Holt–Leslie	12–22			5–24
Return of the Badmen (90)	Scott–Jeffreys				5–24

BLOCK NO. SIX

Mystery in Mexico (66)	Lundigan–White	10–13			7–5
Race Street (79)	Raft–Maxwell	9–1			7–5
Twisted Road, The (95)	O'Donnell–Granger	7–7			7–5
Velvet Touch, The (97)	Russell–Genn	10–13			8–2

NOT DESIGNATED

Baltimore Escapade	Temple–Young	6–21			
Blood On The Moon	Mitchum–Bel Geddes	3–1			
Boy With Green Hair (T)	O'Brien–Ryan				
Brothers in the Saddle	Holt–Forman	7–5			
Enchantment	Wright–Niven	5–24			
Details under title: Take Three Tenses					
Every Girl Should Be Married	Grant–Tone	6–7			
Good Sam (114)	Cooper–Sheridan	8–18			8–2
Gun Runners	Holt–Hyer	8–2			
Indian Agent	Holt–Martin	6–7			
Interference	Mature–Ball	7–19			
Joan of Arc (T)	Bergman–Farrer	10–13			
Judge Steps Out, The	Knox–Sothern				
Details under title: Indian Summer					
Le Silence Est D'or	Chevalier–Durrior	Foreign			
Long Denial, The	O'Hara–Douglas	3–1			
Mr. Joseph Young of Africa	Johnson–Armstrong	1–5			
Outlaw Valley	Holt–Martin	6–21			
Return of the Badman	Scott–White				
Tarzan's Fountain of Youth	Barker–Joyce	7–19			
Details under title: Tarzan and the Arrow of Death					
Tycoon (T)	Wayne–Day	2–3			2–8
Under Arizona Skies	Holt–Leslie	9–1			
Weep No More	Cotten–Valli	5–10			
Window, The	Hale–Kennedy	11–24			

SPECIALS

Bishop's Wife, The (109)	Grant–Young	3–17			11–24
Fugitive, The (104)	Fonda–Del Rio	1–6			11–10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9–1
I Remember Mama (137)	Dunne–Homolka	6–9			3–15
Melody Time (T)	Disney Musical				5–24
Miracle of The Bells, The (118)	MacMurray–Valli	8–4			3–15
Song Is Born (T) (113)	Kaye–Mayo				8–30

SCREEN GUILD

1947-48 Features	Completed (16)	In Production (0)

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Dead Man's Gold	LaRue–Stewart	5–10			
Frontier Phantom	LaRue–St. John	8–16			
Hollywood Barn Dance (65)	Tubb–Irving	3–31	6–21	4701	
Details under title: Western Barn Dance					
Jungle Goddess	Reeves–McKay	6–21			
Last of the Wild Horses	Ellison–Frazee				
Mark of the Lash	Larue–Crandell	5–24			
Miracle in Harlem (71)	Stepin Fetchit	5–14			X–3
Outlaw Country	LaRue–St. John	8–16			
Prairie, The (80)	Aubert–Baxter		4–30	4705	

SELZNICK—S.R.O.

Features	Completed (5)	In Production (0)

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones–Cotten	3–19	4–9		4–14
Intermezzo (70)	Bergman–Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant–Loy	10–13	7–1		3–29
Paradine Case, The (132)	Todd–Peck		12–23		1–19
Portrait of Jenny	Cotten–Jones	3–3			

20th CENTURY-FOX

1948 Features	Completed (42)	In Production (3)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Canadian Pacific (C)	Scott–Wyatt	8–30			
Down to the Sea in Ships	Barrymore–Widmark	8–30			
Mother Is A Freshman (T)	Johnson–Young	8–30			
Sand (T)	Stevens–Gray	7–5			

COMPLETED —— 1947-48 ——

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820	
Apartment for Peggy	Crain–Holden	1–19	Oct	842	
Bungalow, The	Conway–Hamilton	7–19			

Checkered Coat, The (67)	Conway–Nash		July	825	
Chicken Every Sunday	Dailey–Holm	7–5			
Counterfeiters, The (73)	Sutton–Merrick		June	819	
Creeper, The (64)		3–29	Sept	83	
Cry of the City (95)	Mature–Conti	1–5	Oct	841	
Details under title: The Chair for Martin Rome					
Deep Waters (85)	Andrews–Peters	10–13	July	821	7–19
Escape (78)	Harrison–Cummins	9–16	Sept	822	6–7
Fan, The	Crain–Sanders	7–19			
Forever Amber (139) (T)	Darnell–Wilde		Sept	838	
Fury at Furnace Creek (88)	Mature–Gray	9–15	May		4–26
Details under title: Ballad of Furnace Creek					
Gay Intruders, The (68)	Emery–Geva	3–15	Sept	840	
Gentleman's Agreement (118)	Peck–McGuire	6–9	Mar	806	11–24
Give My Regards to Broadway (T) (89)	Guild–Daley	5–12	June	827	6–7
Green Grass of Wyoming (T) (89)	Cummins–Coburn	6–23	June	818	4–26
Ideal Husband, An (T) (96)	Goddard–Wilding		Mar	809	3–29
Iron Curtain, The (87)	Andrews–Tierney	12–8	May	816	5–24
Let's Live Again (67)	Emery–Brooks	11–24	Apr	813	
Luck of the Irish (99)	Power–Baxter	2–16	Sept	837	
Details under title: For Fear of Little Mel					
Meet Me at Dawn (89)	Eythe–Court		Arr	812	3–29
Mine Own Executioner (102)	Meredith–Moore		July	824	7–19
Miss Mink of 1940	Lydon–Collier	8–2			
Road House	Lupino–Wilde	4–12			
Rose of Cimarron	Montgomery–Poman	8–30			
Scudda Hoo! Scudda Hay! (T) (95)	Haver–McCallister	3–17	Apr	811	3–15
Sitting Pretty (84)	Young–O'Hara	11–10	Apr	810	3–29
Snake Pit, The	deHavilland–Genn	8–4			
Street With No Name, The (91)	Stevens–Lawrence	1–5	July	823	7–5
Tender Years, The (81)	Brown–Hutchinson	9–1	Jan	803	12–8
That Lady in Ermine (T) (89)	Grable–Fairbanks	11–10	Aug	836	7–19
Details under title: This Is the Moment					
That Wonderful Urge	Power–Tierney	4–12			
Thirteen Lead Soldiers (66)	Conway–Wescott	12–22	Apr	8–14	
Three Wives	Darnell–Crain	6–21			
Details under title: A Letter to Three Wives					
Tuscon	Lydon–Edwards	7–5			
Unfaithfully Yours	Harrison–Darnell	3–1			
Walls of Jericho, The (106)	Wilde–Darnell	11–10	Aug	826	7–19
When My Baby Smiles at Me (T)	Grable–Dailey	5–24			
Details under title: Burlesque					
Winner's Circle, The (70)	Wiles–Bailey		Aug	829	
Yellow Sky (T)	Peck–Baxter	6–7			
You Were Meant for Me (91)	Crain–Dailey	9–15	Feb	802	2–2

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier–Cowan	12–22	May	817	4–26
Night Wind (68)	Russell–Christine	4–26	Oct	843	
Details under title: Big Dan					
Dangerous Years, The (62)	Halop–Todd		Feb	804	12–22
Fighting Back (60)	Langton–Rogers	3–29	Aug	828	7–19
Half-Past Midnight (69)	Taylor–Knudsen	11–24	Mar	808	2–16
Trouble Preferred	Knudsen–Russell				
West of Tomorrow	Grable–Dailey	4–12			

UNITED ARTISTS

1947-48 Features **Completed (38)** **In Production (0)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
An Innocent Affair	Carroll–MacMurray	3–29	9–17	Nas	
Angry God	Parra–Ortega				
Arch of Triumph (120)	Bergman–Boyer	7–22	3–48	Ent	4–26
Cover Up	Bendix–O'Keefe	7–5		Nas	
Dead Don't Dream	Boyd–Brooks	8–4		BB	
False Paradise	Boyd–Brooks	9–1		BB	
Four Faces West	McCrea–Dee		7–9	Ent	5–24
Gay Amigo	Renaldo–Carrillo	7–19		Pak	
Girl From Manhattan	Montgomery–Lamour			Bog	
Details under title: All's Well That Ends Well					
High Fury	Carroll–Hunter		8–20	RC	
Henry V (T) (134)	Olivier–Newton	For	9–47	GFD	4–29
Hoppy's Holiday (60)	Boyd–Ware	9–30	7–18	BB	5–12
Indian Scout	Montgomery–Drew	7–5		Sml	
Details under title: Some Rain Must Fall					
Kings of the Olympics	Documentary		5–48		
Laff Time (C)	Olsen–Jannsen	9–30		Rgs	
Details under Misc. Independents Chart					
Love Happy	Marx Bros.	8–2			
Details under title: Blonde Heaven					
Lucky Stiff, The	Lamour–Donlevy	8–2			
Mad Wednesday (80)	Lloyd–Walburn	10–1		Stg	3–3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Mason–Calvert	For		GFD	4–12
Montana Mike (97)	Cummings–Donlevy	12–23	9–47	Neb	8–4
Details under title: Heaven Only Knows					
My Dear Secretary	Day–Douglas	5–24	10–15	Pop	
On Our Merry Way	All–Star	8–5	6–15	Bog–Mer	
Details under title: A Miracle Can Happen					
Outpost in Morocco	Raft–Tamiroff			BB	
Personal Column	Sanders–Ball	11–11	7–25	Smg	7–21
Pitfall (85)	Powell–Scott	2–2	8–13	Bis	8–16
Red River (125)	Wayne–Clift	9–30		Hks	7–19
Silent Conflict	Boyd–Brooks	7–21	8–27	BB	
Siren of Atlantis	Montez–Aumont	3–3	3–48	Neb	
Details under title: Atlantis					
Sleep My Love (97)	Colbert–Cummings	6–9		Sml	1–19
So This Is New York (79)	Morgan–Vallee	10–13	6–25	SP	5–24
Strange Gamble	Boyd–Clyde	9–1		BB	
Texas, Brooklyn and Heaven (76)	Madison–Lynn	2–16	7–16	Gol	7–19
Time of Your Life, The (107)	Cagney–Bendix	5–26	7–30	Cgy	6–7
Urubu	Scott–Powell		8–20		
Vendetta	DeGeorge–Brooks	8–19		Hgs	
Vicious Circle	Conrad Nagle		5–48	Wil	6–7

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (44)** **In Production (0)**

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Abbott & Costello Meet Frankenstein (83)	Abbott–Costello		July	664	7–5
Act of Murder, An (L)	March–Eldridge	2–2	Sept	673	8–30
Details under title: Case Against Calvin Cooke					
All My Sons (84)	Robinson–Christians	10–13	May	657	4–12
Another Part of The Forest (107)	March–Blyth	11–10	June	660	
Are You With It (90)	O'Connor–San Juan	11–24	May	656	
Bad Sister (90)	Palmer–Niven	Foreign	July		7–19
Beware of Pity (102)	Lockwood–Hunter	Foreign	July		
Black Bart (T) (80)	Delaria–Duryea	6–23	Apr		3–15
Details under title: Adventures of Black Bart					
Black Velvet (T)	Blyth–Duff	7–5			
Brothers, The (L)	Roe–Duff	Foreign			5–24
Bush Christmas (70)	Rafferty–Fernside	Foreign	Nov		
Casbah (94)	DeCarlo–Martin	10–27	Apr		
Captain Boycott (52)	Genie–Kirby	4–6			
Countess of Monte Cristo	Donat–Granger	Foreign			
Criss Cross	Lancaster–deCarlo	7–5			
Dear Murderer (90)	Portman–Gynt	Foreign	May	653	5–24
Double Life, A (105)	Colman–Hasso	6–23	Mar		1–19
Details under title: Imagination					
End of the River (80)	Sabu–Lovell	Foreign			7–5
Family Honeymoon	Colbert–MacMurray	6–21			
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3–1	July	665	6–21
Details under title: The Wonderful Race at Rimrock					
For the Love of Mary (90)	Durbin–O'Brien	4–12	Sept	672	
Details under title: Washington Girl					
Hamlet (153)	Olivier–Herlie	Foreign			7–19
Holiday Camp (97)	Robson–Price	Foreign			2–16
Hungry Hill (92)	Lockwood–Price	Foreign			10–27
Case Against Calvin Cooke	March–Eldredge	2–2			
Larceny (89)	Payne–Caulfield	4–12	Aug	659	8–16
Letter From An Unknown Woman (87)	Fontaine–Jourden	9–15	June	659	
Man-Eater of Kumaon (79)	Sabe–Page	12–22	July	666	7–5
Mexican Hayride	Abbott–Costello	6–21			
Mr. Peabody and the Mermaid (89)	Powell–Blyth	1–19	Aug	667	8–16
Naked City, The (96)	Fitzgerald–Duff	7–7	Mar		2–2
Nicholas Nickleby (94)	Hardwicke–Bond	Foreign			11–24
O'Flynn, The	Fairbanks–Carter	5–24			
One Touch of Venus (81)	Walker–Gardner	2–16	Aug	670	8–30
River Lady (T)	DeCarlo–Duryea	8–4	June	661	
Rogues Regiment	Abbott–Costello	2–16			
Saxon Charm (88)	Montgomery–Hayward	2–16	Sept	671	
Tap Roots (T) (109)	Heflin–Hayward	6–23	Aug	668	7–5
Tawny Pipit (81)	Miles–John	Foreign			9–15
Unafraid, The	Lancaster–Fontaine	3–29			
Details under title: Kiss the Blood Off My					
Up In Central Park (87)	Durbin–Haymes	10–13	June	662	6–7
You Gotta Stay Happy	Fontaine–Stewart	5–24			

WARNER BROTHERS

1947-48 Features **Completed (38)** **In Production (5)**

NEW PRODUCTIONS

MONTANA (T)
Outdoor Drama—Started August 30
Cast: Errol Flynn, Alexis Smith, S. Z. Sakall.
Director: Ray Enright Producer: William Jacobs
Story: Fight for grazing land between Sheep herders and cattle breeders.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Fountainhead, The	Cooper–Neal	7–19			
Somewhere in the City	Lindfors–O'Brien	8–16			
Happy Times	Kaye–Bates	8–30			
Two Guys and a Gal	Morgan–Day	8–30			

COMPLETED — 1947-48 —

Adventures of Don Juan (T)	Flynn–Lindfors	10–27			
April Showers (94)	Carson–Sothern	9–15	3–27	719	3–15
Big Punch, The (80)	Morris–Maxwell	2–2	6–26	727	6–7
Details under title: The Fighting Terror					
Christopher Blake	Smith–Douglas	9–15			
Embraceable You (80)	Clark–Brooks	3–15	8–21	732	8–2
Details under title: Sunburst					
Fighter Squadron (T)	O'Brien–Stack	6–7			
Flaxy Martin	Mayo–Scott	4–26			
Details under title: Smart Money					
Girl from Jones Beach, The	Reagan–Mayo	5–24			
House Across the Street, The	Morris–Paige	8–16			
John Loves Mary	Reagan–Neal	2–2			
Johnny Belinda	Wyman–Ayres	9–15			
June Bride	Davis–Montgomery	5–24			
Key Largo (101)	Bogart–Bacall	1–5	7–31	731	7–19
Kiss in the Dark, A	Wyman–Niven	3–29			
Life With Father (118)	Powell–Dunne		8–14	702	
My Dream Is Yours	Carson–Day	4–12			
Night Beat	Douglas–Westcott	7–19			
Night Unto Night	Lindfors–Reagan	9–30			
One Last Fling	Smith–Scott	2–16			
One Sunday Afternoon (T)	Morgan–Paige	2–15			
Romance on the High Seas (T) (99)	Carson–Paige	6–23	7–3	728	7–5
Rope (T) (80)	Stewart–Chandler	2–2	9–25	802	8–16
Silver Lining (T)	Haver–Bolger	4–26			
Silver River (110)	Flynn–Sheridan	5–12	5–29	725	
Smart Dames Don't Talk	Mayo–Bennett	3–1	10–9	803	
Details under title: Dames Don't Talk					
South of St. Louis	McCrea–Smith	6–7			
To the Victor (100)	Morgan–Lindfors	8–18	4–10	720	4–26
Two Guys From Texas (T) (86)	Morgan–Carson	3–17	9–4	801	8–16
Winter Meeting (104)	Davis–Davis	10–13	4–24	721	4–12
Woman in White, The (109)	Parker–Smith	10–14	5–15	724	4–26
Wallflower (77)	Reynolds–Hutton	3–3	6–12	726	6–7
Whiplash	Clark–Smith	3–31			
Younger Brothers (T)	Paige–Morris	5–24			

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Film BULLETIN

SEPTEMBER 27, 1948

What Goes On Behind the Scenes in Hollywood?

STUDIO SIZE-UPS

Starts on Page 19

Reviews of New Films

JOHNNY BELINDA, APARTMENT FOR PEGGY, LOVES OF CARMEN, CRY OF THE CITY, ROAD HOUSE, THE OLYMPIC GAMES AND OTHERS, Pages 10, 11, 14, 15

Leo McCarey, Producer of "The
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UNFAITHFULL YOURS

REX HARRISON • LINDA DARNELL
RUDY VALLEE • BARBARA LAWRENCE
in "UNFAITHFULLY YOURS" with Kurt Kreuger, Lionel Stander, Edgar Kennedy, Alan Bridge, Julius Tannen, Torben Meyer
An Original Screen Play Written, Directed and Produced by PRESTON STURGES



WHEN MY BABY SMILES AT ME

Color by TECHNICOLOR

BETTY GRABLE • DAN DAILEY in "WHEN MY BABY SMILES AT ME" • Color by TECHNICOLOR • With JACK OAKIE, JUNE HAVOC, RICHARD ARLEN, JAMES GLEASON • Directed by WALTER LANG Produced by GEORGE JESSEL • Screen Play by LAMAR TROTTI • Adaptation by Elizabeth Reinhardt • From a Play by George Manker Watters and Arthur Hopkins • Lyrics and Music: "By The Way" "What Did I Do?" by Mack Gordon and Josef Myrow • Dances Staged by Seymour Felix and Kenny Williams



THE SNAKE PIT

Darryl F. Zanuck Presents OLIVIA de HAVILLAND in "THE SNAKE PIT" also Starring MARK STEVENS and LEO GENN with Celeste Holm • Glenn Langan and Helen Craig, Leif Erickson, Beulah Bondi Lee Patrick, Howard Freeman, Katherine Locke, Natalie Schafer, Frank Conroy, Ruth Donnelly, Minna Gombell • Directed by ANATOLE LITVAK • Produced by ANATOLE LITVAK and ROBERT BASSLER Screen Play by Frank Partos and Millen Brand • Based on the Novel by Mary Jane Ward



YELLOW SKY

GREGORY PECK • ANNE BAXTER
RICHARD WIDMARK in "YELLOW SKY" with Robert Arthur, John Russell, Henry Morgan, James Barton, Charles Kemper
Directed by WILLIAM A. WELLMAN
Produced by LAMAR TROTTI • Screenplay by Lamar Trotti • Based on a Story by W. R. Burnett

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APARTMENT FOR PEGGY

Color by TECHNICOLOR

JEANNE CRAIN • WILLIAM HOLDEN and EDMUND GWENN in "APARTMENT FOR PEGGY" • Color by TECHNICOLOR • With Gene Lockhart, Griff Barnett, Randy Stuart Directed and Written for the Screen by GEORGE SEATON • Produced by WILLIAM PERLBERG • From a Story by Faith Baldwin



ROAD HOUSE

IDA LUPINO • CORNEL WILDE • CELESTE HOLM • RICHARD WIDMARK in "ROAD HOUSE" with O. Z. Whitehead, Robert Karnes, George Beranger, Ian MacDonald Grandon Rhodes • Directed by JEAN NEGULESCO • Produced by EDWARD CHODOROV • Screen Play by Edward Chodorov • Story by Margaret Gruen and Oscar Saul

pany to make the list every month to date in '48 . . . more hits than any other company on Variety's Scoreboard!

EVERY DAY IT'S TRUER AND TRUER:

M·G·M TOPS THEM ALL!

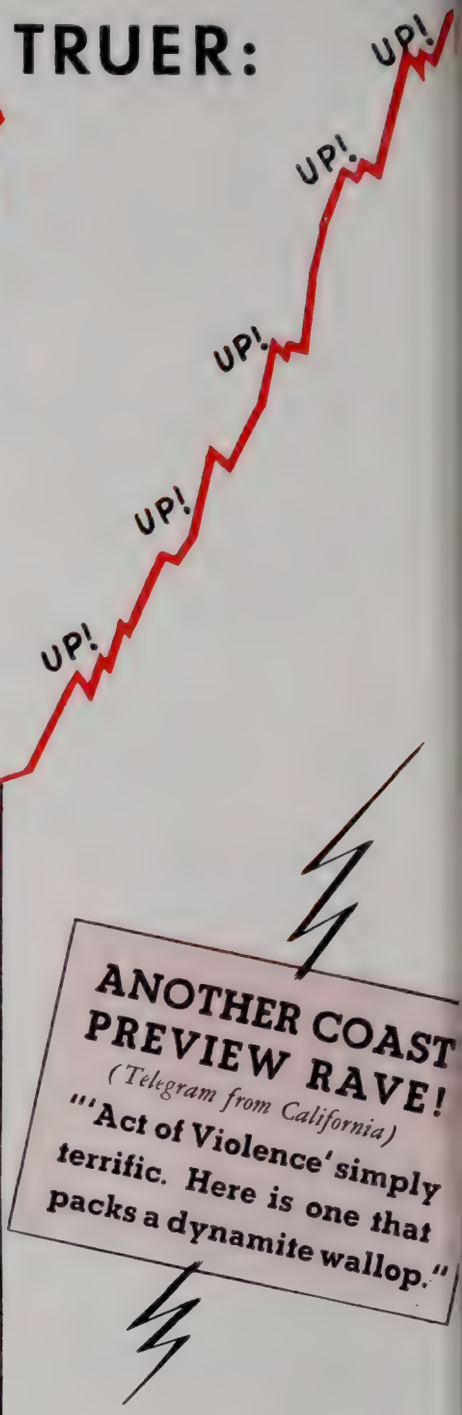
What a Summer! "Homecoming," Irving Berlin's "Easter Parade" (*Technicolor*), Frank Capra's "State of the Union," "A Date With Judy" (*Technicolor*), "On An Island With You" (*Technicolor*), "Luxury Liner" (*Technicolor*), "A Southern Yankee"! And more! Who else but M-G-M has such a record! And who else but M-G-M has such a line-up of Fall and Winter Big Ones!



BEFORE VITAMIN M-G-M!



AFTER VITAMIN M-G-M!



ANOTHER COAST PREVIEW RAVE!

(Telegram from California)

"'Act of Violence' simply terrific. Here is one that packs a dynamite wallop."

UP! AND COMING!

GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen

★ ★ ★

The Enterprise Studios present
DANA ANDREWS, LILLI PALMER
and LOUIS JOURDAN in
"NO MINOR VICES"
with Jane Wyatt

★ ★ ★

"THE SECRET LAND" (*Technicolor*)
Starring
MEN AND SHIPS
Of The U. S. NAVY
Narration By
Comdr. ROBERT MONTGOMERY, U.S.N.R.
Lt. ROBERT TAYLOR, U.S.N.R.
Lt. VAN HEFLIN, A.A.F. (Ret.)

★ ★ ★

"HILLS OF HOME" (*Technicolor*)
Starring
EDMUND GWENN
DONALD CRISP, TOM DRAKE
JANET LEIGH and LASSIE

Alexandre Dumas'
"THE THREE MUSKETEERS" (*Technicolor*)
Starring
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY
Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young

★ ★ ★

"ACT OF VIOLENCE"
Starring
VAN HEFLIN, ROBERT RYAN
with Janet Leigh, Mary Astor
Phyllis Thaxter

★ ★ ★

FRANK SINATRA, KATHRYN GRAYSON
in "THE KISSING BANDIT (*Technicolor*)
J. Carrol Naish, Mildred Natwick
Mikhail Rasumny, Billy Gilbert
Sono Osato with Dance Specialties By
Ricardo Montalban, Ann Miller, Cyd Charisse

★ ★ ★

John Ford's
"3 GODFATHERS" (*Technicolor*)
Presented by John Ford & Merian C. Cooper
Starring
JOHN WAYNE, PEDRO ARMENDARIZ
And Introducing HARRY CAREY, Jr.
with Ward Bond, Mae Marsh
Jane Darwell, Ben Johnson

CLARK GABLE, WALTER PIDGEON
VAN JOHNSON, BRIAN DONLEVY
Charles Bickford, John Hodiak
Edward Arnold in
"COMMAND DECISION"

★ ★ ★

"LITTLE WOMEN" (*Technicolor*)
Starring
JUNE ALLYSON, PETER LAWFORD
MARGARET O'BRIEN, ELIZABETH TAYLOR
JANET LEIGH, ROSSANO BRAZZI
MARY ASTOR
with Lucile Watson, C. Aubrey Smith

★ ★ ★

ROBERT TAYLOR
AVA GARDNER
CHARLES LAUGHTON
VINCENT PRICE
JOHN HODIAK in
"THE BRIBE"

★ ★ ★

"SUN IN THE MORNING"
(*Technicolor*) Starring
JEANETTE MacDONALD
LLOYD NOLAN, CLAUDE JARMAN, Jr.
and LASSIE
with Lewis Stone, Percy Kilbride

"WORDS AND MUSIC" (*Technicolor*)
Starring
MICKEY ROONEY, JUDY GARLAND
GENE KELLY, JUNE ALLYSON
PERRY COMO, ANN SOTHERN
with Tom Drake, Cyd Charisse, Betty Garrett, Lena Horne, Janet Leigh, Marshall Thompson, Mel Torme, Vera-Ellen

★ ★ ★

SPENCER TRACY, DEBORAH KERR
in "EDWARD, MY SON" with Ian Hunter

★ ★ ★

JOHN GARFIELD in
The Roberts Production
"FORCE OF EVIL"
An Enterprise Picture
with Thomas Gomez and Marie Windsor
And Introducing BEATRICE PEARSON

★ ★ ★

FRED ASTAIRE, GINGER ROGERS in
"THE BARKLEYS OF BROADWAY"
(*Technicolor*)
with Oscar Levant, Billie Burke
Gail Robbins, Jacques Francois

★ ★ ★

FRANK SINATRA
ESTHER WILLIAMS, GENE KELLY in
"TAKE ME OUT TO THE BALL GAME"
(*Technicolor*)
with Betty Garrett
Jules Munshin, Edward Arnold

(Help Promote YOUTH MONTH*—Saluting Young America!)*

Film
BULLETIN
Volume 16. Number 20
September 27, 1948

News and Opinion

DIVORCEMENT ONLY BASIS FOR CONSENT DECREE—MYERS

"If the defendents would agree to divorcement, they undoubtedly could have a consent decree tomorrow."

Thus, did A. F. Myers, National Allied board chairman and general counsel, sum up his reaction to rumors concerning the possibility of a consent decree in the monopoly case. Myers, whose clairvoyance in calling the turn on industry legal decisions has been uncanny, called a consent decree unlikely because the Supreme Court has already ruled on the case.

Normally, a consent decree is agreed upon before a court verdict, Myers explained, adding, "I do not think there is any discretion left to the Attorney General to give away what the court said belonged to the independent exhibitor. I can't see a consent decree unless the other side wants to give in and agree to complete divestiture."



ALLIED'S MYERS
Divorcement Is the Price

CITES PRECEDENT

The Allied counsel also felt that Attorney General Tom Clark, if he agreed to a consent decree that did not observe the high court's mandate, would leave himself open to overruling and chastisement by the Supreme Court. He cited as precedent the Reading case in the early 1920's wherein the then Attorney General in a consent decree failed to divest interests as ordered by the Supreme Court. Stockholders took the case to the high court and the Attorney General "got very soundly spanked for doing less than the Court has ordered."

Myers promised that the independent exhibitors would reopen the case if a consent decree were entered and did not meet with the approval of the indes.

It was because of his belief that the attorney general would not "bargain away any of the relief the U. S. Supreme Court has ordered" that Myers has sent no protest, as did the Society of Independent Motion Picture Producers, to Clark about reports that a consent decree was under consideration.

The SIMPP protest in the form of wires to the attorney general and President Truman, was couched in no uncertain terms. Signed by Gunther R. Lessing, vice president of the Society and executive committee chairman, the telegram registered violent protest against "any such agreement by the Government with these defendants who, in the words of the Supreme Court, 'have shown such a marked proclivity for unlawful conduct.'"

WOULD BE 'BETRAYAL'

Lessing's wire added, "There is absolutely no reason for the Government of the United States to make any deal with these law violators who, again in the words of the Supreme Court, 'had the genius to conceive the present conspiracy and execute it with the subtlety which this record reveals."

Calling a consent decree "a betrayal of the interests of the American public," Lessing urged Clark to pursue enforcement of the Supreme Court mandate and to throw the Government's "full resources behind the completion of this case in open court and not behind closed doors."

Meanwhile, as the October 13th date set for hearing before the New York Statutory Court drew closer, reports persisted that the defendants were still seeking a consent decree which would effect only partial divorcement, permitting them to maintain certain theatre holdings. In any case, they would undoubtedly have to offer enough to satisfy the independent exhibitors, as well as the U. S. Supreme Court.

BLUMBERG DENIES STUDIO CHANGES, SAYS FINANCES OK

"Vicious, malicious and without foundation" were the terms employed by Universal-International president Nate J. Blumberg to blast rumors concerning the allegedly unsettled conditions of the company's management and finances. Certain individuals with "axes to grind" are responsible for the circulation of these reports, said Blumberg, as he gathered the trade press into conference last week for an air-clearing session. *For U-I studio news, see STUDIO SIZE-UPS, Page 19.*

The most insistent reports concerned the purported resignation of Leo Spitz and William the company was floundering in dire financial straits and that it was up for sale. Blumberg tackled each of these individually.

Goetz as U-I production heads; rumors that

The Spitz and Goetz contracts, he said, have five years to run from Nov. 1; the two production executives are doing an excellent job and while "naturally, in business you don't always agree, there never have been serious differences of opinion between the two." They are neither resigning "nor are they being pushed out of the company," he emphasized.

4,000 STOCKHOLDERS

As to the report that U-I is up for sale, Blumberg noted that no one con really sell the company since, of the 952,000 outstanding shares of common stock, 450,000 are owned by Spitz, Goetz, J. Arthur Rank and the present management. The balance is held by some 4,000 small stockholders. None of the management stock has been offered for sale, he added, despite rumors that had "everybody from Mike the fireman to Joe Kennedy buying Universal."

The story about U-I having financial difficulties was blitzed by Blumberg as he pointed out that the company has several millions of dollars in credits available to it which it has not yet called upon. And "I hope we don't have to use them."



U-I'S BLUMBERG
We Have Money In The Bank

Meanwhile, at last weekend, Universal Pictures Company, Inc. reported a net loss of $1,709,807 for the nine months ended July 31, 1948. This compares with a net profit of $2,470,167 for the same period last year. The board voted to omit any dividend on common stock, "because of unsettled conditions in the motion picture industry."

In reference to the future, Blumberg pointed out that "the studio has been organized to meet present market conditions. We are not optimistic. We are not pessimistic. We are realistic. Our problem is to make good pictures at a reasonable cost that can be profitable in view of world markets."

More News and Opinion, Page 9

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THE Film DAILY

"Johnny Belinda"

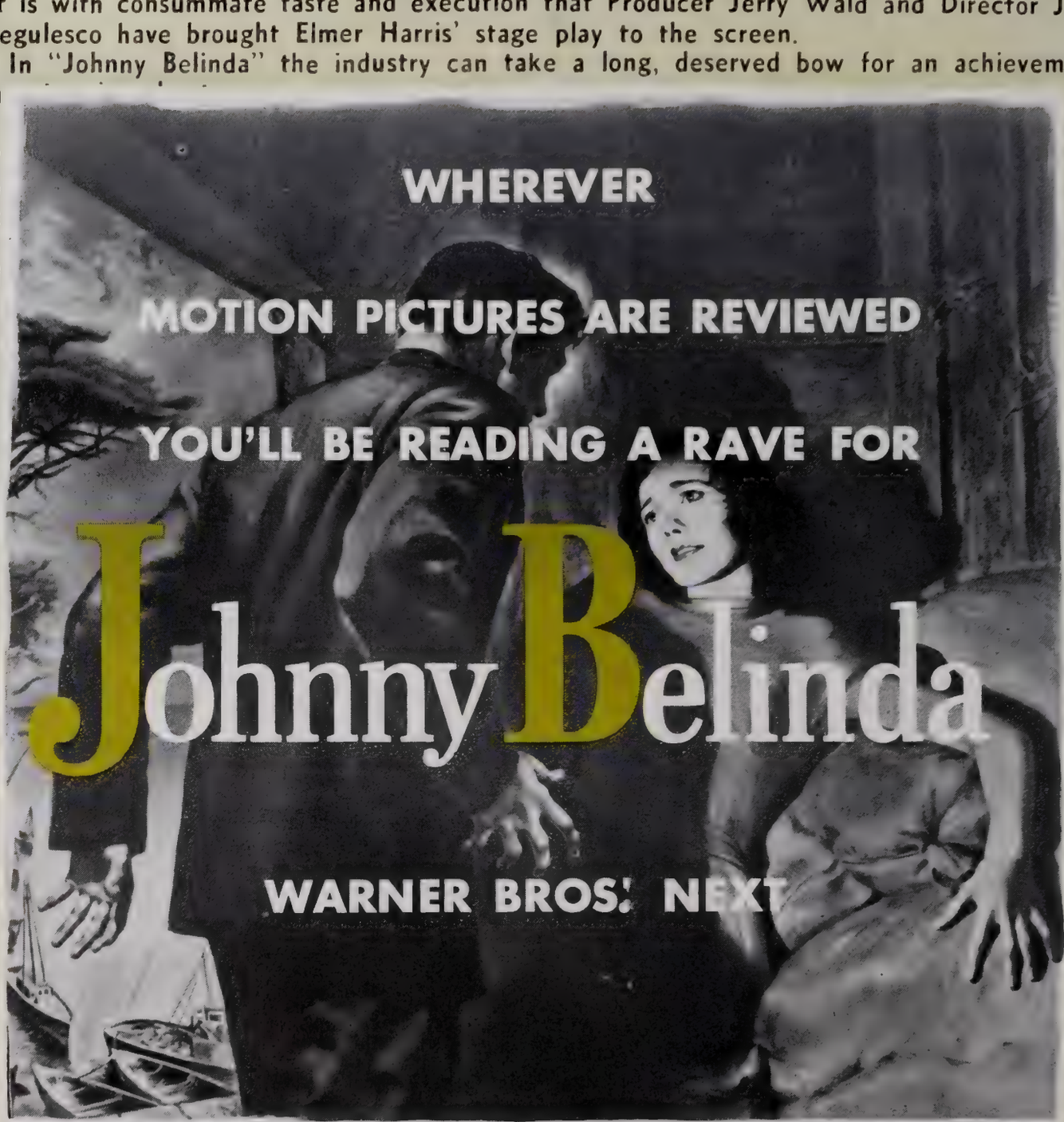
Warners — 102 Mins.

RICH, PROFOUNDLY MOVING DRAMA. SHOULD GO TO THE TOP OF THE LIST IN '48 INDUSTRY HONORS. WILL BE A LONG REMEMBERED FILM. MAY PROVE A PHENOMENAL TURNING POINT IN ELIMINATING CURRENT TICKETBUYING LETHARGY.

It would be a waste of type, space and time about here to even hazard a guess at the box office potential of "Johnny Belinda." It is going to be remembered a long time by both patron and showman. It's going to be brought back again and again, too. This is one picture that can stand many viewings.

It is rich, profundly moving drama that has been fashioned in "Johnny Belinda." To watch this story unfold is to experience a series of keen emotional impacts. A superior example of the craftsmanship that goes into making fine films, it may be said for this production that the cinematic medium has again proved itself the superior of the theater. It is with consummate taste and execution that Producer Jerry Wald and Director Jean Negulesco have brought Elmer Harris' stage play to the screen.

In "Johnny Belinda" the industry can take a long, deserved bow for an achievement th



MINN. DECISION VS. ASCAP SEEN KO TO THEATRE FEES

The Berger-Jensen decision in Minneapolis District Court, was the "two" in the one-two punch on the jaw of the American Society of Composers, Authors and Publishers. It seemed likely to preclude ASCAP finally from collecting any further performance-rights fees from the nations's movie houses.

While there were still a few scattered warnings from conservative legalites, cautioning against being too hasty to discontinue payments to the Society, lest the verdicts be overturned on appeal and exhibitors lay themselves open to infringement of copyright damage suits. By and large—the attitude was that the Minneapolis decision was the clincher. Following New York District Judge Vincent Leibell's verdict that ASCAP constituted a monopoly and no longer could collect from theatres, the decision handed down by Federal Judge G. H. Nordbye in Minneapolis definitely made the Society's fight an uphill one, if not impossible.

REFUSED TO PAY FEES

The Minneapolis suit stemmed from the refusal of independent exhibitors Benjamin Berger and Mrs. J. L. Jensen to pay ASCAP theatre fees on the grounds that the Society violated the anti-trust laws and illegally extended its copyrights. ASCAP brought suit, charging copyright infringement and asked damages and an injunction against further infringements.

Completely vindicating the exhibitor's position, Judge Nordbye confirmed that ASCAP extended its copyrights "in a monopolistic control beyond their proper scope." He noted that "it would be possible under the practice to refuse a theatre a license or impose an exorbitant performance license fee—powers which can sound the death knell of every motion picture theatre in America."

Although a year earlier Judge Nordbye had indicated that the ASCAP fee was legal by refusing defendants' motion for a summary judgment, he found that "further consideration of facts and appearance of some Supreme Court decisions have caused the court to depart from the prepared conclusions reached in the previous order."

MYERS HAILS RULING

At National Allied headquarters in Washington, general counsel A. F. Myers hailed the Nordbye decision as a momentous one for exhibitors. He urged Allied members, as well as all others, to stop paying ASCAP immediately. It will now remain for ASCAP members to deal directly with film producers for royalties on performing rights, Myers declared. He felt that the decision means the end of ASCAP.

The decision was a great personal victory for Berger, inde circuit owner and head of North Central Allied, who had been fighting ASCAP fees since 1941. The decision brought a flood of congratulatory wires to his office.

Although ASCAP had indicated that it would appeal the New York decision, no comment was forthcoming on whether similar action would follow the Minneapolis decree.

U. S. COURT DENIES COS. AUDIT OF EXHIB RECORDS

The distributors' right to audit exhibitors' books was threatened by a Federal District Court decision which may set a nationwide precedent.

The basis for the decree in Chicago Federal Court by Judge William Campbell was that the distributor defendants in the Paramount case constituted a monopoly in violation of the Sherman anti-trust laws; thus contracts entered into between the distributors and exhibitors were not valid in that they too violated the anti-trust laws.



20th CENTURY'S SMITH
Availabilities for A Year

Judge Campbell's ruling denied eight distributors the right to examine the books of the Alger Theatre Circuit of Illinois on a charge of falsifying percentage returns. Until the distributors could produce a contract which did not violate the anti-trust laws, the Court declared, they did not have the right to audit the defendant's records.

If the Chicago ruling is not challenged and becomes a precedent in other court actions, the distributors will have lost a potent weapon in their defense against private anti-trust actions. Wherever possible, they have met such suits with a counter-charge of fraudulent percentage returns. Only by examining the books of the exhibitors could they hope to prove the alleged fraud.

AVAILABILITIES ON FOX FILMS YEAR IN ADVANCE

For the first time in the industry's history an exhibitor can walk into a film exchange and get a definite availability date for a picture as far as a year in advance. This "milestone" in distribution, as it was characterized by 20th Century-Fox vice president and sales head Andy W. Smith, Jr., was announced at the company's national sales convention in Hollywood last fortnight.

The definite availability date system was made possible, said Smith, by the "extraordinary administrative and production skill" of studio heads Joseph M. Schenck, Darryl F. Zanuck and their associates. Of the 32 pictures to be released for the new season, 20 are already completed.

The offer of definite availabilities, the sales head noted, was subject to "compliance with any applicable court decree and ultimate execution of appropriate film licenses on a picture by picture basis."

AD MATERIAL AVAILABLE

In addition to the product, Smith declared, the company is prepared to provide the advertising and publicity material far enough in advance "to provide every exhibitor with the fullest opportunity to accurately plan presentation of our films."

This was verified by ad-publicity director Charles Schlaifer, who revealed that his department has completed over-all campaigns for each of the company's productions for the next five months.

As a tribute to president Spyros Skouras' 35 years in show business, Smith announced that the sales force was dedicating a special concentrated sales campaign to begin September 26 and run through December 25, the "Spyros Skouras 35th Anniversary Celebration." All of the ten major productions to be included in the drive are completed and seven are now in the company's exchanges, Smith disclosed, each with a complete promotional campaign set up.

SEVEN IN TECHNICOLOR

Of the 32 features for the next year, 30 will be made by the studio and one each from independent producers Nat Holt and Edward Alperson. Seven will be in Technicolor and one in Cinecolor. Six of the features will be made overseas.

The shorts program, as revealed by Peter Levathes. Shorts Subjects sales manager will have a total of 54 subjects including 19 Movietones (six in Technicolor); 22 Terrytoons, including two reissues, and 13 March of Time. In addition there will be 104 issues of Movietone News.

A new type of press book and one which will serve as a format for all future press books from 20th-Fox was unveiled by Schlaifer.

Over 100 home office executives, distribution officials, studio toppers and National Theatres officials took part in the convention, first on a national scale held by the company since 1942.



REALART'S ROGERS
Made Franchise Men Happy

BUDD ROGERS SETS ANNUAL REALART PROGRAM OF 35-36

Realart Pictures, Inc., which has made the film reissue field "big business," celebrated its first anniversary last week, and it was a happy occasion. Exhibitors had proven their desire for a steady flow of topflight reissues, and Realart was looking ahead with confidence.

Not the least of the factors which made the franchise holders, assembled at the reissue company's first annual sales convention in New York happy was vice-president Budd Rogers' program announcement that 35 or 36 features, culled from the best in Universal's past ten years' programs, will be made available for distribution through the Realart exchanges each season.

The gem of the 1948-49 group, headlined as an Anniversary Technicolor special, was the combination of "Phantom of the Opera" and "Ali Baba and the Forty Thieves," which leads off the group of 14 super-specials. There will be 18 exploitation features, all to be sold in dual combinations, as has been the practice this past

(Continued on Page 15)

'JOHNNY BELINDA' SUPERB DRAMA WILL GARNER TOP HONORS

Rates ● ● ● generally

Warner Bros.
102 minutes
Jane Wyman, Lew Ayres, Charles Bickford, Agnes Moorehead, Stephan McNally, Jan Sterling, Rosalind Ivan, Dan Seymour, Mabel Paige, Ida Moore, Alan Napier, Monte Blue, Douglas Kennedy, James Craven, Richard Taylor, Richard Walsh, Joan Winfield, Ian Wolfe, Holmes Herbert, Jonathan Hale, Ray Montgomery.
Directed by Jean Negulesco.

The Brothers Warner have every right in the World to be jubilant over "Johnny Belinda," one of the finest movies in their history. It is an illustrious accomplishment that should reaffirm the public's faith in the screen as a medium of great entertainment. One picture such as "Johnny Belinda" is worth more than a car load of P. R. publicity. Not only does it have the artistic merit, the depth and sincerity to elicit a critical rave wave, but its emotion-packed story contains all the essentials for boxoffice success. True, its theme is grim, its telling harsh and sombre, yet it is expressed in terms of gripping melodrama that is molded to audience demands —especially the feminine segment. After an initial promotional push, its boxoffice standing might well rise to smash proportions.

Bouquets are in order first to that fine producer, Jerry Wald, for venturing into the seamy candor of the Elmer Harris stage play and guiding its production past the pitfalls of lurid overemphasis. And then to Jean Negulesco for sensitive, discerning direction that so completely captures the earthy simplicity of the Nova Scotia fishing village, where this tragic tale unfolds. And equally important is the brilliant photography by Ted McCord that provides such rare pictorial beauty and, incidentally, introduces a new camera technique—dramatic long shots taken from a hovering helicopter.

In the prize performance of the year so far, Jane Wyman brings a consummate artistry to the role of the pathetic deaf mute. Her luminous smile and expressive eyes vividly mirror the happiness, the terror, the bewilderment and trusting faith of this poor drudge, cut off from the world by her affliction and beset by man's brutality; and as rape and pregnancy burst upon her wordless isolation, the drama surges to heart-stirring poignancy. The other performances are in the same spirit of honest realism. Lew Ayres is fine as the doctor, although somewhat standardized by his many years of movie medicoing. Charles Bickford contributes one of his most powerful portrayals, with Agnes Moorehead running him a close second for histrionic honors, while Stephen McNally, Jan Sterling and Dan Seymour are also stand-outs in an illustrious caste. Not the least of this picture's wonderful assets is the hauntingly beautiful score by Max Steiner.

EXPLOITATION: For Jane Wyman's wordless performance, you can pile on all the superlatives—as "Great," "Shining" and "Superb." The title is somewhat mysterious and can be exploited by asking: "Who IS Johnny Belinda?" After seeing the picture, they still won't know.

In this remote Cape Breton village Lew Ayres, the new doctor, befriends Jane Wyman, deaf mute daughter of farmer Charles Bickford. He teaches her the sign language and she gratefully responds to the first note of kindness in her drab life. Then one night Stephen McNally, a lusty village romeo on a drunken spree rapes the helpless "dummy." When Ayres later discovers that she is with child, it is a source of happiness to herself, but sends her father into a towering rage. Her child is born as the malicious village gossips point the finger of scorn at the doctor, causing him to lose his practice. Bickford suspects McNally and in a fight the former is pushed over a cliff to his death. The villagers decide to take the child from its mother, to be adopted by McNally, now married to Jan Sterling. Coming to take the child, McNally is shot by the mute. Tried for murder, she is finally acquitted when McNally's paternity is revealed, whereupon Ayres claims her as his bride. *Abrams.*

'ROAD HOUSE' WALLOPING, SUSPENSEFUL MELODRAMA

Rates ● ● ● for action spots; slightly less elsewhere

20th Century-Fox
Ida Lupino, Cornel Wilde, Celeste Holm, Richard Widmark, O. Z. Whitehead, Robert Karnes, George Beranger, Ian MacDonald, Grandon Rhodes.
Directed by Jean Negulesco.

With that electrifying young actor, Richard Widmark, punching across another sock performance, "Road House" becomes a gripping melodrama. While it isn't a gangster picture in the usual sense, it bristles with brutal violence—perhaps even a little too rough for the squeamish ladies—but right up the alley for those who like their drama served up strong and stripped of glamour. And with a quartette of strong names to flash on the marquee, it should roll up handsome grosses in most locations. It will be excellent for action houses.

Close examination of the story reveals it to be lacking in logic, but writer-producer Edward Chodorov has tricked it up with some crackling dialogue and strong action sequences. Jean Negulesco has knocked off another top-notch directing job, creating an impression of walloping action and suspense in the realistic atmosphere of the road-side honky-tonk. There are several bone-crashing fight scenes that will leave spectators limp. The picture seems to have been tailored around Mr. Widmark's peculiar talents. From a slow start, he builds up his role of reptilian deadliness to a peak of frenzy. He gets close competition from the other stars; Ida Lupino is great as a sexy, husky-voiced singer; Cornel Wilde scores in a vigorous, rugged role, and Celeste Holm, although miscast, turns in a skillful performance.

EXPLOITATION: Play up Richard Widmark in a performance that "Will Give You Cold Chills." Sell the heavy romancing by Ida Lupino and Cornel Wilde. Use teaser catch-lines: "Where I go, You Go . . . Uness You Kill Me!"

Richard Widmark, owner of a bowling alley road-house up near the Canadian border, hires Ida Lupino to entertain with song and piano. He is infatuated with this hard-boiled babe, but she gives him the brush-off. When he leaves for a week's hunting trip, she makes a play for Cornel Wilde, manager of the place. They fall in love and decide to get married, but when Widmark returns, he reacts savagely to this news. He frames Wilde for stealing the week's receipts. After the arrest, trial and conviction, he smoothly persuades the judge to suspend sentence and parole Wilde into his custody. So Wilde is stuck; he has to stay with his implacable enemy, and, if he steps out of line, into the clink he goes. The situation explodes into furious action at Widmark's hunting cabin, when Wilde, goaded beyond restraint, beats up his tormentor. He and Miss Lupino flee through the woods for the border. Celeste Holm, one of the foursome, finds evidence exposing the frame-up and chases after them. Widmark, insane with rage, tracks them down and is shot by Miss Lupino *York.*

'THE OLYMPIC GAMES OF 1948' OVERLONG TECHNICOLOR SPORTS DOCUMENTARY

Eagle Lion (JAR)
136 minutes.
Narrated by Bill Stern and Ted Husing.
Produced and directed by Castleton Knight.

The cumbersome bulk of footage that comprises this Technicolored record of the 1948 Olympics, despite its general excellence, poses a problem for the average theatreman to incorporate it into a workable, varied program. It may be that, to give full scope to the thrilling events of international competition at Wembley Stadium and to the winter games at St. Moritz, requires such an inordinate length and there are rewarding interludes in these vivid pictorial impressions of the world's greatest athletes in feats of strength, prowess and endurance. In fact, the picture may be criticized for certain omissions, such as the decathlon, which should have been a high spot. But it still is too much of a good thing.

While it undoubtedly will prove of greatest interest to sports enthusiasts, its thrills and colorful presentation would be acceptable general fare in a greatly condensed version. As it stands, many exhibitors undoubtedly will pass it up because they will be unable to couple it with an attractive top feature.

Producer Castleton Knight efficiently integrated the work of 75 cameramen, who kept their viewfinders focused on this international brigade of athletes, grunting and groaning and doing their utmost for the glory of sport. Especially effective are the close-ups of their faces in expressions of triumph and defeat. The Technicolor quality is very good and, considering that this was a necessarily hurry-up job of editing, the assemblage is cohesive. Ted Husing and Bill Stern lend their familiar voices to the crisp narration and there is a fine musical score performed by the Royal Philharmonic.

After a classical pageant of lighting the torch among the ancient ruins of Greece, the flame is carried to St. Moritz, where the frost-bite contestants do their stuff against a background of magnificent Alpine scenery. Bob-sledding, slalom racing, ski-jumping and figure-skating provide the thrills and spills. Then the flame is carried to Wembley Stadium, where King George opens the events with the full pomp of British ceremony. Here the wandering camera eye picks up the highlights of the competition—foot-races, broad-jump, pole-vault, shot, discus, javelin throwing and many other events. There are excursions out of the Stadium, to Cowes for a comparatively dull account of the boat racing,, to the cycling races, to equestrian competition and to the Empire Pool for the swimming and diving contests, featuring some exciting under-water photography. The picture climaxes with the grueling Marathon race, in which a Belgian dramatically staggers to the finish line to collapse in a state of tortured exhaustion. *York.*

BOXOFFICE RATING
● Poor
● ● Average
● ● ● Good
● ● ● ● Excellent
Please note that the rating often varies for different types of Theatres

'APARTMENT FOR PEGGY' HAPPY ENTERTAINMENT AND STRONG BOXOFFICE

Rates ● ● ● generally

20th Century-Fox
99 minutes.
Jeanne Crain, William Holden, Edmund Gwenn, Gene Lockhart, Griff Barnett, Randy Stuart, Marion Marshall, Pati Behrs, Henri Letondal, Houseley Stevenson, Helen Ford, Almira Sessions, Charles Lane, Ray Walker, Crystal Reeves, Ronnold Burns, Gene Nelson, Bob Patton, Betty Ann Lynn, Therese Lyon, Ann Staunton, Hal Dawson, Frank Scannell, Robert Williams, Paul Frison.
Directed by George Seaton.

"Apartment for Peggy" has what it takes to set off a flood of happy boxoffice reports from theatres across the country. For it sells the kind of warmly human sentiment that the great mass of moviegoers enjoy. It's an entertaining blend of infectious comedy and heart-tugging emotion, in Technicolor, with a lively appeal to young people, an inspiring message to the old folks—in short, it's an ideal family picture. Even high brows, who may turn up their noses at such "hokum," will be taken in by its appeal, while there is sure to be appreciative response from the rank and file, in big towns and small. Since it draws upon everyday, real-life problems—as the housing shortage and "how to have a baby on a G. I. Student allowance"—it sets its story right down in everybody's backyard.

Director George Seaton has ably doubled in brass to write the screenplay from the Faith Baldwin story. However, he might have tightened up the picture by condensing some of it and his direction is a bit too unsparing in the use of sentiment. The performances are excellent. Jeanne Crain, that pretty young red-head, puts a firecracker sparkle into the role of the young bride who talks in a scatter-brained "leap-frog" fashion and whose dizzy vivacity conceals depths of shining courage. As the struggling G. I. student, William Holden conveys a fine natural sincerity and Edmund Gwenn's performance as the superannuated professor is further evidence of his skill at deft characterizations. These three stellar performers get strong support from a large and capable cast. The production is handsomely mounted in a Technicolored presentation of a college campus. All told, "Apartment For Peggy" is good news for exhibitors.

EXPLOITATION: Call it a "Tender Story of Mingled Tears and Laughter" and use catchlines —"Love In An Attic" and "Stork Over The Campus." The name of Faith Baldwin as authoress should attract feminine patornage. Present the situation in an "Apartment Wanted" ad in the local paper.

Edmund Gwenn is a retired professor writing a book on philosophy. As soon as he completes it on his "deadline," he calmly plans to commit suicide, for he feels that his life is no longer useful. But then he meets Jeanne Crain. Her husband, William Holden, is a G. I. Bill student and they are living in a borrowed trailer. The stork is on the way and they desperately need a place to live. She charms Gwenn into renting them his attic and transforms its dilapidated mess into neat and cozy quarters. Her bouncy vitality lightens his feeling of futility and he keeps postponing his "deadline." He happily awaits the blessed event and it is a severe blow when the child is born dead. Holden really takes it hard, feeling guilty for not having provided better care and he quits school, goes to Chicago to make big money as a car salesman. Jeanne remains with the old man and tries to conceal her bitter disappointment. The professor, now completely discouraged, takes his lethal dose of sleeping pills. Just then, Holden returns with renewed determination to complete his studies. It turns out that the pills are laxatives, substituted by a shrewd doctor friend and the picture ends on a comic note of Gwenn's combined discomfort and happiness. *Abrams.*

'MISS TATLOCK'S MILLIONS' FAIR SCREWBALL COMEDY

Rates ● ● + as dualler; weak for action and rural houses

Paramount
101 minutes.
John Lund, Wanda Hendrix, Barry Fitzgerald, Monty Woolley, Robert Stack, Ilka Chase, Dorothy Stickney, Elizabeth Patterson, Leif Erickson, Dan Tobin, Hilo Hattie, Richard Rancyd.
Directed by Richard Haydn.

This screwball comedy isn't going to break any laugh meter records, but it contrives enough amusement to provide fair entertainment on dual bills. However, it will be a weak attraction for action and rural houses. The scenario was written by Charles Brackett, but it doesn't rate with his previous comedies ("Emperor Waltz" and "A Foreign Affair"). He cooked up a lot of verbal wit that sometimes sparkles, sometimes sputters, and the wacky humor depends on situations that are not always in good taste. There are bound to be considerable movie-goers who won't see anything funny in the idea of a girl reluctantly falling in love with a man she believes to be her brother. And the spectacle of John Lund prancing around pretending to be a drooling idiot is more of the same.

Richard Haydn, the nasal-voiced comedian, has taken a crack at directing and his efforts are only fair. He also shows up in a bit role, although unlisted in the credits. And for novelty's sake, Ray Milland appears briefly as himself in a scene on a movie set, where John Lund is supposed to be his stunt double. Most of the characters in this zany tale are a disagreeable, avaricious bunch. Wanda Hendrix is one of the few nice people. She is the pert young actress who socred in "Ride The Pink Horse" and is here equally charming as "Miss Tatlock." Barry Fitzgerald, as a sly old toper, squeezes a lot of humor out of his role and Monty Woolley spouts his acidulous wit. Ilka Chase, Robert Stack and Dorothy Stickney are among the money-mad relatives and Hilo Hattie, a Hawaiian hula dancer, also gets into the act.

EXPLOITATION: Play up the three-way romance with Wanda Hendrix, John Lund and Robert Stack. Distribute throwaways of "stage" money in million dollar bills.

Barry Fitzgerald approaches John Lund, a Hollywood stunt man, with a very peculiar proposition Barry was the "companion" to the idiot heir to the Tatlock fortune, who was burned to death in Hawaii. In order to keep his job, he had hushed up the fact of the boy's death and now he wants Lund, who bears a physical resemblance, to impersonate his charge. Lund convinces the Tatlocks that he is their slobbering relative. They are awaiting the reading of the Tatlock will. It seems that the idiot is the sole heir to the millions and his sister, Wanda Hendrix, is next in line. Ilka Chase, a mercenary aunt, prods her lady-killing son, Robert Stack, to give Wanda a fast play. He almost has her primed for matrimony, but Lund jealously interferes. Miss Chase finally sees through his disguise and sends him and Barry off to Hawaii, but doesn't expose them, as that would queer the bequests. Barry finds the real heir, unexpectedly still alive and still wacky. He brings him to the States and Wanda, recognizing her feelings for Lund as being more than sisterly, makes a bee-line for Hawaii. *York.*

'THE LOVES OF CARMEN, LUSTY, LURID DRAMA IN COLOR

Rates ● ● ● generally

Columbia
99 minutes.
Rita Hayworth, Glenn Ford, Ron Randall, Victor Jory, Luther Adler, Arnold Moss, Joseph Buloff, Margaret Wycherly, Bernard Nedell, John Baragrey, Philip Van Zandt.
Directed by Charles Vidor.

The famous Prosper Merimee story, from which Bizet composed his immortal opera, has been fashioned by Columbia into a lavish horse-opera. And as such, it rates as a strong boxoffice attraction, for it has been given the complete works in a splurge of lurid melodrama and smoldering sex. But few spectators will be really enthralled by this tragic tale, since not one of the characters wins their sympathy. The picture is loaded with popular ingredients and, yet, it has a phony ring that will make discriminating audiences feel like they have been stuck with a counterfeit coin.

Its biggest attraction is ravishing, red-haired Rita Hayworth, a renowned exponent of shady ladies, cast in the role of one of the most famous wantons of literature. As Carmen, the sensuous, untamed gypsy, who is true to no man, she spits, scratches, bites and prances through her tempestuous, amorous adventures. It's quite the biggest role of her career, and she remains Rita Hayworth, a glamorous actress, in perfect make-up, only going through the studied motions of being a gypsy. She is far removed from any reasonable conception of the gypsy Carmen. But when she sings in Spanish and dances a fiery Flamenco, she displays an entrancing talent. Glenn Ford appearing with her for the first time since "Gilda," does a persuasive job as Don Jose, the young dragoon enmeshed in a hopeless passion. His interpretation, ranging from a shy, awkward restraint, mounts to a reckless, bitter savagery. Another first-rate performance is given by Victor Jory, her fierce, gypsy husband and the deadly knife battle between him and Ford is a superb bit of thrilling action. The other loves of Carmen are Arnold Moss, the unctuous Colonel and John Baragrey, as the dashing toreador. Charles Vidor, as director and producer, has mounted this picture in lavish Technicolored settings and induces a flashy, surging movement in the best Western tradition. The score by Mario Castelnuovo-Tedesco serves as an unobtrusive, yet exciting musical counterpoint.

EXPLOITATION: On a local level, use tie-in advertising with merchandizers of "Carmen" items and provide gypsy costumes for street ballyhoo. In order not to disappoint opera-lovers, copy should mention that this is not an operatic version.

For the love of Rita, Ford kills his commanding officer in a duel and escapes to the hills with her to take up a life of roving banditry. He discovers that she has a husband. Victor Jory, the leader of the group. He is disgusted with her treachery, but the price on his head keeps him in hiding. Rita wantonly incites the two men to fight over her and there is a savage, slashing knife duel that leaves Ford the victor. He becomes a masterful, ruthless bandit chief, but he can't tame this gypsy girl. She leaves for Seville to take up with another conquest, a swaggering toreador. In spite of the danger, Ford follows her and begs her to return. When she refuses, he stabs her, just as he is shot by the police. *York.*

BABE RUTH

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AN ALLIED ARTISTS PRODUCTION starring

WILLIAM BENDIX · CLAIRE TREVOR · CHARLES BICKFORD

with SAM LEVENE · WILLIAM FRAWLEY · GERTRUDE NIESEN · MATT BRIGGS · PRODUCED AND DIRECTED BY ROY DEL RUTH

ASSOCIATE PRODUCER JOE KAUFMAN · SCREENPLAY BY BOB CONSIDINE AND GEORGE CALLAHAN

'CRY OF THE CITY' POWERFUL, REALISTIC CRIME DRAMA

Rates ● ● ● generally; more for action houses

20th Century-Fox
95 minutes
Victor Mature, Richard Conte, Fred Clark, Shelley Winters, Betty Garde, Berry Kroeger, Tommy Cook, Debra Paget, Hope Emerson, Roland Winters, Walter Baldwin, June Storey, Tito Vuolo, Mimi Aguglia, Dolores Castle, Claudette Ross, Tiny Francone, Elena Savonarola, Thomas Ingersoll, Vito Scotti, Konstantine Shayne, Howard Freeman, Robert Karnes, Charles Tannen, Oliver Blake, Antonio Filauri, Joan Miller, Ken Christy, Emil Rameau, Harry Cheshire, Eddie Parks, Charles Wagonheim, Kathleen Howard, Gail Bonney, John Cortay.
Directed by Robert Siodmak.

Not only is "Cry of the City" an engrossing, spine-tingling melodrama, but, as a powerful influence in crime prevention, it is a credit to the industry and a picture any exhibitor can be proud to show. Produced by Sol Siegal in the semi-documentary fashion of "Kiss of Death" and "Street With No Name," it is superior to them in many ways. This is an exciting manhunt that hits a new high in realism and, with some fine acting and direction, draws a well-rounded picture of depraved criminality that is intensely credible. Patrons may be fed up on the ordinary run of crime pictures, but this one has the merit that should spread by word-of-mouth to ring up strong returns. There isn't much of a romantic angle, but that shouldn't hurt it.

Under Robert Siodmak's astute direction, the picture is crammed with taut suspense, charged with crackling action, and pounds relentlessly through the grim story of a mad-dog killer. Richard Conte gives this role a life-like, incisive depth, making it clear that the killer is a vicious punk, unworthy of any sympathy. He holds the center of attention all the way, although Victor Mature as a conscientious cop gives an impressive performance. The picture is studded with fine characterizations, with a sharp individuality in even the smallest role. The realistic background that involves an Italian-born family is presented with picturesque dignity by Tito Vuolo, Mimi Aguglia, Tommy Cook and Debra Paget. Fred Clark as a policeman, Shelley Winters a hustler, Berry Kroeger a smooth crook, and Hope Emerson as a formidable masseuse, are all thoroughly believable. This last actress is a big, brawny woman who tries to strangle the small-statured Conte in as menacing a scene as you can hope to see.

EXPLOITATION: Since the romance here is soft-pedaled, the crime-prevention angle is the peg with catch-lines: "Thrilling, Chilling Manhunt of a Vicious Killer . . . A Trail of Smashed Laws and Broken Hearts Led Him to Destruction!" Conte rates a special plug for his wonderful performance.

Having killed a policeman in a hold-up, Conte is in a hospital severely wounded. Despite the fact that he faces the chair, he shows no remorse and is contemptuous of policeman Victor Mature. A crooked attorney, Berry Kroeger, visits him with a proposition. He wants Conte to take the rap for another criminal now under arrest for a vicious crime. When Conte wrathfully refuses, Kroeger threatens to harm Debra Paget, the girl he loves. After he is able to walk, Conte breaks out of the prison hospital, kills Kroeger and takes his stolen jewelry. With the aid of Tommy Cook, his worshipful kid brother, and Shelley Winters, one of his playmates, he locates the woman who had stolen the jewelry. He trades them to her in return for helping him clear out of the country. Meanwhile, Mature is on his trail and is about to nab him, when the woman shoots him. Severely wounded, Mature manages to find Conte and his girl in a church. He persuades the girl to leave the killer. Conte makes a break for freedom and Mature shoots him down. He dies like a vicious animal, as Tommy, finally convinced of his brother's rottenness, weeps for him.

'THE GIRL FROM MANHATTAN' STUPID, UNFUNNY COMEDY

Rates ● ● — generally

United Artists (Bogeaus)
81 minutes.
Dorothy Lamour, George Montgomery, Charles Laughton, Ernest Truex, Hugh Herbert, Constance Collier, William Frawley, Sara Allgood, Frank Orth, Howard Freeman, Raymond Largay, George Chandler, Selmar Jackson, Adelaide De Walt Reynolds, Maurice Cass, Eddy Waller.
Directed by Alfred E. Green.

This Benedict Bogeaus production is supposed to be a comedy, but it amounts to a sad batch of silliness that wastes a lot of fine talent. There will be few pictures this season to match it for sheer ineptitude. Patrons are going to be attracted by its strong cast—the names of Dorothy Lamour, Charles Laughton and George Montgomery make a top-notch marquee spread—and they will expect a certain amount of amusement, but they will find the proceedings about as funny as a crutch. "The Girl From Manhattan" just doesn't deliver the entertainment promised by its title and cast, and grosses will zoom down once the word gets around. Exhibitors would be wise to avoid it, but if they must play it, confine it to the lower half of the double bill.

For one thing, it's a pretty absurd plot devised by Howard Estabrook that tries to mix a religious angle with a limp romance and tosses in a lot of crackpot characters to liven up the works. And director Alfred Green hasn't done much to converge this muddle into anything significant or funny. The performers do the best they can, staggering under a load of phoney dialogue. Dorothy Lamour, without a sarong or a song, reads her lines with a lot of vivacity and George Montgomery is resolutely big, strong and handsome. And it's a new low for Laughton—a Bishop who acts like Captain Bligh. The assortment of screwballs who are supposed to make you laugh like crazy include Ernest Truex, Hugh Herbert, Constance Collier, Frank Orth and Howard Freeman.

EXPLOITATION: The exhibition has only the cast to sell.

Montgomery, arriving in this small town to take up his first assignment as a minister, meets his old girl friend, Dorothy Lamour. She is a New York fashion model, vacationing with her uncle, Ernest Truex, who runs a broken-down boarding house, occupied by an assortment of penniless nitwits, all of them dreaming of making a fabulous fortune. It seems that Truex is in trouble, for the local realtor is about to foreclose the mortgage on his place and donate the property for a new church. Montgomery doesn't go for this idea, but is over-ruled by the committee. He asks his Bishop, Charles Laughton, for advice and is told to battle it out for himself. Dottie is disappointed in him and does some spadework on her own, discovering that the realtor is pulling a fast one; he plans to sell the old church property at a huge profit. She and George put him on the spot, her uncle's menagerie is saved and, what's more, one of the crackpots, Hugh Herbert, wins a radio jackpot, so everybody is just as happy as can be. *Abrams.*

'SOFIA' SILLY COMIC BOOK MELODRAMA IN CINECOLOR

Rates ● ● in action houses on exploitation value; n. g. for better class spots

Film Classics
83 Minutes.
Gene Raymond, Sigrid Gurie, Patricia Morison, Mischa Auer, John Weingraf, George Baxter, Charles Rooner, Fernando Wagner, Luz Alba.
Directed by John Reinhardt.

Some incredibly bad melodramatics have gone into "Sofia," Film Classics most ambitious production to date. Subtitled "City of Intrigue," the whole book of hackneyed spy stuff has been tossed into this Cinecolored version of that great American institution, the Comic Book. The splattered result is hardly recognizable as a movie of 1948 standards, and what might have been a plot of sorts in its scripting stage has been completely obscured in the welter of stereotyped characters, devious motivations and wildly implausible heroics. Its sole claim to boxoffice value is in its exploitation possibilites. Assertedly "taking you behind the Iron Curtain," it can be tied in with current headlines and the spy angle is also Page One stuff today. Any similarity between what transpires in the film, however, and what we read in the papers is limited only to the locale. The rest is such obvious hokum that any publicity claim to authenticity is ridiculous. Dyed-in-the-wool action fans may not find this too hard to take, for although it is barefacedly synthetic, there is plenty of rough stuff, hairbreadth escapes, killings, chases, etc. All others, except the comic-book addicts, will either laugh at the trite to-do or get lost in the involved story and walk out when they've had enough.

The four familiar names in the cast have little marquee value; the rest are unknown—and, audience willing, will remain so. Gene Raymond as an unscrupulous American soldier of fortune; Sigrid Gurie as a captive atom-bomb scientist held by the Russians; Patricia Morison as a seductive cafe singer, and Mischa Auer as Raymond's side kick, all perform as though they were a little embarrassed by what they are called on to do. Auer, incidentally, plays it straight and anyone expecting him to furnish any comic relief will be sadly disappointed. Filmed at the Churubusco studios in Mexico City, the Cinecolor is acceptable for the interior shots, although it isn't in the same league with Technicolor. Outdoors, it acquires a garish tone which is as hard on the eyes as the doings are on the adult mentality. *Barn.*

(Continued from Page 9)

year, Rogers revealed, as well as eight Buck Jones westerns. Taken under consideration by the Realart board of directors were plans for a long-term extension of franchise contracts, as well as a revision of the states-righters percentage.

SALES DRIVE

Another feature of the three-day convention at New York's Hotel Warwick was the inauguration of the Budd Rogers Silver Jubilee Sales Drive which will offer substantial cash prizes to winners and runners-up in each of three divisions, a special individual prize for the exchange making the best showing at the end of the year and a special grand prize for the top winner of all three divisions. The drive runs from Oct. 4 to Feb. 19, 1949.

Realart toppers, in addition to Rogers, on hand to greet the franchise men from all over the country were Joseph Harris, board chairman and treasurer; Paul Broder, president; Jack Broder, vice-president; Irving Kipnis, secretary; Norman Eisenstein, vice-president; Carroll Puciato, general manager, and Bill Schulman, director of advertising-publicity.

U-I, REPUBLIC FIX RELEASE SCHEDULES FOR SIX MONTHS

Encouraged by sizeable backlogs of product and, perhaps, goaded by the fact that the production hand represents high cost inventory in a slumping market, two companies set full release schedules for six months in advance on the new season's product.

Universal-International, with 14 films completed and unreleased, has penned in release dates for the first half of the new season, which will have a twelve-month total of 24 to 26. William A. Scully, general sales head, revealed the six-month release schedule as he announced U-I's Unity Sales Drive. Scully will launch the new season with four regional sales meetings.

Republic's half-year schedule of releases goes from Oct. 1, 1948 to April 1, 1949 and assures exhibitors of "regular and consistent delivery of boxoffice product," according to James R. Grainger, executive vice president in charge of distribution. Republic, with a total of 28 features (including six reissues) and two serials for the year, has 90 per cent of the initial half completed and the rest to be ready in 60 days, Grainger reported.

The Republic sales topper boasted that this was the first time in the company's history that it has been able to furnish releases so far in advance. Included in the schedule are three specials: Charles K. Feldman's "Moonrise," Orson Welles' "Macbeth," and Lewis Milestone's "The Red Pony." All three will be released before 1949.

CHECKERS IN WISCONSIN MUST NOW BE 'PRIVATE EYES'

The era of loose and unethical checking practices is over — in Wisconsin, at least.

The long-standing battle by the Independent Theatre Owners of Wisconsin and Upper Michigan was rewarded by an opinion handed down by the State Attorney General as an interpretation of a Wisconsin statute which

(1) makes it mandatory for any checking agency and its employees engaged in theatre checking, either "blind" or open,, to be licensed as private detectives, and

(2) checkers must be under bond.

The Attorney General's interpretation was seen as a possible precedent-setter for similar action in other states. The checking problem has long been a source of exhibitor grievances and the Wisconsin ruling may be the spark which fires exhibitor organizations throughout the country to seek binding laws to insure against improper checking.

The ITO of Wisconsin board immediately notified all film distributors of the opinion and requesting them to instruct any checking agency with which they do business to comply with the statute. Notification also went out to all ITO members urging them to be on the alert and to insist upon proper credentials from all checkers.

Apparently not believing its eyes, Confidential Reports, Inc. declared that it is studying the Wisconsin ruling "to ascertain whether or not CRI field representatives are subject to it." There was no doubt in anyone else's mind that they were.

N. J. ALLIED ADOPTS LOCAL CONCILIATION PLAN WITH FOX

The anticipated adoption by New Jersey Allied of the Conciliation Plan with 20th Century-Fox materialized without a hitch. The board of directors agreed to accept the local mediation system by a unanimous vote and to put it into practice after notifying all members of the procedure to be taken under the plan.

The N. J. scheme will follow largely the pattern set by Fox sales chief Andy W. Smith, Jr. and Benjamin Berger, North Central Allied in the original Conciliation and Mediation plan, which thus far, reportedly, has been satisfactory in alleviating exhibitor grievances against 20th-Fox.

Irving Dollinger, board chairman, declared that the organization was "confident that the plan will be successful and aid in solving any problems arising between the organization's members and 20th Century-Fox."

MONOGRAM-AA TO DELIVER 61, TOP VOLUME FOR '48-'49

Sixty-one pictures, even more than in the product-lush, pre-war days, was set by Monogram-Allied Artists for the 1948-49 season. The total, 10 of which are due from AA and the balance from Monogram, is expected to be the largest from any one company in the industry this year.

President Steve Broidy coupled the announcement of the mammoth output with a pitch to theatremen for more consideration on rentals. Stressing the importance of the "B" picture to the exhibitor who plays double bills, Broidy declared that surveys have shown that there is a 25 per cent drop in grosses when an average house switches from double to single features. He maintained that it was unjust for the exhibitor to pay only two and a half to five per cent for supporting features as, he said, has been the case.

Confident that theatremen want low-cost supporting features and will be willing to pay a "fair" rental for them, Broidy declared, Monogram-AA has prepared the most ambitious program in its history. This, he added, despite other companies' curtailment of their new season schedules.

The Allied Artists group has three already completed and four more set for early production

COLOSSEUM WINS PAY AND TRAVEL HIKES FOR SALESMEN

One thousand film salesmen will profit to the tune of a $6-$10 weekly wage boost, plus other benefits, as the first product of their organization. Negotiations between the Colosseum of Film Salesmen and nine distributors reached agreement last week after several weeks of discussion. The last two holdouts, Warner Bros. and Columbia, were expected to take the plunge before the week's end.

Increases in traveling maintenance from $7 to $8 per day and 5c to 7½c per mile, holidays with pay and agreement on seniority preference were among the other benefits wrested from the distributors during the negotiations conducted by Colosseum heads and Paramount's Pat Scollard, representing the film companies.

The Colosseum's first national convention will be held in Chicago, Oct. 16-17 at the Sheraton Hotel, it was announced by Frank Flaherty, Columbia salesman and president of the Chicago unit. The agreements reached in the negotiations will then be brought up for ratification by the delegates.

'KIDNAPPED' SPIRITED VERSION OF CLASSIC ADVENTURE

Rates ● ● + as dualler

Monogram
81 minutes.
Roddy McDowall, Sue England, Daniel O'Herlihy, Roland Winters, Jeff Corey, Houseley Stevenson, Erskine Sanford, Alex Frazer, Winefried McDowall, Bobby Anderson, Janet Murdoch, Olaf Hytten, Erville Alderson.
Directed by William Beaudine.

The classic adventure story by Robert Louis Stevenson again appears in a spirited screen version. While it is by no means a big league production, "Kidnapped" works up a satisfactory amount of excitement to hold up its half of a double bill. It is the kind of picture that will appeal to the juvenile element, with a lot of slashing sword-play and dauntless derring-do, way back in the olden days of bonnie Scotland. The screenplay by W. Scott Darling sticks pretty close to the original story. Roddy McDowall, who stars as David Balfour, was also active as a co-producer under Lindsley Parsons. His performance as the youthful victim of villainous skulduggeries is a convincing one and he seems to be the only member of the cast who can successfully manage a Scotch brogue. Daniel O'Herlihy is the handsome, swashbuckling Jacobite; pretty Sue England provides a touch of romantic interest; Roland Winters is the scoundrelly ship's captain, and Jeff Corey has a good spot as an evil, drunken first-mate. They all work competently under William Beaudine's direction, although the editing is a little choppy, and the film is nicely photographed.

Recently orphaned, Roddy McDowall comes to his skinflint uncle to claim his inheritance as Laird of Shaws. His uncle tries to kill him and later has him shanghaied aboard Ro'and Winter's brig to be sold as a slave in the Carolinas. The ship runs down a small boat and they pick up O'Herlihy, a renegade Jacobite. The crew attack him to steal his gold, but he escapes with the lad's assistance They wander through Scotland, having various exciting adventures and get involved in the slaying of the King's tax collector. Roddy is befriended by the inn-keeper's daughter, Sue England, and the trio arrive in Edinburgh. They trick his uncle into admitting his villainy and there is a fight that kills both him and Winters. O'Herlihy sails for France, leaving Roddy and Sue to their romance. *Dan.*

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

HARD-WON RIGHTS

ATO of Indiana

"God grants liberty only to those who love it, and are always ready to guard and defend it" said Daniel Webster. This might be a good maxim for exhibitors to keep in front of them when they negotiate their film deals. It is true that the Supreme Court of the United States has struck off the shackles of monopoly that restrained you in the operation of your theatre. You now have the right to carefully select individual pictures that in your judgment will mean the greatest return at your boxoffice, you no longer can be forced to buy other items of service as well as unwanted features in order to obtain the product you do require to successfully operate your business, no longer will you be dictated to on admission prices, no longer must you suffer under burdensome and unreasonable clearances, no longer need you fear the strong arm encroachment of distributors into exhibition, no longer must you suffer discriminatory treatment compared to the affiliates.

But all these new freedoms are not automatically yours. Some of the die-hards in distribution will try all kinds of schemes in order to maintain the illegal advantages they enjoyed in the past so every exhibitor must strive mightily to secure and defend his newly won rights and not burden his theatre operation with fear of distributor retaliation.

If you have any problems on how to proceed to protect your rights, then call your A. T. O. I. office. We have a great deal of information that is at your command and your secretary is anxious to serve you. In addition we have the benefits of the experiences in 17 other of our brother Allied units and if we still don't know the answer we'll get it for you from the headquarters of National Allied.

If the benefits of the Supreme Court decision are really nailed down this will be a better and healthier business for everyone in it—exhibitor, distributor and producer alike.

Exhibitors who do not militantly oppose sales practices that are in defiance of the law must remember that "Submission to injustice is to share the guilt with the wrongdoer."

UVICK ON ASCAP

Most of you know about ASCAP in a general way. You have received Michigan ASCAP Committee bulletins that explained the high spots. On behalf of the Committee, let me express their gratification and their sense of pride in finding so many exhibitors standing solidly as soldiers in a war on ASCAP. We did have unity and not too many free riders. Personally I feel rather proud of my association with the Committee members, and the results. I'm proud of our efforts on the Lewis Bill. The way Myers of Allied managed the presentation, and Sid Samuelson, Truman Rembush and Smith of Ohio, made their presentation at Washington was very gratifying. Every one of them is entitled to great credit. The way Joe Deniston stepped up later to help when called upon was certainly heartwarming. You exhibitors, all exhibitors of the whole country in fact, owe these men a real debt of gratitude. None received any remuneration, and payment to them can consist only of your appreciation of their efforts.

When we were in Washington, we had the Marshall plan appropriation as an offside interest on at the same time to distract the Congressmen as one strike against us. The entrenched ASCAP position in the legislative field —a law 40 years old and a politically active ASCAP as the second strike. But the third strike was the T.O.A. representing itself as an exhibitors' organization doing its stuff for ASCAP. It was not even necessary for the ASCAP representative to open his mouth. Ted Gamble, Mr. Levy and producer representatives pretended to be saving us exhibitors from additional expense by stating that they had obtained a fair ten-year contract—let matters alone, they said.

When the Brandt suit in New York obtained a judicial determination that ASCAP is a monopolistic, illegal combination, even then you find T.O.A. on the ASCAP side of the fence instead of on the exhibitor side. I feel that we here ought to have a baptismal ceremony and spell out T.O.A. as Troubadour of ASCAP. Let's say to the leaders of that organization that from its conception with the affiliated interest as an organization in St. Louis to the birth-date in Washington and subsequent infanthood T.O.A. was the Trailblazers of Affiliated. T.O.A. was the faithful child of the interest that fathered it. But before it even grew up to enjoy a Chicago celebration, they got their signals mixed. Even some affiliated members of Troubadours of ASCAP who receive hundreds of thousands from it say they won't pay music tax until—but T.O.A. says even more for ASCAP in our trade journals than Louis Frolich, their able and well-paid attorney. So from now hence may you be known as T.O.A.-Troubadours of ASCAP.

Let us here propose a repeal of all penalties arising out of performance rights. When they arise out of use with another combined copyright that has been licensed as features are licensed to us, certainly no penalty should be permitted. See if the Troubadours will join us on that, or let them propose elimination of this evil and we'll join them.

—Speech by JOSEPH P. UVICK
at Michigan Allied Convention.

THE BABY PROBLEM

Allied ITO of Iowa-Nebraska

In the July Bulletin I wrote a bit about parents and kids and theatres, not as a weighty problem but rather as a bit of shall we say Theatre Americana which might be good for a laugh. Almost immediately however, our good friend and member, Lon MacDowell of Hartley wrote me, sending in a copy of his June Program Calendar, the reverse side of which had these pointed remarks printed thereon: "We are just in receipt of a circular advertising another theatre. The friend who sent it underlined the part that tells about this other theatre putting in a "Cry Room" and we presume the idea is that we do likewise. There's a bit of sarcasm behind it all for we won't allow crying kids to spoil the show for the other 300 customers and some people get awfully mad about it. Apparently, their idea of a pleasant evening would be to let Junior yell his head off while they sit comfortably by and hear what they could of the show. Some people also get mad about our "shushing" loud talking and because we won't allow feet all over the tops of the seats ahead. So . . . if you can't control your child and don't know what to do when it fusses in a theatre . . . take it to this other theatre. They're nice boys up there and they have a "Cry Room" for kids. Wish we had room for one, too."

In his letter, Lon goes on to report the results— "1. We get more mothers with babies to see that their brats don't carry on and better than ever before . . . 2. They take better care how their heads off, than ever before. The minute they let out a wail, they head for the door and apologize for it . . . 3. We get lots of kidding from proud moms and pops, and some say, 'Maybe we should go to (this other theatre)' but we come right back with 'No, I think you folks are the kind that know how to control your child, so I'm not worried about you; hope I'm not wrong' (Business of wide smile showing both sets of plates)." And he adds "It works, and how!"

—Leo F. Wolcott

FREE SCREEN ADS

Associated Theatre Owners of Indiana

We see by the papers that Australians are demanding payment for commercial advertising that is appearing in Australian newsreels. Without proper compensation the Motion Picture Exhibitors Association decided that the reels would no longer be shown as part of their entertainment program. Readers of this bulletin will recall that in the past we have offered to help our members collect a fair screen advertising rate from firms whose products were so patently advertised. Exhibitors are equally resentful when newspaper space for which they pay is appropriated for some one else's benefit and whether the sponger makes cigarettes, ball bats or phonograph records has little to do with the case. We would be reluctant to criticize the exhibitor who cut the advertising on M-G-M records out of his mat (e. g. "On An Island With You") and replaced it with a little box about his delicious buttered popcorn.

(Note: The MPEA meeting in Brisbane also reaffirmed its agreement not to pay more than 40% for any pictures.)

'SUPERS'

Allied Theatre Owners of Gulf States

Events of the past couple of days, particularly the usual brazen display of utter disregard of the independent exhibitors rights here in this territory, have once again only served to reassure the writer and many independent exhibitors for the great need of such an organization as ours and will also serve to kinder the spark of enthusiasm in the few independents not yet in the fold.

Briefly—Mr. United Artists as well as Mr. Monogram with their so called "supers" Red River and Babe Ruth Story are way out on the limb. The amazing part of it all, is to note what little thought the officials of these companies give to the rights of the independents. It is apparent and unfortunate that their utmost thought is concerned only with the monies to be derived out of these pictures regardless of the tactics used. It is unfortunate indeed that once again *Their Greed For Money* is so great that they are willing to risk the chance of enfringing on your rights. *Yes—Your Rights*—which so many have fought so hard and spent so much money in securing, particularly the privilege to negotiate for product on an equal basis. It seems that not too long ago these rights were verified in the courts and etc. Why is it that so many distributors are so insistant to refuse to carry out these rights? Certainly we hope it is not because they feel that you, the independent exhibitors are not aware of your privilege and we trust they are not being misled by the lacksa-daisy attitude of the independent exhibitor of the large past.

I am confident and feel safe in assuring not only United Artists and Monogram but all others that the day has passed when the independent exhibitors of this territory will take such dealings lightly. We trust and hope that these companies will bring themselves around to dealing as they should as certainly we are in the theatre business—*Not Lawyers* and certainly do not wish to spend our time in the *Court Rooms.*

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

TALK ABOUT 'BIG FILMS', BUT LITTLE ONES ARE MADE!

THERE ARE FIVE new pictures in work at this plant. But a careful second glance establishes the fact that the five are all strictly in the low-budget class. It is interesting to note how this studio consistently talks about "big" pictures and just as consistently makes little ones. Why not just admit it and stop the noise? There's no shame in small-budget films, if they are well made. In fact, every major in town is looking for the formula that will give them good product at less cost!

At the moment, Columbia has 24 pictures in its backlog, and with the five now shooting and at least another eight already planned, the 1948-49 program is well on its way.

There was a story around town last week that Harry Cohn had suspended Rita Hayworth because she didn't get back from Europe in time to carry out the exploitation p.a.'s on "Loves of Carmen" that had been planned. There is about as much chance of prexy Cohn suspending the Hayworth as there is of his cutting off his right arm. Since Miss Hayworth was co-producer on the picture, we doubt that the Boss could have suspended her even if he had wanted to. At any rate, there is no truth to the rumor and the actress is now in preparation for her next film here, "Lona Hansen."

Larry Parks, back from a successful summer season of stock, tells this reporter that if there is enough money in the deal, he will be on deck for "Jolson Sings Again." In spite of the pushing around, this actor is not bitter against anybody and is still an enthusiastic craftsman who deserves a much better break than he has gotten thus far. He is money at the box-office and letting him hang on the vine just doesn't make sense, but that seems to be the way things are done at Columbia. Too much personal pettiness hampers the studio's output.

EAGLE - LION

SCHEDULE CALLS FOR 17 'A' PICTURES UP TO MARCH 1

SALES CHIEF William Heineman's announcement of release plans for the next seven months confirms the fact that this studio is one of the healthiest in Hollywood. Eagle-Lion, scarcely out of its swaddling clothes, has 17 "A" pictures (ten in color) scheduled for release between now and March 1. A number of these are J. Arthur Rank product and while studio executives are vocally discounting the effectiveness of the anti-British boycott, they are watching closely because it could be a devastating blow if it began to really take hold. However, at the moment all is optimism in this camp and studio executives are already predicting a 50 per cent increase in revenue over last year's selling season.

With Walter Wanger *(See RKO)* leaving this studio on his inde deal, E-L chiefs would like very much to tie up another top-name independent producer (or several) to bolster their product schedule. Several deals are in the talking stage and one might be announced shortly.

Meanwhile, Equity Films launched its first effort last week with the Vinson unit going to work on "An Old-Fashioned Girl" (Gloria Jean-(Lizabeth Scott-Dan Duryea-Don Defore) into a male lead,, but by the time this is in print an actor will have been named.

There will be no resting on work accomplished here. Despite the strong backlog, the studio has set October 1 as the starting date for five new pictures. Two of these will be independents and the remainder will be E-L productions.

METRO-GOLDWYN-MAYER

SCHARY CAUTIOUS BEFORE CHANGING METRO TRADITION

IT IS INTERESTING to note the slow pace at which Metro is starting its "rehabilitation" program under Dore Schary. Contrary to many predictions, there was no overnight revolution. Schary, working closely with L. B. Mayer and other executives, is moving slowly and carefully, heading the company back toward the money-making product it once enjoyed. Apparently, Metro tradition isn't going to be tossed overboard; it will just be slowly "liberalized."

As reported here weeks ago, the Enterprise unit has folded completely and despite all other stories, the next move will be a deal with MGM which will make the unit a part of the company's regular release program. Enterprise still owes Metro one picture on its original four-picture deal and as it looks, now, everybody will watch the grosses on the trio ready for release through Metro and the new deal will probably be based on that take. The Sherman-Enterprise deal promised to UA probably will never come off.

There was absolutely no truth to the story that broke here last week that Director George Sidney was being called back from a New York vacation to start "Vespers In Vienna." As the story ran it indicated an emergency. The truth of the matter is that "Vespers" was set for Sidney before he took off from here three weeks ago. This one, with Carey Wilson producing and a top-name cast scheduled, will provide still another change of pace for this fine, young director who cut his picture teeth on jests and then multi-million dollar musicals. His latest, "The Three Musketeers" has had the third floor boys doing nip-ups for months and they are looking for top grosses on it when it hits its first-run opening in New York next month. Sidney will be back here October 1 to start preparation on the new film, which is a great love story set against the background of occupied Vienna.

In addition to "Vespers In Vienna," the studio has three other pictures set for starting within the next few weeks. They are: Clarence Brown's production of "Secret Garden" (Margaret O'Brien-Dean Stockwell), with Freddie Wilcox directing; "The Great Sinner" (Gregory Peck-Ava Gardner), with Robert Siodmak directing, and "The Story of Monte Stratton" (James Stewart-June Allyson), with Sam Wood directing and Jack Cummings producing. "Big Jack Horner" (Wallace Beery-Marjorie Main), with Richard Thorpe directing for Producer Gottfried Reinhardt is now on the stages. Original title of this was "The Big Harp."

MONOGRAM-AA

CONFIDENCE DISPLAYED BY MONO-AA 61 FILMS PROGRAM

PRESIDENT STEVE BRODIY met with the press last week to announce the 1948-49 programs for Allied Artists and Monogram. With 10 AA and 51 Monogram pictures on the schedule, Broidy made a point of the fact that, unlike other Hollywood studios, his company was expanding rather than curtailing production. He stated that the expansion plan came as the result of the excellent acceptance of "The Babe Ruth Story" and "The Dude Goes West" as well as the pre-release dates received on "Sixteen Fathoms Deep."

Broidy's attitude was one of optimism for his company and the industry in general ("if they use their heads") and he predicted a banner year for good pictures. He believes that while people will continue shopping carefully in theatres as elsewhere, they want and need motion pictures, and the only answer is entertaining product. Like most executives in this business, Broidy believes staunchly that there's nothing wrong at the boxoffice that good pictures can't cure.

Of the Allied Artists schedule, three films are already finished: "Last of the Badmen" (Barry Sullivan-Marjorie Reynolds) from the King Brothers; Jack Warther's "Strike It Rich" (Rod Cameron-Bonita Granville) and "My Brother Jonathan" (Michael Denison-Dulcie Gray), an Associated British release. Roy Del Ruth is in pre-production on "Red Light." Others set for early starts are: "Gun Crazy" (Barry Sullivan), "Stampede" (Rod Cameron-Gale Storm), "Bad Boy," the Variety Clubs International picture starring Audie Murphy, and two others, thus far unnamed, to be made in Canada. "When A Man's A Man" (Rory Calhoun-Guy Madison-Carole Mathews-Cathy Downs) is now in production.

The Monogram schedule calls for 33 features and 18 westerns. Irving Allen and James Burkett have already turned in "16 Fathoms Deep," the first feature ever done in Ansco color. Harry Lewis and Hall Shelton have completed "Incident" (Warren Douglas-Jane Frazee). Linsely Parsons is down for three. Jeffrey Bernerd will turn in two exploitation features. Julian Lesser and Frank Melford are scheduled for two more Gene Stratton Porter stories. Peter Scully has "The Rainmaker" coming up. Associated British Films has "Temptation Harbour" (Robert Newston-Simone Simon). Leonard Fields and Joseph Than will send in three from Canada. Five other pictures scheduled have not as yet been assigned to producers.

In the stock-in-trade series field, Hal E. Chester will turn in two Joe Palooka pieces (one is already done); James S. Burkett will do three Charlie Chan chapters; Jan Grippo has a quartet of Bowery Boys vehicles to make; Barney Gerard is down for two "Jiggs and Maggie" films, one of which is now in production; Walter Mirisch will do two adventure pieces. In the western division: six Jimmy Wakely's, six Johnny Mack Brown's, six Whip Wilson's.

PARAMOUNT

MYSTERY OF LIBERTY UNIT LIFTED, CAPRA GETS VEHICLE

THE QUIETUS ON Liberty Films and particularly Frank Capra's inactivity these past few months seems to be lifting a bit. It was announced last week that Paramount has purchased a "sophisticated comedy" tagged "A Woman of Distinction" for the first Capra producing-directing chore here. The picture is scheduled for a late Fall start and is reported to be one of the most expensive films on the studio's schedule.

For months now, industry people have been

STUDIO SIZE-UPS

conjecturing on what happened to Liberty Films after the big news of its moveover from RKO to this lot. With a "now it can be told" tone in their voice, studio spokesmen reported this Capra item as the first of many to come. They pointed out that the delay has been caused by a "diligent search to find just the right story to launch the Capra reign at Paramount." No castings have even been mentioned but with a $2,000,000 budget, it is a safe bet that the film will be decorated with expensive actors. One wonders how the independent and capable Mr. Capra is reacting to this curtailment of his iniative by the Paramount studio execs.

Only features in production here are Pine-Thomas first "expensive" film, "El Paso," (John Payne-Gail Russell) and "Mask For Lucretia" (Paulette Goddard-John Lund). Studio spokesmen insist, despite this prolonged lull, that everything is going according to schedule. They point to the lush Paramount profits and to the substantial backlog as proof that the leisurely production pace is as it should be. While other studios are stepping up their output, Paramount is going to coast along at its present slow pace for the time being.

REPUBLIC

NEW REPUBLIC ECONOMY CUTS PERSONNEL TO BONE

AS REPORTED IN SIZEUPS last issue, President Herbert Yates returned to his desk here a few weeks ago full of determination to keep Republic in the black. Foreign revenue troubles and the dip in domestic returns have presented some pretty steep problems for Hollywood's independents, as well as some of the majors. Republic, having a huge investment in a large product backlog, is therefore undergoing a rather severe economy treatment. The recent cuts are getting close to the bone, however.

The latest move calls for two and three month layoffs for all workers not essential to the schedule of production planned for that period. These people are not being fired, we are assured hastily, just laid off until production demands make them essential again. With approximately 20 pictures completed and in release backlog, there is no need for a production spurt at this time and Yates apparently has no wish to loosen money until production is absolutely necessary.

At the moment, the only picture going on the lot is Hunt Stromberg's "Too Late For Tears" which is to be a United Artist release. Yates would like to lease studio space to other producers on the same kind of deal he made with Stromberg. He figures it as a way of getting revenue on idle space for which he has no need at the present time.

RKO

EXHIBITORS AND PUBLIC SEEM ANXIOUS FOR MITCHUM FILMS

WELL, THERE SEEMS to be an unexpected twist to the unfortunate Mitchum Case at this writing. Studio executives here and at Selznick's have been greatly worried because they feared that unreleased Mitchum films might be poison at the boxoffice. The present indication seems to be that exhibitors can hardly wait to get their hands on a print of "Rachel and the Stranger," current RKO Mitchum release, because of public interest. There is some question yet on how the film will be accepted in small rural communities, but, in general, it appears that the sympathy for the "patsy" in any situation, so typical of the American public reactions in all fields, is showing strong in Bob Mitchum's case.

With Ned Depinet taking over the job of president, the general activity here seems to be quickening. It is almost as though Howard Hughes used the Depinet promotion as the signal for throwing his plans into action. One of the first big announcements is that Hughes has signed a five-picture deal with Cary Grant. The deal is reported to give Grant a co-production setup, with Hughes apparently putting up most of the money. The star is in Europe now to do a picture for 20th Century-Fox and studio spokesmen would reveal no further details of the pact.

Apparently, this collaboration with big-name actors is one of the Hughes' pet theories. He is also negotiating with Claudette Colbert and Joan Crawford, although these deals, if they are made, will be one-picture commitments. The Colbert picture is "Love Is Big Business" to be co-produced by the actress and Jack Skirball and Bruce Manning with RKO releasing. The Crawford film is the much-debated school teacher yarn, tagged "Miss O'Brien," with the actress co-producing with Curtis Bernhardt. Originally, Jerry Wald was to have handled this one for Warner Brothers, but there was so much controversy, the actress bought the rights herself and now the RKO deal is practically a surety. If Mr. Hughes can get himself enough such deals, he won't have to worry about his own production plans — he won't need any.

Another possible inde deal seems to be shaping up here as Howard Hughes huddles with Walter Wanger. As reported in SIZEUPS weeks ago, Wanger is cutting his Eagle-Lion deal and will wind up his chores for them by the end of the year. He has been shopping for a new deal for months now and the RKO set-up might be right for him. If it goes through, it will probably be for three pictures with "The Life of George Sand," starring Garbo, as the initialer. Someone ought to remind Mr. Wanger that his chief quarrel with Eagle-Lion was over budgets, that company felt he was spending too much. He may find the same problem or worse with the economy-minded Mr. Hughes.

Latest economy move initiated by the efficiency experts now running this shop, Bicknell Lockhart and C. J. Tevlin, is the edict that RKO is not in the market for story material. Agents have been advised not to submit scripts "until further notice." William Fadiman, story head, and his staff, have been ordered to do a fine-tooth combing job on the present stock of approximately 400 story properties. Nor are they going to overlook the 1250 released pictures on which the company holds copyrights with an eye to re-make value. The one inflexible rule in the perusal of all this material is to watch for stories that can be made economically and with boxoffice appeal. A further indication of this type of economy here is the fact that of thirteen writers now at work on screenplays, only two are regular staffers, the rest being on freelance basis.

While the only picture now in work for RKO is Glenn McCarthy's "The Green Promise," studio spokesmen are beginning to talk enthusiastically about the big push scheduled to begin around October 1. Eight producers have been assigned 12 pictures with Herman Schlom's "The Clay Pigeon" set to start the parade. Schlom also has "The Road to Carmichael's" and a Tim Holt Western, "Stagecoach Kid," on his list. Jack Gross has "I Married A Communist" and "The Badmen Ride Again." Stephen Ames is down for "Lewis and Clark" and "The Story of Scotland Yard," both tentatively set for color. Frederic Ulman Jr. has "Sam Wynne;" Harriet Parsons has "Come Share My Love;" Richard Goldstone is ready with "The Set-Up;" Don Hartman is down for at least a pair of films, so far unselected.

It looks as though the Howard Hughes machine is about ready to go into high gear.

20th CENTURY-FOX

ZANUCK AIM TO MAINTAIN QUALITY AT REDUCED COST

BIG NEWS OUT of here since the return of production chief Zanuck was the slate of 30 pictures for the 1948-49 production schedule, six of them to be made abroad.

Here, as elsewhere in Hollywood, economy is the keynote and studio people as well as others in the industry will be watching closely the results of the meetings held with President Spyros Skouras on the procedure from here on in. Budgets are sure to be cut to a hairline and watched closely. Personnel will be carved again, if possible, although the studio has been working with a minimum staff for some months now. Zanuck's theme seems to be: "We want the same quality we've always had, but we mean to get it without production waste of any kind." This energetic executive is completely optimistic about the future of his company and of the industry. He recognizes the challenge in the current trend, but insists that there is enough talent in this business to lick that challenge, if the men with the talent will face up to it.

With a 35 per cent increase in this new year's production schedule, with five of this year's product already in release and with thirteen more in the final stages of completion, this studio is in solid shape.

Zanuck pointed out one more interesting fact in his report to the press upon his return. Substantiating the reason why six of the new schedule of films will be made in Europe, he stated that 20th had saved at least $3,000,000 on the filming of "Prince of Foxes" in Italy. There had been serious accusations made by Gregor Rabinovitch and others that 20th had "spoiled it" for other producers by "throwing money around indiscriminately" while in production. Zanuck explained that the picture's budget called for $1,500,000 in Italian money and the same amount in American dollars. This is a fabulous amount in Italy and gave the director his pick of the top craftsmen there. He decried the efforts of other producers to exploit Italian labor and technicians and insisted that his company would never participate in "sweat-shop" tactics or cut-rate wage scales just because a country's depressed economy made both available. If his statement on the savings effected is true, there would seem to be no need for such tactics.

The 1948-49 product announcement revealed that the only two outside films will be Edward Alnerson's "Belle Starr's Daughter" and Nat Holt's "Canadian Pacific." Apparently, Frank Seltzer, Sam Baerwitz and Sol Wurtzel will have to look elsewhere for releasing deals.

It is amazing how a studio's attitude can be changed by one good picture. Metro lifted when "Easter Parade" clicked. Paramount had it with "Emperor Waltz" and then, "A Foreign Affair." Now, 20th is having it with 'Apartment For Peggy." This one from the unbeatable team of William Perlberg and George Seaton is a sure smash. SEVENTEEN MAGAZINE, bible to 4,000,000 teen-agers, has given the film its award of the month for November (releasing month) and the general acclaim by the press is insurance enough to have everybody here smiling.

STUDIO SIZE-UPS

UNITED ARTISTS

SEARS' ANGRY DENIALS FAIL TO STOP UA RUMORS

DESPITE PRESIDENT Grad Sears' angry denials that changes will be made in the UA management setup, such rumors continue with a persistency that gives them weight. It is said that a sale or complete overhauling of the company is not far distant.

Hunt Stromberg put his "Too Late For Tears" (Lizabeth Scott-Dan Duryea-Dan Defore) into work on September 13. Harry Popkin's "Impact" (Ella Raines-Brian Donlevy-Charles Coburn) is the second UA feature to go during September. This is more activity than we've had in this quarter for a long time.

UNIVERSAL-INTERNAT'L

LESS 'TONE', MORE B.O. SOUGHT IN NEW U-I FILMS

IT'S STILL "vacation time" at this studio, but the few people who are on duty are talking in terms of the end of the lull. "The Amboy Dukes" and Irving Brecker's "Life of Riley" will start rolling on or about October 1.

Studio executives announced their 1948-49 production schedule calling for a minimum of 24 pictures, about ten of them to go before the year ends. This was the signal for revival on this lot. There is a vastly different flavor in the production schedule of this year as compared with last year's. Gone are almost all of the independent producers. Gone, too, the emphasis on "intellectual tone" and "sophisticated" stories and film approaches. Now the program is tabbed frankly as a "widely diversified range keyed especially to the domestic boxoffice." That is good news for exhibitors.

The studio is gearing its work year to avoid the production peaks and valleys they encountered last year. There were times during the past year when seven pictures were going at one time and then within a month, they would be down to one or two. Such a situation made it impossible to stabilize the personnel situation without drastic and constant upheavals. There will be no more of that. The program calls for an average of two a month throughout the production year.

Along with the announcement of the new plans and production schedule came the news here that about 750 of the 1,000 workers who were laid off when the studio closed August 1, will be back on the job by October 1. Of course, most of these people fall into the technical category. A minimum of the white-collar people are being brought back for the time being. There have been about 700 people on the lot during the shut-down, because seven pictures were editing. With the gradual return of about the same amount the studio will be working at about 2/3 of what its normal personnel was last year.

WARNER BROS.

'BELINDA' DIRECTOR FIRED, NOW MAY WRITE OWN TICKET

IN SPITE OF the fact that Director Jean Negulescu was fired because Warner chiefs thought "Johnny Belinda" (Jane Wyman-Lew Ayres) was a dud, the press and the general public who have seen the film are already talking about Jane Wyman as a strong Academy contender by way of her performance in the film. Jerry Wald, the producer, insists he never lost faith in the picture or in Negulescu, but even his influence couldn't save the director from the axe. If the picture really clicks, the studio will probably be glad to hire the director back at twice his old price. That happens in this town. One Academy-award performance does not necessarily mean a boxoffice smash, but there is a strong possibility that word-of-mouth response will make "Johnny Belinda" a top-flight grosser.

This continues to be the busiest studio in town with seven pictures in production. Two new starters are: "Colorado Territory" (Joel McCrea-Virginia Mayo) and "Flamingo Road" (Joan Crawford-Zachary Scott). In addition to these two, Alfred Hitchcock is shooting his own production of "Under Capricorn" (Ingrid Bergman-Joseph Cotten) in England.

Continuing in production are: "The Fountainhead" (Gary Cooper-Patricia Neal), "Somewhere In The City" (Viveca Lindfors-Edmond O'Brien), "Happy Times" (Danny Kaye-Barbara Bates), "Two Guys and a Gal" (Dennis Morgan-Jack Carson-Doris Day) and "Montana" (Errol Flynn-Alexis Smith).

We don't know what *Film* BULLETIN'S New York reviewer will think of the new Bette Davis film, "June Bride," but this Hollywood correspondent found it a grand comedy, sprightly and good fun. Congratulations, Miss Davis, for redeeming yourself after that "Winter Meeting" fiasco.

INDEPENDENTS

FILM CLASSICS

Two new quickies are in work for release by this company with more scheduled to come although no details are available. Sigmund Neufeld is currently shooting "File 649, State Department" which he is calling a documentary. Martin Mooney has "Daughter of Ramona" (Martha Vickers-Philip Reed) going in Cinecolor.

SCREEN GUILD

Things are looking up for this inde outfit. Edward L. Lippert just wound up "Thunder In The Pines" (George Reeves-Marion Martin) and has started "Shep Comes Home" (Robert Lowery-Billy Kimberley-Flame). With four films completed, the Screen Guild president states he will do twelve more for release this year. Next to come will be "I Shot Jessie James." Also slated are: "Grand Canyon," "Gringo" and "Emergency Ward," among others.

Check FILM BULLETIN Reviews with your boxoffice grosses and you will find an amazing degree of ACCURACY

CRITICS CALL 'SOFIA' ONE OF SEASON'S WORST!

Film Classics' most expensive production in its short history, the Cinecolored "Sofia," got its baptism of fire at the hands of the New York critics when it opened at the Rialto and was pretty badly burnt.

"A Cinecolored eyeful of some of the most brazenly penny-dreadful doings ever to hit the screen" is the verdict of the World-Telegram's Alton Cook, in an unconditional pan. "An uncommonly bad picture, confused, incoherent and juvenile," he says, adding, "probably aimed at the audience which finds the comic books hard to understand."

Another unkind cut was the Times' Bosley Crowther's designation as "just another obvious spy-and-fly romance . . . another wildcat venture from Hollywood's 'quickie row'." And still another from Cecelia Ager in the Star refers to its "comic strip mentality," noting that "its sinister collection of spies and counter-plots, of intrigue and villainy keep *Sofia* steadily, if unintentionally, on the edge of laughter."

Joe Pihodna of the Herald Tribune finds that the Cinecolor "is not so sharp as it should be." The picture "drags like anything," and "well-worn and confused" aid his description.

The Sun's Eileen Creelman barbs: "With just a little more effort, or a little less, 'Sofia' might have served as a starring vehicle for Abbott and Costello." The cast, she adds, "can do little to make these lurid adventures seem possible."

Justin Gilbert, in the Mirror, says, "I had a synopsis. But you may have a time following the goings-on."

A few kind words came from Irene Thirer in the Post and the Journal-American's Jim O'Connor. The latter likes its blast at the Communists, noting that "as a story of Soviet scheming, 'Sofia' scores soundly," but admits "as a motion picture, 'Sofia' is perhaps lurid and confusing." Miss Thirer, conversely, says that anyone who expects the film "to lift the 'curtain' and show the light, will be completely disappointed. But for those who'll merely take the thriller for what it is—mere melodrama, this isn't too bad a job of picture-making."

'SORRY, WRONG NUMBER'

PARAMOUNT

"Celebrated radio thriller has inspired a surprisingly effective film . . . Calculated to scare the wits out of a spectator . . . Will not be forgotten soon by those who see it."—BARNES, N. Y. HERALD TRIBUNE.

"As a sheer exercise in melodrama and in cumulative suspense, this film has some highly vivid episodes and a grimly exciting final reel . . . Perhaps if you have a special interest in foul folks and morbidities, you will thrill to this Hal Wallis picture. Frankly, we squirmed—and not from dread."—CROWTHER, N. Y. TIMES.

"Good-plus . . . Leaves nothing to be desired on the counts of acting, direction and suspense . . . Miss Stanwyck, handed a role in which she must gradually portray genuine fear, displays complete mastery . . . Builds up to the big scene of absolute terror, and Miss Stanwyck doesn't let it down at all."—WINSTEN, N. Y. POST.

"Suspense mounts to an almost unbearable pitch. It leaves the spectator shaken and unnerved, having lived vicariously through a horrifying experience . . . Aborbing, taut, well acted in every detail. You may be limp after seeing it. You could hardly be bored."—CREELMAN, N. Y. SUN.

"Horror film of the hair-raising, spine-tingling, fingernail-chewing variety . . . Suspense is terrific. A tightly-knit script, taut direction and a highly effective performance by Barbara Stanwyck in the top spot build and sustain a shuddery mood throughout." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Audiences will be fascinated and aghast . . . The customers will avoid dark streets on the way home after their experience with Miss Stanwyck in this picture . . . Among the very best of the season's thrillers."—COOK, N. Y. WORLD TELEGRAM.

"Though the original pure tension is gone, the bogus new ones, by sheer weight of numbers, accumulate. At long last, one by one piling up, they get a rise . . . Whole elaborate concoction has but one volume reading, and that is fortissimo, fortissimo." — AGER, N. Y. STAR.

"QUOTES"

What the Newspaper Critics Say About New Films

'LUXURY LINER'

MGM

"Pretty and buttery and brightly colored, and there is a lot of it . . . Anybody's money's worth of sustained synthetic sweetness." — AGER, N. Y. STAR.

"Color, as usual, does something to make this 'Luxury Liner' look brighter than it is. Batten down your hatches, if you board it. You're likely to find the passage rough."—CROWTHER, N. Y. TIMES.

"Cut to this standard pattern . . . Certainly is no picture one would deliberately plan to see —but if you happen to get caught in it, things will not be too painful."—COOK, N. Y. TELEGRAM.

"Neither a particularly good nor a particularly bad piece of light entertainment, but it is perhaps one performance too many of the same show."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Formula shows a little . . . Still cheerfully easy on the eyes, most pleasant for the ears, and soothing for the nerves . . . Musical or non-musical, audiences are pretty sure to have a good time."—CREELMAN, N. Y. SUN.

"Fair-plus . . . These MGM musical romances, gorgeous as they are in glorious Technicolor, and talented as they are in the voices of their singers, are getting to be as routine and predictable in every sentiment, word and situation as the old Hardy series."—WINSTEN, N .Y. POST.

'THE LOVES OF CARMEN'

COLUMBIA

"Good-plus . . . Rita Hayworth sparkles with sex and sequins . . . Oozes glamour, spirit, mood . . . Thoroughly adult screen play . . . Usual Bizet music is conspicuous by its absence . . . Certainly going to pour plenty of cash into theatre box-offices."—THIRER, N. Y. POST.

"With all due regard for Rita Hayworth's abundant and evident charms . . . it must be surmised that the lady simply hasn't got what takes to play the role of Carmen . . . Lacquered and lifeless creature in this stagey and stolid charade. Even a couple of dances and one song are pretty, but dull."—CROWTHER, N. Y. TIMES.

"Rita Hayworth dancing in *The Loves of Carmen* is one of the movies' true bewitchments . . . As Carmen she's natural, at ease, on earth, at last . . . Because of Miss Hayworth, brought, for her, down to earth, *The Loves of Carmen* is a major beguilement."—AGER, N. Y. STAR.

"Dainty showpiece for the pretty face and figure of Rita Hayworth . . . It is hard to know how anyone could make *Carmen* so dull . . . Visually handsome and well planned. Dramatically it is a whopping bore."—CREELMAN, N. Y. SUN.

"Spectacular and stilted . . . Gaudy and colorful period horse opera marked by pompous dialogue and random direction . . . Some good sword and knife fights . . . Even with Rita Hayworth displaying her charms, wiles and talent to the full, *The Loves of Carmen* is a generally silly and pretentious production."—BARNES, N. Y. HERALD TRIBUNE.

"Rita Hayworth's newest picture best to date . . . Lusty, colorful entertainment . . . Much of the action and scenic effects of a Westerner . . . But unlike modern Westerners, this one stresses romance." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Picturesque, stormy movie, full of banditry, chases, fights and exceedingly ardent love-making . . . Typical, large-scale movie spectacle . . . Aimed more directly at the admirers of Miss Hayworth than at the classical students of the Merimee story."—COOK, N. Y. WORLD TELEGRAM.

CLASSIFIED

AGENT WANTED

Film or theatre promotion salesman or booking agent with established theatre contacts wanted on full or part time basis to sell much needed inexpensive "juvenile attendance building" promotion to theatres. Call Mr. Knapp at GRanite 4-2885 for appointment or write Philadelphia Chewing Gum Corporation, Eagle and Lawrence Roads, Havertown, Pa.

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

Your Service — Our Responsibility

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
LOcust 7-4823

THEATRE MANAGERS and OWNERS

we thank all theatre owners and managers who coopcrated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

HIGHWAY EXPRESS LINES, Inc.

236 N. 23rd St., Philadelphia 3
1239 Vine St., Phila. 7
LOcust 4-0100

Member National Film Carriers

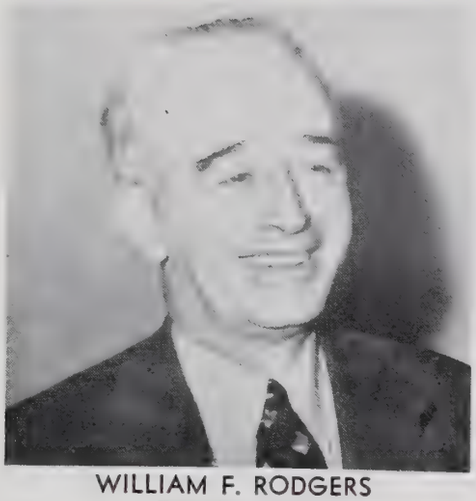
Short Subjects

By BARN

BILL RODGERS' Executive Training Program is blooming. The M-G-M vice-president and distribution chief told the trade press at a Hotel Astor luncheon last Tuesday (21st) that the initial six handpicked members of Loew's field sales staff chosen for the intensive four-week course are gettng a thorough indoctrination in every phase of distribution. And they're getting it in the most practical way — direct participation in consultations, policy-making discussions, etc. In addition, as representatives of "The Friendly Company," they are attending the Dale Carnegie Institute to develop ease in addressing large groups and to learn how to make friends for Leo and influence customers. The first sextet will be followed by a continuous selection of likely prospects from M-G-M exchanges, men who show qualifications of "initiative and leadership," Rodgers explains, noting, "It is not the aim of this program to train better salesmen, but to develop executives with a comprehensive knowledge of our industry. And," he adds, "this period of transition is the ideal time for us to take the leadership in distributor-exhibitor relations." Also on hand to verify Rodgers' views were Howard Dietz, Henderson Richey, Si Seadler and Herb Crooker, as well as the six fair-haired gentlemen themselves: Louis Marks, Cleveland; Philip F. Gravitz, New Haven; Michael Ford, Chicago; Louis J. Weber, Dallas; A. B. Padgett, Atlanta; and H. Russell Gaus, Los Angeles.

"THE FUTURE successful course of operation in the motion picture industry lies in mutual cooperation between distributors and exhibitors to help insure the continuance of the present high weekly attendance level at the nation's theatres." With these words William A. Scully, Universal-International vice president and general sales manager, dedicated the "U-I Unity Sales Drive" which teed off in New York last Friday (24th) as the first of four regional sales meetings heard the crack of the gavel. The regional huddles will also serve to formulate the company's sales policies for the 1948-49 selling season, said Scully, who revealed that enough of the new season's product is completed to enable the company to set releasing plans for the next six months. Scully will preside at each of the confabs, which will see the entire sales cabinet on the dais plus the ad-publicity-exploitation toppers, John Joseph, national director, and Maurice Bergman, Eastern chief. Following the New York meeting, will be Cincinnati, Sept. 28-29; Chicago, Oct. 1-2 and San Francisco, Oct 7-8.

PARAMOUNT'S BEN WASHER in a what-won't-they-think-of-next story tells about the clever stunt the company has worked out with publishers of Look Magazine. The latter is sending fifteen-cent money orders to each of several hundred circuit heads, film buyers and branch managers telling them to buy the Sept. 28th issue, currently on the stands. The issue contains a big layout and review on "Sorry, Wrong Number." . . . Paramount continues to put the infernal contraption sired by Morse to appropriate use to garner publicity for the film. Stars Barbara Stanwyck and Burt Lancaster are making cross-country calls to various columnists and critics and invariably are receiving mentions in the newspaper. The telephonic interview set-up is made even more effective by timing the calls to within minutes after the journalists are given a private screening of the picture in their home towns.



WILLIAM F. RODGERS
Executive Trainer

TWO ROADSHOW films will open on Broadway within a week of each other in November, Walter Wanger's "Joan of Arc" and Darryl F. Zanuck's "The Snake Pit." The Ingrid Bergman Technicolor extravaganza, heralded as the most costly in film history, takes its bow at the refurbished Victoria Theatre, on Armistice Day. Admissions will be upped for "Joan" to the usual roadshow scale and just how Wanger will accomplish this in the face of the N. Y. District Court ban on admission price fixing by the Big Five (RKO Radio is releasing) remains a legal question mark. "The Snake Pit," on the other hand, will skirt the hazard by getting all the roadshow trimmings except advanced admissions. Following its N. Y. opening at the Rivoli on Nov. 4th, "The Snake Pit" will be presented only in Los Angeles and Chicago before Jan. 1. However, beginning the first week in January, it will be played in five key cities a week, then, after each key engagement, will be booked throughout the entire area to cash in on the tremendous promotion accorded each territorial opening. This plan, announced by 20th-Fox sales chief Andy W. Smith, Jr., appears to be the soundest method of merchandising a motion picture, combining both prestige and mass playoffs. We predict the box-office "take" will prove it.

INTO THE VALLEY of the Potomac rode the 600 to pay tribute to the man selected by Variety Clubs International as the recipient of its Ninth Humanitarian Award, Secretary of State George C. Marshall. The procrastinated presentation, originally due to be made at the Miami meeting last Spring and set back to the mid-year conference climaxed on Saturday (18th) by the huge dinner, was made by Chief Barker Bob O'Donnell to the Secretary, while 600 present and thousands far away applauded. Among the latter was President Truman, who expressed his regret at being away from the Capital, thus necessitating his absence from the dinner. He called it a source of "personal satisfaction to me" that General Marshall was so honored, adding "I can think of no one more richly deserving of this recognition." . . . The dais held, in addition to top names from all branches of the Government, such industry toppers as Spyros Skouras, Robert J. Mochrie, Abe Montague, Bill Heineman, S. H. Fabian, George Dembow, Carter Barron, Bill McCraw, Tom Connors, George Schaefer, Nat Golden, Dave Palfreyman, Arthur Mayer, Jay Emanuel and Lloyd Nolan.

WASHINGTON'S FAMED National Theatre, sporting a new face and innards, and completely set up to purvey motion picture entertainment on a grand scale, has been selected to introduce J. Arthur Rank's "The Red Shoes" which Eagle Lion is releasing here on a two-a-day basis. The Technicolor film fable, based on the Hans Christian Andersen story, will bow on Oct. 14.

A FOUR YEAR tuition scholarship to Denver University will be the grand prize in a nationwide essay contest conducted over NBC's Frank Merriwell program as a major feature of National Youth Month. The competition and scholarship were arranged by Robert W. Selig, Colorado exhibitor and state chairman of the NYM committee . . . Sid Mesibov, exploitation manager for Paramount, is now a faculty member of the College of the City of New York Mesibov was invited to conduct the University's initial course in the principles of motion picture advertising, publicity, exploitation and distribution for CCNY's Institute of Film Techniques.

OF MEN AND THINGS: Samuel Goldwyn's eastern publicity headquarters, under the supervision of Lynn Farnol, sports a brace of new faces. Philip Niles takes over the exploitation section formerly headed by Bill Ruder, and Arthur Block comes in to the publicity spot vacated by George Weissman. Marion Sawyer will be assistant to Block, who comes in from Universal-International, while Martin Davis goes into the No. 2 spot in exploitation . . . Joseph L. Roberts, Eastern public relations director for Selznick's Vanguard Films, leaves the outfit on the 30th, after a four-year stint . . . Lou Lober, 20-year veteran with Loew's International, transfers to Warner Bros. European staff to assist Joseph Hummel, WB Int'l v.p. in charge of Europe, N. Africa and the Near and Middle East. He sails for Paris Oct. 15th . . . Failure to see eye to eye with his company's policies has resulted in Ralph B. Austrian's resignation as vice president in charge of television for Foote, Cone & Belding, Austrian, one of video's pioneers, was president of RKO Television Corp. before joining the ad agency . . . Paul Broder, Realart president, has become a father, twice over, when a second son, Ricky Bruce, was born on Sept. 13 in Detroit . . . Eagle Lion v.p. Max E. Youngstein has named Maria Van Slyke as national mag contact, replacing Marie Slate, resigned . . . John R. Dillon, 58, 20th-Fox and National Theatres board member since 1935, died last Monday (20th) after a long illness.

Nothing ever held you..!
'ROPE' CAMPAIGN SELLS SUSPENSE

"Nothing ever held you like Alfred Hitchcock's ROPE" — an inspired catchline and cornerstone of Warner Brothers' sock selling for this Technicolored gasper. Mort Blumenstock and his exploiteers can be credited with one of the most straightforward campaigns in years. No effort was made (as too often is the case) to throw a sop to the feminine trade by making the picture seem like anything but what it is —a suspenseful murder story with an undertone of gruesomeness that shocks while it enthralls the spectator. No coloring was added in the exploitation - publicity-advertising campaign. The Warner boys shrewdly made the piece of rope with which the youthful victim was strangled by his two effete friends "for a thrill" the focal point of the entire campaign. Early boxoffice reports indicate that it is paying off huge dividends.



STEWART
Focus on the rope

While a picture of this type is regarded as having the male trade "in its pocket," the startling thing about the early business on "Rope" is that it is drawing the ladies as well. Part of this can be attributed to star James Stewart's popularity, certainly one of the major selling points in any campaign. But we feel that the lion's share of "Rope's" attraction for both male and female is the campaign's concentration on that little, inanimate, impersonal piece of cord, inevitably tied in with the slogan, "Nothing ever held you, etc." — and let the imagination take it from there. We might add, understatingly, that the weaker sex' imagination is as rampant as that of the male of the species.

An addendum of utmost importance in the showman's campaign is the unique camera work which Hitchcock pioneers in "Rope." While it is hardly feasible for the theatreman to go into detail, except in newspaper blurbs, on the manner in which the camera technique brings a feeling of identity with the players to the audience, he should certainly play up this feature as "actually living with" and making each member of the audience a participant in the drama.

The WB boxofficers have made sure that the country has been thoroughly inundated with the title, director and star via an advertising campaign that has been hitting away for the past three months in 105 national magazines, saturating the 200 million combined circulation involved, which takes in virtually every ticket-buyer in the land.

They have also prepared a press book which offers a complete local campaign.

☆



LOBBY STANDEE

An eye-catching lobby display is this 40 x 60 in two colors, available in National Screen Service exchanges for $1.50. Space in center is left blank for inserting your own feature schedule. In addition to its visual value, it saves time, wear and tear on the cashier, who is usually besieged by starting time queries.

HITCHCOCK HITS

The Hitchcock name, a strong selling point in itself, can serve a double purpose, used in a contest based on former hits of the suspense maestro.

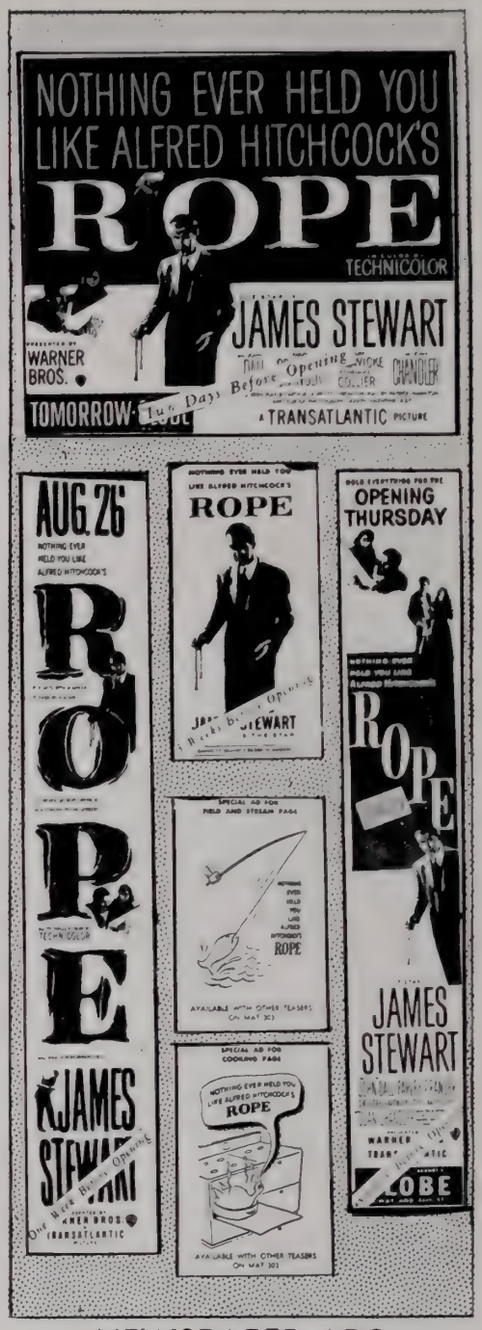
A newspaper or lobby contest can use such ideas as (1) matching film title with corresponding scene from picture; (2) Pick out Hitchcock hits from assorted list of titles or stills; (3) Submit sentence or paragraph using all fifteen hit titles; (4) Pick out Hitchcock hit titles spotted throughout ads in classified pages.

The list is reproduced in the press book.

OPENING BREAKS RECORDS

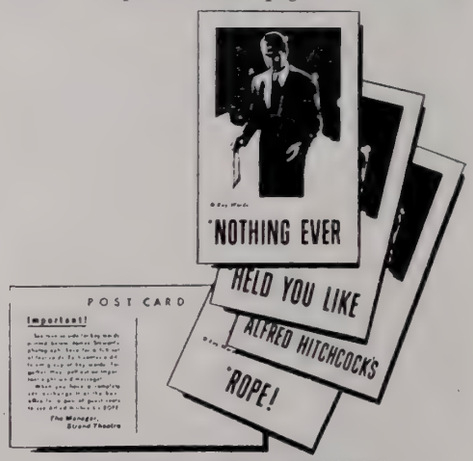
"Rope's" opening in New York at the Globe merited one of Warner's biggest campaigns and paid off with record-shattering attendance and receipts for an opening day at the theatre despite a blazing heat wave.

The campaign started three weeks before the opening with teasers and built up to gigantic newspaper ad daily for 10 days in advance of opening. Above WB's own Strand a huge electric sign heralded the film. A specially designed crowd-stopping front and lobby at the Globe featured a tremendous painted figure of star James Stewart above the marquee. His hand, holding a real rope, was three-dimensional and measured four feet.



NEWSPAPER ADS

The ads which led up to the New York opening are pictured above. In center are two of the teasers for special feature pages.



POSTCARD STUNT

Here's a novel idea: the eight-word key ad line breaks up into four separate combinations, as shown above. Print key combinations in quantities desired, controlling total number of possible winners by limiting quantity of any one card.

The weaker of the two "supermen", Farley Granger (right), is still overcome by the heinousness of their crime as he stares at the chest containing the body of the boy they killed for a thrill, while John Dall begins to feel the unnatural exhilaration.



The boys' former mentor, James Stewart, having unearthed their grisly work, struggles for his life with the now frantic Granger.

ROPE

Alfred Hitchcock's superb talent for keeping audiences on tenterhooks has been endowed upon the famous Patrick Hamilton play and has sired a movie that is unique in many respects. Mr. Hitchcock was not content with merely using Technicolor (his first tint film) as an added attraction. He has put it to work, capturing in startling naturalness the fading light of day and incorporating it into the action in a superb correlation with the gripping climax as an alternately flashing green, red and white sign punctuates and accentuates every movement and line. Another innovation and one that required intricate set construction and split second timing is the continuous rolling of Hitchcock's probing, nosing camera. There are no breaks, no cuts, no abrupt switches. The story is told on the screen in the time it actually takes. The effect is one of being in the same room with the players.

The story opens with the choking death cry of a young man garroted by two of his friends in their swank midtown apartment. The two, John Dall and Farley Granger, have killed for the pure thrill of it and to demonstrate their intellectual superiority dump the body in a chest in the center of the room and hold a party, serving from the coffin-top. The dead boy's sweetheart, Joan Chandler; his father, Sir Cedric Hardwicke, and close associates of the victim, including their former schoolmaster, James Stewart, are toyed with until the latter begins to sense their crime, reverses the cat-and-mouse game and unmasks the murder, at the same time baring the hideousness of their motivation.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (65)	In Production (5)
Serials	Completed (4)	In Production (0)
Westerns	Completed (25)	In Production (1)

NEW PRODUCTIONS

AIR HOSTESS
Romantic Comedy—Started September 13
Cast: Gloria Henry, William Wright, Ross Ford.
Director: Lew Landers Producer: Wallace McDonald
Story: The problems of girls who train for air hostess jobs.

BLONDIE'S BIG DEAL
Comedy—Started September 13
Cast: Penny Singleton, Arthur Lake, Larry Simms.
Director: Edward Bernds Producer: Ted Richmond
Story: Dagwood gets involved in a fireproof paint deal with villains who make a switch causing a fire. Blondie saves the day.

JUNGLE JIM'S ADVENTURE
Adventure—Started September 8
Cast: Johnny Weissmuller, Myrna Dell, Elena Verdugo.
Director: William Berke Producer: Sam Katzman
Story: Jim saves an ancient city and natives from exploitation by villains who want diamonds hidden there.

DESERT VIGILANTE
Western—Started September 14
Cast: Charles Starrett, Smiley Burnette, Peggy Stewart.
Director: Fred Sears Producer: Colbert Clark
Story: Durango Kid stops silver smugglers from Mexico.

MAKE BELIEVE BALLROOM
Romantic Comedy—Started September 20
Cast: Jerome Courtland, Ruth Warrick, Virginia Welles, Jimmy Dorsey, Frankie Laine, Kay Starr, Jack Smith, Toni Harper, The Sportsmen, Ray McKinley.
Director: Joseph Santley Producer: Ted Richmond
Story: Carhops enter a disc jockey's contest with excitement on all sides.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Rough Sketch	Jones–Garfield	9-13			

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Arkansas Swing, The	Vincent–Hot Shots	3-29	7-29		
Details under title: Texas Sandman					
Best Man Wins (75)	Buchanan–Lee	12-22	5-6		
Big Sombrero, The (C)	Autry–Verdugo	8-18			
Details under title: A Little Spanish Town					
Black Arrow, The (76)	Hayward–Blair	8-4	8-48		
Black Eagle, the Story of a Horse	Bishop–Patton	5-10	9-16		
Details under title: Black Eagle					
Blazing Across The Pecos (55)	Starrett–Burnette	11-24	7-1		
Blondie's Reward (67)	Singleton–Lake	9-29	6-3		
Details under title: Blondie's Night Out					
Blondie's Secret	Singleton–Lake	6-7			
Boston Blackie's Chinese Venture	Morris–Mayo	7-5			
Details under title: Boston Blackie's Honor					
Bruce Gentry	Neal–Clark	8-30			
Challenge of the Range	Starrett–Burnette	7-5			
Congo Bill	McGuire–Moore	5-10			
Coroner Creek (C) (90)	Scott–Chapman	9-29	7-48		
Crime Doctor's Diary, The	Baxter–Maxwell	8-30			
Dark Past, The	Holden–Cobb	6-7			
Details under title: Hearsay					
El Dorado Pass	Starrett–Burnette	6-7	10-14		
Feller Brush Man, The (93)	Skelton–Blair	10-27	6-48		
Gallant Blade (C)	Parks–Chapman	12-8			
Gentleman From Nowhere (66)	Baxter–Baker	5-10	9-9		
Her Wonderful Lie	Klepura–Eggerth	11-10			
Details under title: The Eternal Melody					
Jungle Jim	Weismuller	8-16			
Knock On Any Door	Bogart–Derek	8-16			
Lady from Shanghai, The (87)	Hayworth–Welles	10-14	5-48		
Law of the Barbary Coast	Shayne–Henry	8-2			
Loaded Pistols	Autry–Britton				
Lone Wolf and His Lady, The	Randall–Vincent	8-30			
Laser Take All	Mitchell–Nigh	3-15			
Details under title: Winner Take Nothing					
Lovers, The	Wilde–Knight	7-19			
Loves of Carmen, The (T) (95)	Hayworth–Ford	11-24			9-27
Lulu Belle (87)	Lamour–Montgomery	11-10	8-48		
Man From Colorado, The (T)	Ford–Drew	3-17			
Manhattan Angel	Jean–Ford	3-15			
Details under title: Sweetheart of the Blues					
No Soft Touch	Ford-Keyes	8-30			
Quick on the Trigger	Starrett–Burnette	6-21			
Return of October, The (T)	Ford–Moore	9-29			
Ridin' the Old Pine Trail	Autry–White	7-5			
Details under title: Wings Westward					
Rusty Leads the Way	Donaldson–Moffett	3-1			
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Sinkin' Spurs	Hoosier Hot Shots	9-23			
Slightly French	Lamour–Ameche	1-19			
Details under title: Let's Fall In Love					
Smoky Mountain Melody	Acuff–Smoky Mt. Boys	8-2			
Song of India	Bey–Russell	7-5			
Strawberry Roan, The (C)	Autry–Henry	7-7	8-48		
Superman (Special Serial)	Alyn–Neil	2-16	7-15		
Thunderhoof (77)	Foster–Bishop	2-16	7-8		
Details under title: Wild Fury					
Trail to Laredo (54)	Starrett–Burnette	8-12			
Trapped by Boston Blackie (67)	Morris–Lane	12-22	5-13		
Triple Threat	Henry–Crane	7-19	9-30		
Undercover Man	Ford–Foch	5-24			
Untamed Breed, The (C)	Tufts–Britton	4-12			
Details under title: The Wrangler					
Walk a Crooked Mile	O'Keefe–Hayward	5-24	9-48		
Details under title: FBI Meets Scotland Yard					
Walking Hills, The	Scott–Raines	5-24			
Whirlwind Raiders (54)	Starrett–Saunders	9-15	5-13		

EAGLE-LION

1947-48 Features	Completed (43)	In Production (1)
Westerns	Completed (7)	In Production (0)

NEW PRODUCTIONS

AN OLD FASHIONED GIRL
Comedy-Romance—Started September 20
Cast: Gloria Jean, Frances Rafferty.
Director: Arthur Dreifuss
Co-producers: Joseph Levinson-Arthur Dreifuss
Story: Not available. See next issue.

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Gallant Bess (73)	Mitchell–Long				8-2
Assigned to Danger (66)	Raymond–Nash		5-19	821	
Behind Locked Doors (61)	Bremer–Carlson	6-7			9-13
Details under title: Inside the Wall					
Big Cat, The (T)	McCallister–Garner	8-2			
Blanche Fury (93)	Hobson–Granger	Foreign			8-30
Canon City (83)	Brady–Meade	3-29	6-30	826	7-5
Close-up (76)	Baxter–Gilmore	12-22	6-9	824	
He Walked By Night	Basehart–Brady	5-10			
Details under title: Twenty-Nine Clues					
In This Corner (66)	Brady–Shaw	3-15	9-19	903	9-13
Details under title: Born To Fight					
It's Moider	Switzer–Whalen	5-12			
Hollow Triumph (83)	Henreid–Bennett	2-16	8-30		8-16
Lady At Midnight	Denning–Lee	3-15	8-8	831	
Let's Live A Little	Lamarr–Cummings	3-1			
Man from Texas (71)	Craig–Bari	5-26	10-18	815	4-12
Details under title: A Texas Story					
Mickey (C) (87)	Butler–Goodwin	11-10	6-23	825	6-21
Noose Hangs High, The (77)	Abbott–Costello	11-24	4-27	819	4-12
Northwest Stampede (C) (79)	Leslie–Craig	7-21	7-28	830	7-19
Details under title: Wild Conquest					
Oliver Twist	Davies	Foreign	7-14	828	
Olympic Games, The (T)	Documentary	9-12		902	
Open Secret (70)	Ireland–Randolph	9-1	5-5	813	2-16
Parole	O'Shea–Bey	8-16			
Prairie Outlaw	Dean–Holt	11-10	5-12	857	
Rampage	Mitchell–Long	12-22			
Raw Deal (78)	O'Keefe–Trevor	11-24	5-26	822	6-7
Details under title: Corkscrew Alley					
Red Stallion in the Rockies (C)	Heather–Franz	8-2			
Reign of Terror	Cummings–Dahl	9-13			
Shed No Tears (70)	Ford–Vincent	3-1	7-21	829	8-30
Spiritualist, The (79)	Bey–Bari	1-19	8-1	827	
Sword of the Avenger (76)	Delgado–Curie	6-2	6-2	823	
Tioga Kid (54)	Dean–Ates	6-16		858	
Tomorrow You Die	Ireland–Ryan	5-12			
Tulsa	Hayward–Preston	7-5			

FILM CLASSICS

NEW PRODUCTIONS

DAUGHTER OF RAMONA (C)
Outdoor Drama—Started September 9
Cast: Martha Vickers, Philip Reed, Donald Woods.
Director: Harold Daniels
Co-producers: Martin Mooney-Robt. E. Callahan
Story: Not available. See next issue.

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Appointment with Murder	Calvert–Craig	8-16			
Details under title: Date with Murder					

Argyle Secrets (63)	Gargan–Lord		5–7			
Devil's Cargo (61)	Calvert–Hudson		4–1			
Inner Sanctum	Hughes–Russell	7–19	9–48			
Miraculous Journey (C) (76)	Calhoun–Long	4–12	9–48			
Money Madness (73)	Rafferty–Beaumont		4–15			
Sofia (C) (83)	Raymond–Gurie	3–29	6–48			9–27
Unknown Island (C)	Grey–Reed	6–21	9–48			
Details under title: The Unbelievable						
Will It Happen Again? (61)	Documentary		4–48			

METRO-GOLDWYN-MAYER

1947-48 Features — **Completed (46)** — **In Production (3)**

NEW PRODUCTIONS

BIG JACK HORNER
Drama—Started September 16
Cast: Wallace Beery, Richard Conte, Marjorie Main, Edward Arnold, Vanessa Brown.
Director: Richard Thorpe — Producer: Gottfried Reinhardt
Story: Frontier surgeon and bandit befriend each other.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Barkleys of Broadway, The (T)	Astaire–Rogers	8–2			
Little Women	Allyson–Taylor (all star)	7–5			

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Act of Violence	Heflin–Lyn	6–21			
Big City, The (103)	O'Brien–Murphy	10–27	June	827	3–29
Bribe, The	Taylor–Gardner	6–21			
Caught	Bel Geddes–Ryan	8–2			
Details under title: Luckiest Girl in the World					
Command Decision	Gable–Pidgeon	4–26			
Date With Judy, A (113)	Beery–Powell	1–5	July	831	7–5
Easter Parade (T) (103)	Astaire–Garland	12–8	July	829	6–7
Edward, My Son	Tracy–Kerr	7–19			
Force of Evil	Garfield–Pearson	7–5			
Details under title: The Numbers Racket					
Hills of Home	Gwenn–Leigh	9–29			
Homecoming (113)	Gable–Turner	9–15	May	826	
Julia Misbehaves (99)	Carson–Pidgeon	1–19	Oct	803	8–16
Luxury Liner (T) (98)	Brent–Gifford	9–1	Sept	901	8–30
Kissing Bandit, The (T)	Sinatra–Grayson	5–26			
No Minor Vices	Andrews–Palmer		Oct		
On An Island With You	Williams–Lawford	6–23	June	828	5–24
Pirate, The (T) (102)	Garland–Kelly	3–3	June	825	4–12
Search, The (105)	Clift–MacMahon		Aug	830	4–12
Secret Land	Navy Documentary		Oct		
Son in the Morning, The (T)	MacDonald–Nolan	5–10			
Southern Yankee, A (90)	Skelton–Dahl	2–2	Sept	902	8–16
Take Me Out to the Ball Game (T)	Sinatra–Williams	8–16			
Tale of Navajos	Navajos Indians				
Three Godfathers, The (T)	Wayne–Armendariz	5–24			
Three Musketeers (T)	Turner–Kelly	2–16			
Words and Music	Garland–Rooney	4–26			

MONOGRAM

1947-48 Features — **Completed (30)** — **In Production (2)**
Westerns — **Completed (15)** — **In Production (0)**

NEW PRODUCTIONS

HEADIN' FOR TROUBLE
Western—Started September 10
Cast: Jimmy Wakeley, Cannonball Taylor, Virginia Belmont.
Director: Ford Beebe — Producer: Louis Gray
Story: Wakeley finds bandits who are molesting cattlemen.

JIGGS AND MAGGIE IN SOCIETY
Comedy—Started September 8
Cast: Joe Yule, Renie Riano, June Harrison, Riley Hill, Robert Lowell, Tim Ryan.
Director: William Beaudine — Producer: Barney Gerard
Story: Jiggs gets into trouble with the law when someone tries to impersonate him.

WHEN A MAN'S A MAN (Allied Artists)
Melodrama—Started September 13
Cast: Guy Madison, Rory Calhoun, Carole Mathews, Cathy Downs, Johnny Sands.
Director: John Rawlins
Co-producers: Julian Lesser-Frank Melford
Story: The ancient Harold Bell Wright novel about the Eastern man who comes into the West and succeeds against the hostile natives.

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Back Trail (54)	Brown–Hatton		7–18	4757	
Cowboy Cavalier (55)	Wakely–Taylor		7–4	4762	
Fighting Ranger, The (57)	Brown–Hatton	6–7	8–15	4753	
Frontier Agent (56)	Brown–Hatton		5–16	4756	
Golden Eye, The (69)	Winter–Young	4–26	8–29	4720	
Gunning For Justice	Brown–Hatton	9–13	10–27	4758	
Headin' For Trouble	Wakeley–Belmont	9–27			
I Wouldn't Be in Your Shoes (70)	Castle–Knox	2–16	5–23	4716	
Incident	Douglas–Frazee	8–16	11–7	4803	
Iron Dukes	Bowery Boys	8–2			
Details under title: Bowery Comeback					
Jinx Money (68)	Gorcey–Caldwell	1–19	6–27	4717	
Joe Palooka in the Big Fight	Kirkwood–Romay	8–30			
Kidnapped	MacDowall–England	5–24			
Michael O'Halloran (79)	Roberts–Beckett	4–12	8–8	4719	
Music Man	Stewart–Brito	5–24	9–5	4721	
Outlaw Brand	Wakely–Larsen		10–17	4764	
Partners of the Sunset (53)	Wakely–Larson		5–6		
Perilous Waters (66)	Castle–Long	9–1	2–14	4707	
Range Renegades (54)	Wakeley–Holt		6–5	4766	
Rangers Ride	Wakeley–Belmont		9–26	4767	
Shanghai Chest, The (65)	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sheriff From Medicine Bow (55)	Brown–Hatton	7–19	9–19	4754	
Sign of the Wolf (69)	Whalen–Brady	Reissue	5–2	4711	
Silver Trails (53)	Wakely–Taylor	7–5	8–22	4763	
Sixteen Fathoms Deep (Ansco)	Lake–Chaney		7–25	4801	
Smuggler's Cove	Gorcey–Hall		10–10	4726	
Stage Struck (71)	Long–Richmond	3–15	6–13	4715	
Trigerman	Brown–Hatton		6–20	4752	
Trouble Makers	Gercey–Hall	6–7			
Details under title: High Tension					
Winner Take All (65)	Kirkwood–Knox		9–12	4802	

ALLIED ARTISTS

Babe Ruth Story, The (106)	Bendix–Trevor	3–29	9–6	10	8–2	
Dude Goes West, The (87)	Albert–Storm	12–8	8–30	8	6–21	
Details under title: The Tenderfoot						
Hunted, The (85)	Bellita–Foster	4–14	4–7	6		
Last of the Badmen	Sullivan–Reynolds	6–21				
Panhandle (84)	Cameron–Downs	9–29	2–22	5		
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7		
Strike It Rich	Cameron–Granville	7–19				

PARAMOUNT

1947-48 Features — **Completed (38)** — **In Production (2)**

NEW PRODUCTIONS

EL PASO (C)
Western—Started September 13
Cast: John Payne, Gail Russell, Gabby Hayes, Sterling Hayden.
Director: Lew Foster — Co-producers: Pine & Thomas
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
A Mask For Lucretia	Goddard–Lund	9–13			
Heiress, The	deHavilland–Clift	7–5			

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Accused, The	Young–Cummings	4–26			
Beyond Glory (82)	Ladd–Reed	9–29	6–3	4726	6–21
Details under title: The Long, Grey Line					
Big Town Scandal (62)	Reed–Brooke	7–30		4722	6–7
Connecticut Yankee, A (T)	Crosby–Fleming	6–24	7–2	4720	
Crusades, The (126)	Young–Wilcoxon	Reissue	6–48	R.3508	
Disaster (60)	Denning–Marshall	2–16	12–3	4806	
Dream Girl (86)	Hutton–Carey	5–12	7–23	4721	5–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	6–24	7–2	4720	5–10
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	6–21
Great Gatsby, The	Ladd–Field	3–25			
Hatter's Castle (105)	Mason–Kerr	Foreign	6–18	4718	4–26
Hazard (95)	Goddard–Carey	11–10	5–28	4716	3–29
Isn't It Romantic (87)	Lake–DeWolfe	3–1	10–8	4802	
Miss Tatlock's Millions	Hendrix–Lunr	4–12	11–19	4805	
My Own True Love	Douglas–Calvert	7–7			
Now and Forever	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes (81)	Robinson–Russell	7–7	10–22	4803	7–19
One Woman	Ladd–Reed	8–16			
Paleface, The (T) (91)	Rope–Russell	8–18	12–24	4807	
Sealed Verdict (83)	Milland–Marty		11–5	4804	9–13
Shaggy (C) (72)	Joyce–Shayne		6–11	4717	4–26
So Evil My Love (100)	Milland–Todd	5–26	8–6	4723	6–7
Sorrowful Jones	Hope–Ball	4–26			
Sorry, Wrong Number (89)	Stanwyck–Lancaster	2–2	9–24	4801	8–2
Special Agent	Eythe–Reeves	5–24			
Speed To Spare (57)	Arlen–Rogers	10–27	5–14	4714	3–1
Strange Temptation	Milland–Totter	5–10			
Details under title: Dark Circle					
Streets of Laredo (T)	Holden–Freeman	8–2			
Waterfront at Midnight (64)	Garnan–Hughes	12–8	6–25	4719	5–24
Whispering Smith (T)	Ladd–Marshall	4–28			

REALART

RELEASE CHART

REISSUE — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland–Eilers			736	
Captive Wild Woman (60)	Carradine–Ankers		May	12 0	
Corvette K–225 (98)	Scot–Fitzgerald		May	12 0	
Drums of the Congo (61)	Erwin–Munson		May	1210	
Ex–Champ (72)	McLaglen–Brown		Aug	526	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1005	
Magnificent Brute (78)	McLaglen–Barnes		Apr	796	
Men of Texas (82)	Abbott & Costello		July	1222	
Model Wife (78)	Blondell–Powell			1124	
My Man Godfrey (93)	Powell–Lombard		July	7 8	
Next Time We Love (87)	Stewart–Milland–Sullavan		June	716	
Pardon My Sarong (84)	Stack–Cooper		June	1238	
Sea Spoilers (63)	Wayne–Grey		Apr	361	
When Tomorrow Comes (92)	Dunne–Boyer		Aug	648	
Wings Over Honolulu (78)	Milland–Parry		May	871	
You're Not So Tough (71)	L.T.Guys–D.E.Kids			1053	

REPUBLIC

1947-48 Features — **Completed (28)** — **In Production (0)**
Westerns — **Completed (15)** — **In Production (0)**
Serials — **Completed (4)** — **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Frank & Jessie James	Monroe-Neill	4-26	6-11		
Angel In Exile	Carroll-Mara	4-12	9-3	719	
Details under title: Miracle of Charlie Dakin					
Bandits of Dark Canyon	Lane-Waller	12-15		752	
Bold Frontiersman	Lane-Waller	12-22	4-15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale-Booth	10-13	4-1	654	4-25
Carson City Raiders (60)	Lane-Waller	2-16	5-13	755	6-21
Code of Scotland Yard	Homolka-Farr		8-30	713	
Dangers of the Canadian Mounted (Serial)	Bannon-Belmont	10-27	4-24	702	
Daredevils of the Clouds (60)	Livingston-Clark	3-11	8-10	716	8-2
Daughter of The Jungle	Hall-Cardwell	9-13			
Denver Kid, The	Lane-Gallagher	7-5			
Desperadoes of Dodge City	Lane-Weber	6-21	9-15	757	
Dick Tracy Returns (Serial)	Boyd-Roberts		7-17	793	
Drums Along the Amazon	Grant-Ralston	5-10			
Eyes of Texas, The (Tr) (70)	Rogers-Roberts	4-12	7-15	732	8-2
Far Frontier, The	Rogers-Devine	8-16			
Federal Agents Vs. Underground	Allen-LaPlanche	7-19			
Gallant Legion, The	Elliott-Booth	1-5	7-25	715	
Grand Canyon Trail (Tr.)	Rogers-Frazee	6-21			
Heart of Virginia	Martin-Lowery	12-22	4-25	707	
Homicide For Three	Lorre-Douglas	6-7			
I, Jane Doe (85)	Hussey-Carroll	11-24	5-25	710	5-24
It's A Grand Old Nag (Tr.)	Cartoon Feature	12-20		761	
King of the Gamblers	Wright-Martin	5-10		709	
Macbeth	Welles-Nolan	7-7			
Marshal of Amarillo	Lane-Waller	7-25		756	
Missourian, The (TR)	Elliott-Booth	9-13			
Moonrise	Clark-Russell	1-5	7-11	714	
Nighttime in Nevada (T)	Rogers-Harmon	5-10	8-29	733	
Old Los Angeles	Elliott-McLeod	10-13	4-25	708	
Out of the Storm (61)	Lydon-Collier	3-29	8-25	717	9-13
Details under title: Backfire					
Plunderers, The	Cameron-Massey	6-7			
Red Pony, The (T)	Loy-Mitchum	6-9			
Renegades of Sonora	Lane-Walker	8-30			
Rose of the Yukon	Brodie-Dell	8-16			
Secret Service Investigator (60)	Bridges-Roberts	2-16	5-31	711	6-7
Sons of Adventure	Hayden-Roberts	3-15	8-28	718	
Timber Trail, The (67)	Hale-Roberts	6-21	6-15	656	8-2
Train to Alcatraz	Barry-Martin	3-1	6-28	712	
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.) (70)	Rogers-Frazee	11-25	5-1	731	6-7
Wake of the Red Witch, The	Wayne-Russell	8-2			

RKO RADIO

1948 Features **Completed (45)** **In Production (1)**

NEW PRODUCTIONS

THE GREEN PROMISE

Comedy-Drama—Started September 1

Cast: Marguerite Chapman, Walter Brennan, Robert Paige, Natalie Woods, Connie Marshall, Ted Donaldson, Robert Ellis, Jeanne La Duke.

Director: William D. Russell

Co-producers: Robert Paige-Monty F. Collins

GLENN McCARTHY PRODUCTIONS

RELEASE CHART

—— 1948-49 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
GROUP ONE					
Rachel and the Stranger (93)	Young-Holden	9-1			8-16
Details under title: Rachel					
Pearl, The (77)	Marques-Armendariz	Foreign			3-15
Variety Time (59)	Errol-Kennedy				8-16
GROUP TWO					
Bodyguard (53)	Tierney-Lane	5-10			9-13
Design for Death (48)	Documentary				9-13
Mourning Becomes Electra (121)	Russell-Redgrave	4-14			11-24
Station West (92)	Powell-Greer				9-13

COMPLETED —— 1947-48 ——

BLOCK NO. FOUR					
Arizona Ranger, The (63)	Holt-Leslie	11-10			4-12
Tarzan and the Mermaids (68)	Weissmuller-Joyce	8-4			4-12
BLOCK NO. FIVE					
Berlin Express (86)	Oberon-Ryan	9-1			5-24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien-Dell	3-31			
Guns of Hate (61)	Holt-Leslie	12-22			5-24
Return of the Badmen (90)	Scott-Jeffreys				5-24
BLOCK NO. SIX					
Mystery in Mexico (66)	Lundigan-White	10-13			7-5
Race Street (79)	Raft-Maxwell	5-1			7-5
They Live By Night (95)	O'Donnell-Granger	7-7			7-5
Details under title: The Twisted Road					
Velvet Touch, The (97)	Russell-Genn	10-13			8-2
NOT DESIGNATED					
Baltimore Escapade	Temple-Young	6-21			
Blood On The Moon	Mitchum-Bel Geddes	3-1			
Boy With Green Hair (T)	O'Brien-Ryan				
Brothers in the Saddle	Holt-Forman	7-5			
Enchantment	Wright-Niven	5-24			
Details under title: Take Three Tenses					
Every Girl Should Be Married	Grant-Tone	6-7			
Follow Me Quietly	Lundigan-Patrick	8-30			
Good Sam (114)	Cooper-Sheridan	8-18			8-2
Gun Runners	Holt-Hyer	8-2			
Indian Agent	Holt-Martin	6-7			
Interference	Mature-Ball	7-19			
Joan of Arc (T)	Bergman-Farrer	10-13			
Judge Steps Out, The	Knox-Sothern				
Details under title: Indian Summer					
Le Silence Est D'or	Chevalier-Durrier	Foreign			
Long Denial, The	O'Hara-Douglas	3-1			
Mr. Joseph Young of Africa	Johnson-Armstrong	1-5			
Outlaw Valley	Holt-Martin	6-21			
Return of the Badman	Scott-White				
Tarzan's Fountain of Youth	Barker-Joyce	7-19			
Details under title: Tarzan and the Arrow of Death					
Tycoon (T)	Wayne-Day	2-3			2-8
Under Arizona Skies	Holt-Leslie	9-1			
Weep No More	Cooten-Valli	5-13			
Window, The	Hale-Kennedy	11-24			

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17			11-24
Fugitive, The (104)	Fonda-Del Rio	1-6			11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
I Remember Mama (137)	Dunne-Homolka	6-9			3-15
Melody Time (T)	Disney Musical				5-24
Miracle of The Bells, The (118)	MacMurray-Valli	8-4			3-15
Song Is Born (T) (113)	Kay-Mayo				8-30

SCREEN GUILD

1947-48 Features **Completed (17)** **In Production (1)**

NEW PRODUCTIONS

SHEP COMES HOME

Drama—Started September 22

Cast: Robert Lowery, Billy Kimberley, Flash, J. Farrell McDonald, Michael Whalen, Sheldon Leonard.

Director: Ford Beebe Producer: Ron Ormond

Story: An orphan boy and his dog run away and find adventure and a new home.

THUNDER IN THE PINES

Western—Started September 13

Cast: George Reeves, Ralph Byrd, Marion Martin.

Director: Robert Edwards Producer: William Stephens

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Dead Man's Gold	LaRue-Stewart	7-10	9-10		
Frontier Revenge	LaRue-St. John	8-16			
Hollywood Barn Dance (65)	Tuttle-Darling	3-31	6-21	4701	
Details under title: Western Barn Dance					
Jungle Goddess	Reeves-McKay	6-21	8-13		
Last of the Wild Horses	Ellison-Frazee				
Mark of the Lash	LaRue-Crandell	5-24	10-29		
Miracle in Harlem (71)	Stepin Fetchit		5-14	X-3	
Outlaw Country	LaRue-St. John	8-16			
Prairie, The (80)	Aubert-Baxter		4-30	4705	
Thunder In The Pines	Reeves-Martin	9-27			

SELZNICK—S.R.O.

Features **Completed (5)** **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones-Cotten	3-19	4-9		4-14
Intermezzo (70)	Bergman-Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant-Loy	10-13	7-1		3-29
Paradine Case, The (132)	Todd-Peck	12-23			1-19
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1948 Features **Completed (44)** **In Production (2)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Canadian Pacific (C)	Scott-Wyatt	8-30			
Down to the Sea in Ships	Barrymore-Widmark	8-30			
Mother Is A Freshman (T)	Johnson-Young	8-30			
Sand (T)	Stevens-Gray	7-5			

COMPLETED —— 1947-48 ——

Anna Karenina (110)	Leigh-Richardson	Foreign	May	820	
Apartment for Peggy (99)	Crain-Holden	1-19	Oct	842	
Belle Starr's Daughter	Montgomery-Roman	8-30			
Details under title: Rose of Cimarron					
Bungalow, The	Conway-Hamilton	7-19			
Checkered Coat, The (67)	Conway-Nash		July	825	
Chicken Every Sunday	Dailey-Holm	7-5			
Counterfeiters, The (73)	Sutton-Merrick		June	819	
Creeper, The (64)		3-29	Sept	83[illegible]	
Cry of the City (95)	Mature-Conti	1-5	Oct	841	
Details under title: The Chair for Martin Rome					
Deep Waters (85)	Andrews-Peters	10-13	July	821	7-19
Escape (78)	Harrison-Cummins	9-16	Sept	822	6-7
Fan, The	Crain-Sanders	7-19			
Forever Amber (139) (T)	Darnell-Wilde		Sept	838	
Fury at Furnace Creek (88)	Mature-Gray	9-15	May		4-26
Details under title: Ballad of Furnace Creek					
Gay Intruders, The (68)	Emery-Geva	3-15	Sept	840	
Give My Regards to Broadway (T) (89)	Guild-Dailey	5-12	June	827	6-7
Green Grass of Wyoming (T) (89)	Cummins-Coburn	6-23	June	818	4-26
Iron Curtain, The (87)	Andrews-Tierney	12-8	May	816	5-24
Let's Live Again (67)	Emery-Brooks	11-24	Apr	813	
Letter to Three Wives	Darnell-Crain	6-21			
Luck of the Irish (99)	Power-Baxter	2-16	Sept	837	9-13
Details under title: For Fear of Little Men					

Meet Me at Dawn (89)	Eythe–Court	Arr	812	3–29	
Mine Own Executioner (102)	Meredith–Moore	July	824	7–19	
Miss Mink of 1940	Lydon–Collier	8–2			
Road House	Lupino–Wilde	4–12			
Scudda Hoo! Scudda Hay! (T) (95)	Haver–McCallister	3–17	Apr	811	3–15
Sitting Pretty (84)	Young–O'Hara	11–10	Apr	810	3–29
Snake Pit, The	deHavilland–Genn	8–4			
Street With No Name, The (91)	Stevens–Lawrence	1–5	July	823	7–5
That Lady in Ermine (T) (89)	Grable–Fairbanks	11–10	Aug	836	7–1
Details under title: This Is the Moment					
That Wonderful Urge	Power–Tierney	4–12			
Thirteen Lead Soldiers (66)	Conway–Wescott	12–22	Apr	8–14	
Tucson	Lydon–Edwards	7–5			
Unfaithfully Yours	Harrison–Darnell	3–1			
Walls of Jericho, The (106)	Wilde–Darnell	11–10	Aug	826	7–19
When My Baby Smiles at Me (T)	Grable–Dailey	5–24			
Details under title: Burlesque					
Winner's Circle, The (70)	Wilde–Farley		Aug	829	
Yellow Sky (T)	Peck–Baxter	6–7			

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier–Cowan	12–22	May	817	4–26
Night Wind (68)	Russell–Christine	4–26	Oct	843	9–13
Details under title: Big Dan					
Fighting Back (60)	Langton–Rogers	3–29	Aug	828	7–19
Trouble Preferred	Knudsen–Russell				
West of Tomorrow	Grable–Dailey	4–12			

UNITED ARTISTS

1947-48 Features **Completed (38)** **In Production (2)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

IMPACT
Melodrama—Started September 20
Cast: Brian Donlevy, Ella Raines, Charles Coburn, Helen Walker, Anna Mae Wong.
Director: Arthur Lubin Executive Producer: Harry M. Popkin
Story: A woman tries to have her husband murdered but is caught.

TOO LATE FOR TEARS
Drama—Started September 13
Cast: Lizabeth Scott, Dan Duryea, Don DeFore.
Director: Byron Haskin Producer: Hunt Stromberg
Story: Not available. See next issue.

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
An Innocent Affair (90)	Carroll–MacMurray	3–29	9–17	Nas	9–13
Angry God	Paria–Ortega				
Arch of Triumph (120)	Bergman–Boyer	7–22	3–48	Ent	4–26
Cover Up	Bendix–O'Keefe	7–5		Nas	
Dead Don't Dream	Boyd–Brooks	8–4		BB	
False Paradise	Boyd–Brooks	9–1		BB	
Four Faces West	McCrea Dee		7–9	Ent	5–24
Gay Amigo	Renaldo–Carrillo	7–19		Pnk	
Girl From Manhattan	Montgomery–Lamour			Bog	
Details under title: All's Well That Ends Well					
High Fury	Carroll–Hunter		8–20	RC	
Hoppy's Holiday (60)	Boyd–Ware	9–30	7–18	RB	5–12
Indian Scout	Montgomery–Drew	7–5		Sml	
Details under title: Some Rain Must Fall					
Kings of the Olympics	Documentary		5–48		
Laff Time (C)	Olsen–Jannsen	9–30		Rgs	
Details under Misc. Independents Chart					
Love Happy	Marx Bros.	8–2			
Details under title: Blonde Heaven					
Lucky Stiff, The	Lamour–Donlevy	8–2			
Mad Wednesday (80)	Lloyd–Walburn	10–1		Stg	3–3
Rev. under title: Sin of Harold Diddlebock					
Man of Evil (90)	Mason–Calvert	For		GFD	4–12
Montana Mike (97)	Cummings–Donlevy	12–23	9–47	Neb	8–4
Details under title: Heaven Only Knows					
My Dear Secretary (94)	Day–Douglas	5–24	10–15	Pop	9–13
On Our Merry Way	All-Star	8–5	6–15	Bog–Mer	
Details under title: A Miracle Can Happen					
Outpost in Morocco	Raft–Tamiroff			BB	
Personal Column	Sanders–Ball	11–11	7–25	Smg	7–21
Pitfall (85)	Powell–Scott	2–2	8–13	Pis	8–16
Red River (125)	Wayne–Clift	9–30		Hks	7–19
Silent Conflict	Boyd–Brooks	7–21	8–2	BB	
So This Is New York (79)	Morgan–Vallee	10–13	6–25	S'	5–21
Strange Gamble	Boyd–Clyde	9–1		BB	
Texas, Brooklyn and Heaven (76)	Madison–Lynn	2–16	7–16	Gol	7–19
Time of Your Life, The (107)	Cagney–Bendix	5–26	7–30	Cgy	6–7
Urubu (65)	Scott–Powell		8–20		9–13
Vendetta	DeGeorge–Brooks	8–19		Hgs	
Vicious Circle	Conrad Nagle		5–48	Wil	6–7

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (44)** **In Production (0)**

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Abbott & Costello Meet Frankenstein (83)	Abbott–Costello		July	664	7–5
Act of Murder, An (T)	March–Eldridge	2–2	Sept	673	8 30
Details under title: Case Against Calvin Cooke					
All My Sons (94)	Harrison–Christians	10–13	May	657	4–12
Another Part of The Forest (107)	March–Blyth	11–10	June	660	
Are You With It (90)	O'Connor–San Juan	11–24	May	656	
Bad Sister (90)	Palmer–Niven	Foreign	July		7–19
Beware of Pity (102)	Lockwood–Hunter	Foreign	July		
Black Bart (T) (80)	DeCarlo–Duryea	6–23	Ap		3–15
Details under title: Adventures of Black Bart					
Brothers, The (50)	Rice–Tyff	Foreign	May		5–24
Casbah (94)	DeCarlo–Martin	10–27	Apr		
Captain Boycott (92)	Jenie–Kirby	4– 6			
Countess of Monte Cristo	Donat–Granger	Foreign			
Criss Cross	Lancaster–deCarlo	7–5			
Dear Murderer (90)	Portgan–Gynt	Foreign	May	653	5–24
End of the River (80)	Sau Loyel	Foreign			7–5
Family Honeymoon	Colbert–MacMurray	6–21			
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3–1	July	665	6–21
Details under title: The Wonderful Race at Rimrock					
For the Love of Mary (90)	Durbin–O'Brien	4–12	Sept	672	9–13
Details under title: Washington Girl					
Hamlet (153)	Olivier–Herlie	Foreign			7–19
Hungry Hill (92)	Lockwood–Price	Foreign			10–27
Case Against Calvin Cooke	March–Eldredge	2–			
Larceny (89)	Payne–Caulfield	4 12	Aug	669	8–16
Letter From An Unknown Woman (87)	Fontaine Joseph	9–15	June	659	
Man-Eater of Kumaon (79)	Sabu–Page	12–22	July	666	7–5
Mexican Hayride	Abbott–Costello	6–21			
Mr. Peabody and the Mermaid (89)	Powell–Blyth	1–19	Aug	667	8–16
O'Flynn, The	Fairbanks–Carter	5–24			
One Touch of Venus (81)	Walker–Gardner	2–16	Aug	670	8–30
Red Canyon (T)	Blyth–Duff	7–5			
Details under title: Black Velvet					
River Lady (T)	DeCarlo–Duryea	8–4	June	661	
Rogues Regiment	Abbott–Costello	2–15			
Saxon Charm (88)	Montgomery–Hayward	2–16	Sept	671	9–13
Tap Roots (T) (109)	Heflin–Hayward	6–23	Aug	668	7–5
Unafraid The	Lancaster–Fontaine	3–29			
Details under title: Kiss the Blood Off My					
Up In Central Park (87)	Durbin–Haymes	10–13	June	662	6–7
You Gotta Stay Happy	Fontaine–Stewart	5–24			

WARNER BROTHERS

1947-48 Features **Completed (38)** **In Production (8)**

NEW PRODUCTIONS

COLORADO TERRITORY
Action—Started September 20
Cast: Joel McCrea, Virginia Mayo, Dorothy Malone.
Director: Raoul Walsh Producer: Anthony Veiller
Story: Desperado defies law for his own ends but is finally apprehended.

FLAMINGO ROAD
Drama—Started September 16
Cast: Joan Crawford, Zachary Scott, Sydney Greenstreet, David Brian, Fred Clark, Gladys George.
Director: Michael Curtiz Producer: Jerry Wald
Story: A carnival girl becomes involved in political intrigue.

UNDER CAPRICORN (T)
Drama—Started September 10
Cast: Ingrid Bergman, Joseph Cotten, Michael Wilding.
Director: Alfred Hitchcock Producer: Transatlantic-WB
Story: An Irish aristocrat and an English landowner allow their romance to destroy them and are banished to Australia.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Fountainhead, The	Cooper–Neal	7–19			
Happy Times	Kaye–Bates	8–30			
Montana (T)	Flynn–Smith	9–13			
Somewhere in the City	Lindfors–O'Brien	8–16			
Two Guys and a Gal	Morgan–Day	8–30			

COMPLETED — 1947-48 —

Adventures of Don Juan (T)	Flynn Lindfors	10–27			
April Showers (94)	Carson–Sothern	9–15	3–27	719	3–15
Big Punch, The (80)	Morris–Maxwell	2–2	6–26	727	6–7
Details under title: The Fighting Terror					
Christopher Blake	Smith–Douglas	9–15			
Embraceable You (80)	Clark–Brooks	3–15	8–21	732	8–2
Details under title: Sunburst					
Fighter Squadron (T)	O'Brien–Stack	6–7			
Flaxy Martin	Mayo–Scott	4–26			
Details under title: Smart Money					
Girl from Jones Beach, The	Reagan–Mayo	5–24			
House Across the Street, The	Morris–Paige	8–16			
John Loves Mary	Reagan–Neal	2–2			
Johnny Belinda	Wyman–Ayres	9–15	10–23	804	
June Bride	Davis–Montgomery	5–24			
Key Largo (101)	Bogart–Cacall	1–5	7–31	731	7–19
Kiss in the Dark, A	Wyman–Niven	3–29			
Life With Father (118)	Powell–Dunne		8–14	702	
My Dream Is Yours	Carson–Day	4–12			
Night Beat	Douglas–Westcott	7–19			
Night Unto Night	Lindfors–Reagan	9–30			
One Last Fling	Smith–Scott	2–16			
One Sunday Afternoon (T)	Morgan–Paige	2–15			
Romance on the High Seas (T) (99)	Carson–Paige	6–23	7–3	728	7–5
Rope (T) (80)	Stewart–Chandler	2–2	9–25	802	8–15
Silver Lining (T)	Doyle–Boyer	4–26			
Silver River (110)	Flynn–Sheridan	5–12	5–29	725	
Smart Girls Don't Talk	Mayo–Bennett	3–1	10–9	803	
Details under title: Girls Don't Talk					
South of St. Louis	McCrea–Smith	6–7			
To the Victor (100)	Morgan–Lindfors	8–18	4–10	720	4–26
Two Guys From Texas (T) (86)	Morgan–Carson	3–17	9–4	801	8–16
Winter Meeting (104)	Davis–Davis	10–13	4–24	721	4–12
Woman in White, The (109)	Parker–Smith	10–14	5–15	724	4–26
Wallflower (77)	Reynolds–Hutton	3–3	6–12	726	6–7
Whiplash	Clark–Smith	3–31			
Younger Brothers (T)	Paige–Morris	5–24			

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—Film Daily

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Film BULLETIN

25c per Copy

OCTOBER 11, 1948

LET'S NOT OVERLOOK THIS FACT MR. BALABAN!

EDITORIAL by MO WAX
Page Five

Exclusive FILM BULLETIN *Features*

STUDIO SIZE-UPS . . . . Page 17
EXHIBITORS FORUM . . . Page 14
SHORT SUBJECTS . . . . . Page 16

ONE OF THE YEAR



ROUGH HEAT.. GAS SHORTAGE..

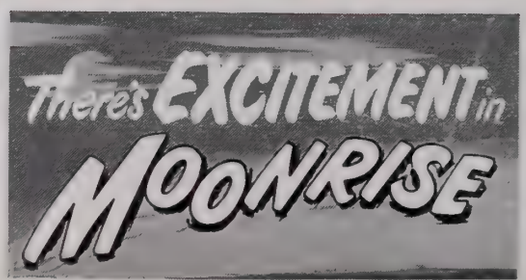
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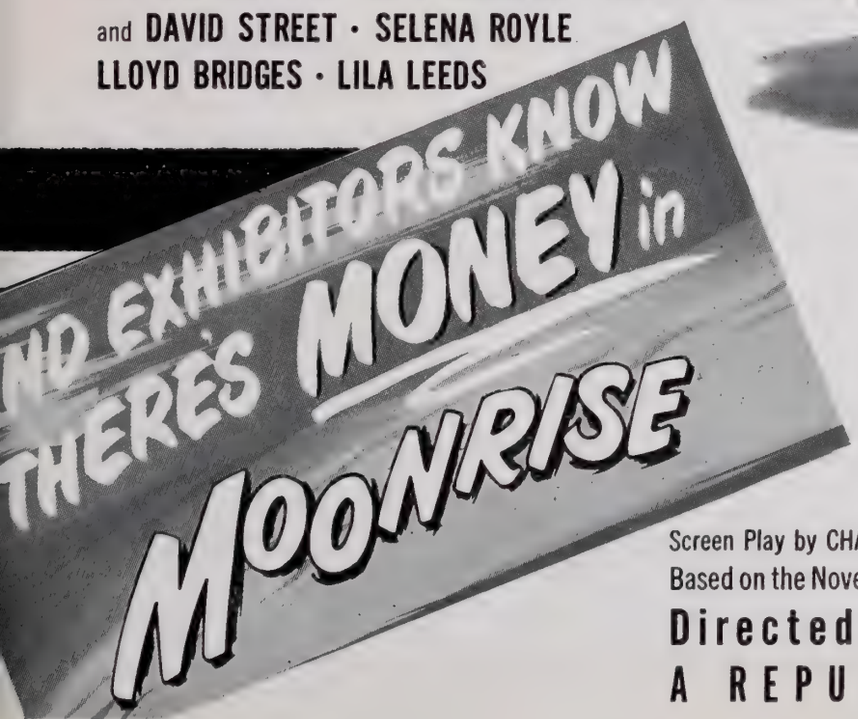
Moonrise

starring

DANE CLARK ★ GAIL RUSSELL
ETHEL BARRYMORE

with

ALLYN JOSLYN · REX INGRAM · HENRY MORGAN
and **DAVID STREET · SELENA ROYLE**
LLOYD BRIDGES · LILA LEEDS





Screen Play by CHARLES HAAS • Produced by CHARLES HAAS
Based on the Novel "MOONRISE" by THEODORE STRAUSS

Directed by FRANK BORZAGE

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CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen

★ ★ ★

DANA ANDREWS, LILLI PALMER
and LOUIS JOURDAN in
"NO MINOR VICES"
with Jane Wyatt

★ ★ ★

"THE SECRET LAND" (*Technicolor*)
Starring
MEN AND SHIPS
Of The U. S. NAVY
Narration By
Comdr. ROBERT MONTGOMERY, U.S.N.R.
Lt. ROBERT TAYLOR, U.S.N.R.
Lt. VAN HEFLIN, A.A.F. (Ret.)

★ ★ ★

Alexandre Dumas'
"THE THREE MUSKETEERS" (*Technicolor*)
Starring
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY
Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young

"HILLS OF HOME" (*Technicolor*)
Starring
EDMUND GWENN, DONALD CRISP
TOM DRAKE, JANET LEIGH
and LASSIE

★ ★ ★

FRANK SINATRA, KATHRYN GRAYSON
in "THE KISSING BANDIT (*Technicolor*)
J. Carrol Naish, Mildred Natwick
Mikhail Rasumny, Billy Gilbert
Sono Osato with Dance Specialties By
Ricardo Montalban, Ann Miller, Cyd Charisse

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John Ford's
"3 GODFATHERS" (*Technicolor*)
Presented by John Ford & Merian C. Cooper
Starring
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And Introducing HARRY CAREY, Jr.
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Starring
JUNE ALLYSON, PERRY COMO
JUDY GARLAND, LENA HORNE
GENE KELLY, MICKEY ROONEY
ANN SOTHERN with Tom Drake
Cyd Charisse, Betty Garrett, Janet Leigh
Marshall Thompson, Mel Torme, Vera-Ellen

CLARK GABLE, WALTER PIDGEON
VAN JOHNSON, BRIAN DONLEVY
Charles Bickford, John Hodiak
Edward Arnold in
"COMMAND DECISION"
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Cameron Mitchell, Clinton Sundberg
Ray Collins

★ ★ ★

"LITTLE WOMEN" (*Technicolor*)
Starring
JUNE ALLYSON, PETER LAWFORD
MARGARET O'BRIEN, ELIZABETH TAYLOR
JANET LEIGH, ROSSANO BRAZZI
MARY ASTOR with Lucile Watson
C. Aubrey Smith, Harry Davenport

★ ★ ★

ROBERT TAYLOR
AVA GARDNER
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VINCENT PRICE
JOHN HODIAK in
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★ ★ ★

"SUN IN THE MORNING"
(*Technicolor*) Starring
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LLOYD NOLAN, CLAUDE JARMAN, Jr.
and LASSIE
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Starring
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with Janet Leigh, Mary Aster
Phyllis Thaxter

★ ★ ★

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DEBORAH KERR
in "EDWARD, MY SON"
with Ian Hunter

★ ★ ★

JOHN GARFIELD in
The Roberts Production of
"FORCE OF EVIL"
with Thomas Gomez and Marie Windsor
And Introducing BEATRICE PEARSON

★ ★ ★

FRED ASTAIRE, GINGER ROGERS in
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(*Technicolor*)
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FRANK SINATRA
ESTHER WILLIAMS, GENE KELLY in
"TAKE ME OUT TO THE BALL GAME"
(*Technicolor*)
with Betty Garrett
Edward Arnold, Jules Munshin

SEE FOR YOURSELF! TRADE SHOWS OF "HILLS OF HOME" OCT. 11th AND "THE THREE MUSKETEERS" OCT. 14th!

EDITORIAL

Vol. 16, No. 21 October 11, 1948

☆

THINK IT OVER

Tolerance

Search thy own heart; what paineth thee in others in thyself may be.

—J. G. WHITTIER

☆

Film BULLETIN

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WHAT SAY, MR. BALABAN?

Mr. Barney Balaban's speech to the TOA convention in Chicago was gloomy, full of dire predictions and stern warnings. Let's listen to the Paramount president for a few paragraphs.

(Referring to the prospect of divestiture) "You can't knock the props out from under a vital segment of industry and expect it to be the same as it always has been. Somewhere along the line, people are going to get hurt if it collapses. I hate to use the word 'collapses', but the foundations of this industry have been so severely shaken that the word is not inappropriate."

* *

"Distribution is in the 'red'. That should be a danger signal for everybody in the business. No amount of wishful thinking can change the facts or alter the figures. The producers of your only source of supply are losing money and will continue to do so for some time to come. Only when *all* of us have adjusted ourselves realistically to the economic facts of life can there be any hope for a change for the better."

* *

"None of you exhibitors has ever experienced the day when you had to close your theatre because there was no product available for your projection rooms. No matter what troubles we have been through, you've never had to worry about that. The distributors were always able to keep their product flowing to you through normal channels. But under present conditions, no one can guarantee that this will continue indefinitely."

* *

Certainly, it would be foolish to minimize the gravity of the problems which beset our industry in this period of transition from what Mr. Balaban calls the "unbelievably lush" years just past to economic normalcy. However, neither can we see any useful purpose in calamity howling or threats that tend to dampen the enthusiasm of those who look forward and are striving to lift the motion picture to new levels of artistic merit and commercial prosperity.

Mr. Balaban told his audience that he was presenting the facts to them, because "intelligent self-interest" requires them to know and understand the industry's problems. That obviously raises the question of where the "intelligent self-interest" of the several elements in our industry rests. When he gingerly resorted to the strong word "collapse" to describe the grim prospect of divestiture potent in the anti-trust suits pending in several courts, one must assume that the Paramount executive's stream of thought was colored by the black consequences divorcement holds for his company's theatre empire, largest in the world.

But is the self-interest of the independent exhibitor, as well as that of the producer or distributor without theatre holdings, the same as Paramount's? Mr. Balaban's company is a competitor, actual or potential, to thousands of independent theatres. The latter must be ever alert to safeguard their interests against the encroachment of that powerful competitive force. To the non-theatre owning film companies, the vast Paramount chain is an adverse factor that hinders them from realizing the film rentals they would obtain if the circuit's theatres were individually owned.

When Mr. Balaban, whose company earned a net profit of over $28,000,000 last year and some $39,000,000 in 1946, says that "distribution is in the 'red'," one is tempted to point out that the Paramount theatres must be earning abnormal profits. And shouldn't other film companies ask themselves if distribution couldn't get over into the "black" if that huge chain were broken up. Even the "Pictures" part of Paramount Pictures Inc. might find itself earning a handsome profit if the Government wins its case for divestiture.

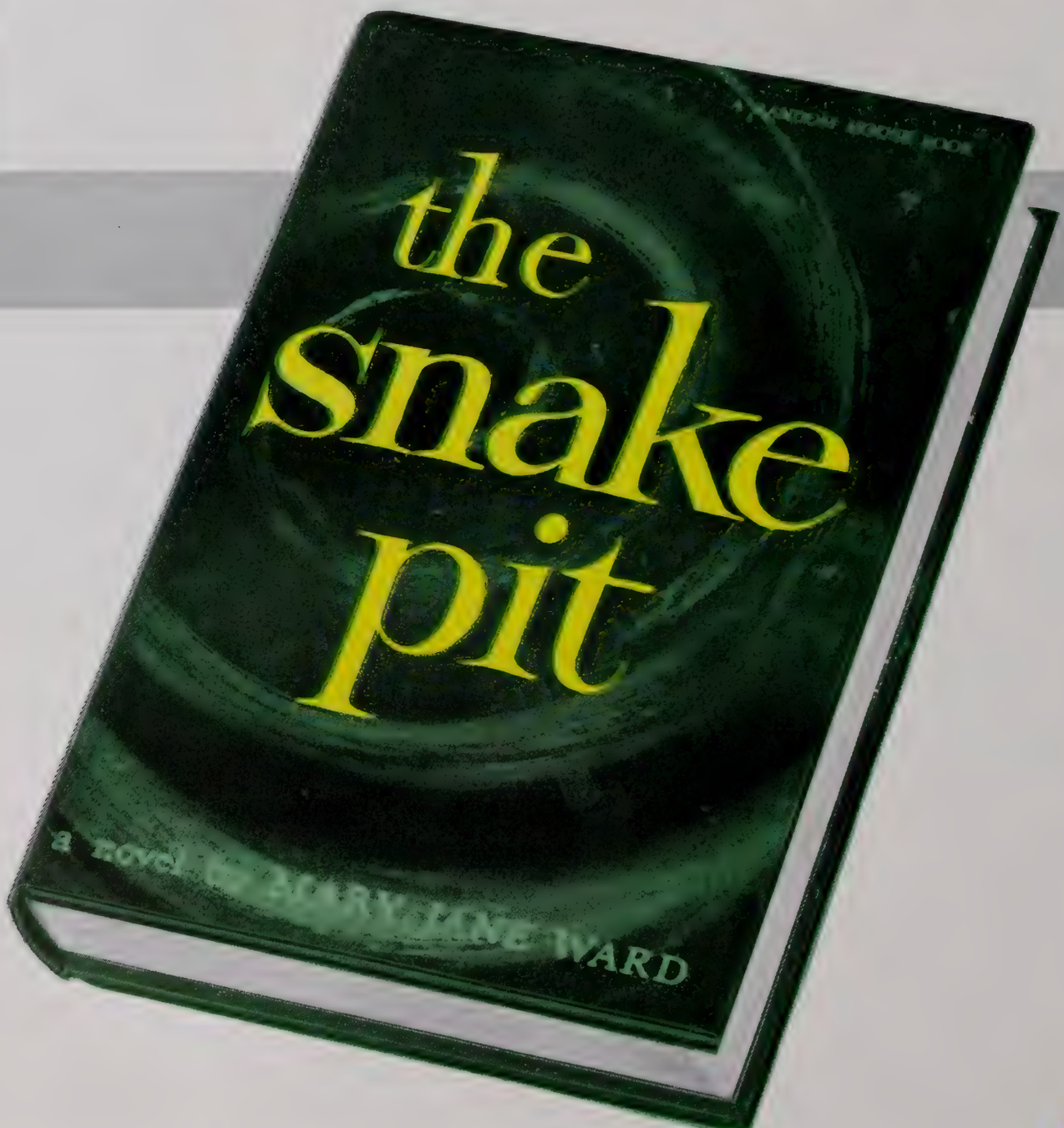
MO WAX



The Snake Pit has been filmed!

IT COMES TO THE SCREEN

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WORLD PREMIERE
RIVOLI THEATRE, NEW YORK



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20 CENTURY-FO

Film
BULLETIN

Volume 16. Number 21
October 11. 1948

News and Opinion

BALABAN TELLS TOA ONLY UNITY CAN SAVE INDUSTRY

Taking his cue from Wendell Willkie's "One World," Paramount president Barney Balaban told the TOA convention in Chicago:

"The day has passed when, as exhibitors, you could isolate yourselves from the problems of distributors, or vice versa.

On that keynote—One Industry—Balaban launched a plea for an end to litigation as a means of settling industry differences. Paramount, with the largest theatre holdings in the world, is facing, along with the other theatre-owning distributors, divestiture of its exhibition interests as a result of the Government's anti-trust suit.

Balaban also said: "There was a time when we were content to achieve success through our talents as showmen. Today there are too many of us who want to take the short-cut through the courtroom." He talked about the time "we were in the picture business. We weren't lawyers, public relations experts, statesmen, foreign exchange experts, politicians, or labor relations counsels."

Whatever the Supreme Court decision, he declared, there will be far reaching changes made necessary. "You can't knock the props out from under a vital segment of industry and expect it to be the same as it always has been," he said, "Somewhere along the line, people are going to get hurt if it collapses. I hate to use the word 'collapses' but the foundations of this industry have been so severely shaken that the word is not inappropriate."

He continued to paint a gloomy picture as he hinted that while in the past there was always product available "no matter what troubles we have been through," the present state of the industry gives no "guarantee that this will continue indefinitely." Upped production costs ("average film cost about a million and a quarter dollars") present a new and disturbing prospect, he said, adding, "You can't expect millions to be poured into the channels of distribution at a continuing loss."

Balaban's sentiments were echoed at the TOA meeting by Spyros Skouras, president of 20th Century-Fox, who called Balaban's analysis of industry conditions "a profound survey." Skouras also predicted that "we're not going to regain the European market," as he made it clear that the producers and distributors must expect practically all of their revenue from the domestic market.

Other speakers included Robert L. Wright, who hinted at what was a week later disclosed in the Government's outline of its divestiture demands.

Arthur H. Lockwood was named president of the organization, succeeding Ted R. Gamble, who became chairman of the TOA board.

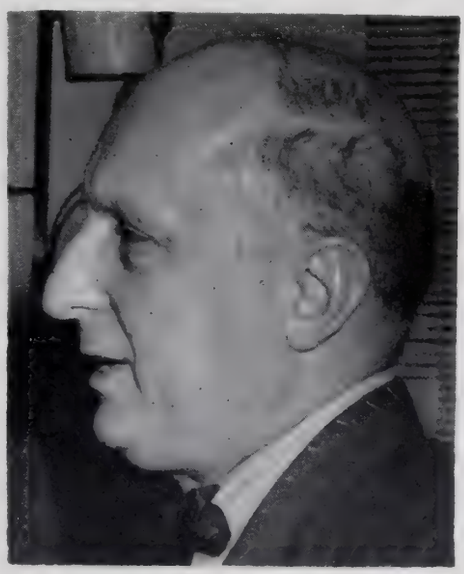
SPECIAL ANTI-TRUST COURT PROPOSED TO HOUSE GROUP

Instead of putting all their eggs in one litigative basket, independent exhibitors are finding another receptacle in which they can unload their problems—the House of Representatives Small Business Committee, which could very well become a clearing house for industry—affecting legislation.

Headed by Rep. Walter C. Ploeser of Missouri, the Committee has been making a cross-country trek, listening to complaints from any who will appear. A surprisingly large percentage of independent exhibitors have comprised the witnesses and, from all indications, have left a vivid impression on the Committee.

Many of the complaints heard by the Committee duplicate those in the industry anti-trust case and would be resolved eventually if the Government wins its suit

One of the prime suggestions heard by the Committee, and one in which it showed particular interest, was advanced by Trueman T. Rembusch, president of Associated Theatre Owners of Indiana. Rembusch proposed special anti-trust courts to be composed of experienced judges who will devote their entire time to hearing and deciding anti-trust cases. Rembusch told the Committee, "If the little exhibitor attempts to prosecute such a case, he is dragged through one court after another, all the while watching his business being gobbled up by the monopoly."



PARAMOUNT'S BALABAN
Paints Gloomy Picture

This measure was lauded by National Allied general counsel A. F. Myers, who expressed his belief that it would expedite litigation. Noting that "justice delayed is justice denied," Myers pointed to the present 10-year-old Paramount et al case, pinning the fault on the District Court judges, "who have been excessively indulgent" and on a "procedure that plays into the hands of skilful counsel seeking delay."

"This reform is as important in private litigation as it is in government actions," Myers stated. "Independent exhibitors who have been injured in their property and business by the unlawful acts of the motion picture trust are subjected to long delay, harassment and expense by the taking of long, irrelevant depositions which are no more than fishing expeditions into the private affairs of the exhibitors, by extravagant demands for the production of books, records and private correspondence and by other devices which were not in the contemplation of the authors of the Federal Rules."

SCOPE OF SMITH-BERGER CONCILIATION PLAN WIDENS

The oil poured on troubled distributor-exhibitor waters in Minneapolis by the Smith-Berger conciliation plan has spread to New Jersey, New York and points west.

In the case of Allied of New Jersey, whose board acceptance of the plan was followed by a unanimous membership vote approving conciliation with 20th Century-Fox, the calming effects of the oil even spread to the unit's relations with another company. Squawks against M-G-M on allegedly exorbitant rentals on "Easter Parade" and "A Date With Judy" were soothed after a meeting between Metro eastern division head John P. Byrne and a three-man Jersey Allied grievance committee headed by Irving Dollinger. The complaints, it was understood, were settled on an individual basis.

ITOA ADOPTS IT

Local conciliation was also embraced by the Independent Theatre Owners Association of New York, following a meeting at which 20th-Fox sales chief Andy W. Smith (co-author with Allied's Benny Berger of the original plan) addressed ITOA members. Acceptance was unanimous and Max A. Cohen, ITOA vice-president, was named chairman of the conciliation board, with Leon Rosenblatt and J. Joshua Goldberg as co-members.

The Smith-Berger plan also received a favorable reaction at the recent Theatre Owners of America convention in Chicago, where it was recommended that a system of conciliation and mediation at the exchange level be considered by each member organization.

LEIBELL "NOT SO SURE" ON ASCAP COLLECTIONS BAN

Late last week the exhibitors' fight against ASCAP began to take on a weird aspect. In a startling display of judicial indecision, Federal District Judge Vincent L. Leibell couldn't seem to make up his mind whether the New York Federal District Court has the authority to halt ASCAP collections from all theatres.

At a hearing on a proposed decree in the Independent Theatre Owners Ass'n of New York suit against the Society, Judge Leibell expressed the opinion that while he could enjoin ASCAP from collecting public performance fees from the plaintiff's theatres, he was "not so sure" that he could order a broad divestiture of ASCAP's public performance licensing rights to apply to all theatres. "I am not so sure that the matter should not be left to the Attorney General," he added.

PATTERSON IMPRESSES JUDGE

The question was brought up by special ASCAP counsel Robert P. Patterson, former

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Secretary of War, during oral argument on motions for modifications of Judge Leibell's findings and conclusions of law some months ago, and apparently the jurist was greatly impressed by Patterson's argument. The latter called for a decree limited only to the ITOA exhibitors, maintaining that if national divestiture is sought, it falls into the province of the Attorney General's office to bring the suit.

Patterson further argued that "we have been unable to find any private case where it (divestiture) was so ordered. It involves the rights and interests of those not before the court, other exhibitors, and there are plenty of them who want to continue present practices, and motion picture producers." He also cited Judge Augustus N. Hand's statement, when divestiture was asked in a private case some 25 years ago, that he "could not conceive" of such a decree.

ATTEMPT TO NULLIFY DECISION

Milton Weisman, ITOA counsel, declared his belief that Judge Leibell did have the authority to order broad divestiture and that defendant's plea was aimed at nullifying the Court's decision. When questioned by Judge Leibell, who showed a keen interest in the 1941 consent decree between ASCAP and the Department of Justice, as to whether plaintiff's counsel had sought Government action against ASCAP, Weisman replied in the affirmative and added, "They (the Government) admitted they made a mistake, off the record" in settling for a consent decree.

The Court ordered both parties to exchange briefs on Oct. 15, stating their position on the Federal Court's authority to rule on divestiture, and to submit both the briefs and replies by Oct. 22. He said he hoped to dispose of the case by the end of the month.

MYERS CITES MINN. DECISION

The difference between the Berger-Jensen cases in Minnesota and the New York decision, as well as the significance of the former, was expounded in a keen and exhaustive analysis by A. F. Myers, Allied general counsel and chairman of the board, in a bulletin issued a week before last Wednesday's hearing in Judge Leibell's court.

"Any lingering fear among the exhibitors, resulting from the gratuitous advice broadcast by T.O.A., that they might be liable to the individual copyright owners if they did not secure licenses from and pay ASCAP," has been dissipated by the Minnesota decision, Myers said. While the New York case was directed against ASCAP as a group, the Berger-Jensen ruling involved individual copyright owners, not ASCAP, which "was not a party to the proceedings," Myers pointed out. Thus the Berger decision, unless upset by a higher court, rules out successful proceedings by individual copyright owners against exhibitors who do not pay ASCAP.

PRAISES JUDGE

Myers lauded Judge Nordbye for his "candor" in reversing an earlier refusal to hand down a judgment as a "conspicuous and gratifying example of judicial integrity." He said the rejection of a judgment was particularly fortunate in that it encouraged ASCAP to demand "increases in its rates of from 200% to 1500%—doubtless more than it hoped to get — and then to take off the heat it went through the motions of negotiating with a committee of T.O.A. which resulted in increases of from 25% to 30% — which is probably what it had in mind all the time." The ASCAP demand was later cited by Judge Nordbye as "illustrative of the monopoly and control of ASCAP."

The Allied counsel wryly noted that TOA and ASCAP left themselves wide open to prosecution under the clause of the Sherman Act banning a combination for the purpose of price-fixing. "There cannot be any doubt that had the Department of Justice seen fit to present this matter to a grand jury," said Myers, "all participants in the negotiations resulting in an agreed increase in ASCAP's rates would have been indicted and the indictment would have been sustained."

PREDICTS PROSPERITY

Pointing to these and other litigative accomplishments as "gradually ridding the industry of its monopolistic shackles," Myers' bulletin predicted that the industry "will attain peace, security and real prosperity, and will be united in the effort to meet and overcome the growing competition of rival forms of entertainment when the elements now affected by anti-trust litigation abandon the struggle to evade, cheat or ignore the law."

DIVESTITURE OF 1400 THEATRES FIRST STEP—D OF J

Divestiture by stages within five years and—ultimately—divorcement of exhibition from production and distribution is the only cure "available" to end the monopoly which has gripped the film industry. That is what the U. S. Department of Justice believes and that is what it asked the Federal District Court in New York to hand down in the industry anti-trust case which has been kicking around for a decade.



D OF J'S WRIGHT
Trust Buster

As a starter, the Government asked that the five major producer-distributors with affiliated theatre interests be required to get rid of their interests in about 1400 theatres in the United States. The figure represented 116 corporations in which, it was alleged, Paramount, Warner Bros., 20th Century-Fox, Loew's, and RKO hold substantial stock interests. It requested disposal of these interests within a year. In addition, the Government asked that the Court issue a judgment which:

BANS THEATRE ACQUISITION

—Prohibits acquisition of any competing theatre by the Big Five and requires specific court approval for any other theatre purchase.

—Restricts cross-licensing of films for the five-year period in which, it is estimated, the judgment will require for fulfillment.

—Prohibits the defendants from any licensing arrangements discriminatory to an independent exhibitor.

—Requires the defendants to submit within one year plans for divestiture, i.e., separating the various major and subsidiary corporations engaged in exhibition from the distribution and production interests.

REPEATS ORIGINAL STAND

Thus did the Government go on record as reiterating its original stand, one which was largely upheld by the U. S. Supreme Court. The latter, which dumped out the Statutory Courts' remedy of competitive bidding as inadequate, indicated in no uncertain terms that the lower court get tough with the defendants and the Justice Department's 135-page brief titled "Government's Proposed Findings and Judgment with Supporting Memorandum" took its cue from the High court's findings. With the Supreme Court ruling held by the U. S. as a club, whatever course the defendants take, whether it be to gamble on a more stringent decree from the District Court (which it can again appeal), or attempt another consent decree, all indications point that it will be largely on the Government's terms.

The Government's brief, prepared by special assistants to the Attorney General Robert L. Wright and George H. Davis, Jr., asked for immediate action by the Court to halt the defendants' continuing theatre expansion.

SHOWCASE PLEA 'FICTION'

The brief described as "pure fiction" the defendants' plea against divestiture on the basis that they need "showcase" theatres. "None of the defendants owns or operates a theatre for the sole purpose of exhibiting its own films, with the possible exception of some first run theatres in New York City and Los Angeles," the document declared. "Virtually all their affiliated theatres are primarily engaged in the general business of film exhibition and regularly license films released by distributors other than the affiliated defendant," the Government noted.

The Justice Department brief indicated that it was up to the Court to find not whether divorcement is the answer—" (it) is now essential"—but rather to determine "the relative size and strategic significance of the exclusionary power possessed by each of these combinations," the amount of divestiture required to end the monopoly and, finally, divorcement.

Originally set for Oct. 13, the hearings before the three-judge Statutory Court have been postponed for at least 15 days. Defense attorneys, in a series of interviews with Gov't counsel following submission of the brief, asked for 30 days postponement to reply to the Government brief and suggest their own course, but the D of J consented to a 15-day respite and defense counsel was expected to go to the Court for the additional time.

UA NOW IN BUSINESS AS VIDEO FILM DISTRIBUTOR

The United Artists Television Sales Department opened for business last week. The first major distributor to organize a nationwide distribution setup for the release of television films, UA's action was disclosed by Paul N. Lazarus, Jr., executive assistant to president Grad Sears.

Lazarus revealed that the new Department, designed to provide a complete releasing and sales service to the producers of television film programs, will operate much in the manner of the company's film setup with service on a distribution fee basis. It will include the entire company exchange network and the sales organization, according to Lazarus, "has been geared into the first nationwide video sales staff to begin operating in the new entertainment field."

The UA TV department has already begun the creation of a full film library, including feature-length and short subjects. John H. Mitchell, radio sales executive, is president Sears' appointee to head the new department.


IT'S U-I FOR THE BEST BUY!
THAT'S WHY THE GOOD WORD IS...
RIDE HIGH WITH U-I!
WATCH FOR U-I'S UNITY DRIVE... BIG THINGS COOKING!


Universal-International presents
DONALD O'CONNOR
MA 'n PA KETTLE OF "THE EGG AND I"
MARJORIE MAIN
PERCY KILBRIDE
Together Again!
'Feudin' Fussin' and A-Fightin'
with
PENNY EDWARDS
JOE BESSER
Screenplay by D. D. BEAUCHAMP
from his Collier's Magazine Story
Directed by GEORGE SHERMAN
Produced by LEONARD GOLDSTEIN
UNIVERSAL-INTERNATIONAL presents
BUD ABBOTT & LOU COSTELLO
meet
FRANKENSTEIN
WITH
The Wolfman • Dracula • The Monster
played by LON CHANEY
played by BELA LUGOSI
played by GLENN STRANGE
Original Screenplay by ROBERT LEES • FREDERIC I. RINALDO • JOHN GRANT
Directed by CHARLES T. BARTON • Produced by ROBERT ARTHUR
NOW RIDING HIGH EVERYWHERE
WALTER WANGER presents
TAP ROOTS
Color by Technicolor
Starring VAN HEFLIN • SUSAN HAYWARD
BORIS KARLOFF JULIE LONDON • WARD BOND • RICHARD LONG
And Introducing WHITFIELD CONNOR
Directed by GEORGE MARSHALL
From the Novel by JAMES STREET
Screenplay by Alan LeMay • Additional Dialogue by Lionel Wiggam
Produced by Walter Wanger Pictures, Inc. • A GEORGE MARSHALL Production
A Universal-International Release
Universal-International presents
JOHN PAYNE
JOAN CAULFIELD
DAN DURYEA
SHELLEY WINTERS
"LARCENY"
with DOROTHY HART Patricia Alphin
Screenplay by Herbert F. Margolis • Louis Morheim and William Bowers • From the Novel "The Velvet Fleece"
by Lois Eby and John Fleming • Directed by GEORGE SHERMAN • Produced by LEONARD GOLDSTEIN

Universal-International presents

ROBERT WALKER · AVA GARDNER · DICK HAYMES

"ONE TOUCH of VENUS"

with EVE ARDEN · OLGA SAN JUAN · TOM CONWAY

Screenplay by Harry Kurnitz and Frank Tashlin · Based on the Musical Play · Music by Kurt Weill · Book by S. J. Perelman and Ogden Nash · Lyrics by Ogden Nash · Suggested by the Novel, "The Tinted Venus" · Directed by WILLIAM A. SEITER · Produced by LESTER COWAN

Universal-International presents

DEANNA DURBIN
EDMOND O'BRIEN
DON TAYLOR
JEFFREY LYNN in

"FOR THE LOVE OF MARY"

with
RAY COLLINS
HUGO HAAS
HARRY DAVENPORT

Original screenplay by Oscar Brodney
Produced by ROBERT ARTHUR
Directed by FREDERICK DE CORDOVA

AND GETTING AWAY BIG FOR BIG NEWS OF THE MOMENT!

Universal-International presents

ROBERT MONTGOMERY
SUSAN HAYWARD
JOHN PAYNE
AUDREY TOTTER
in

"THE SAXON CHARM"

with HARRY VON ZELL · HEATHER ANGEL

Screenplay by Claude Binyon · From the Novel by Frederic Wakeman
Produced by JOSEPH SISTROM · Directed by CLAUDE BINYON

Universal-International presents

DICK POWELL
MARTA TOREN
VINCENT PRICE

"ROGUES' REGIMENT"

with Stephen McNally · Carol Thurston · Edgar Barrier

Screenplay by Robert Buckner
Original Story by Robert Buckner and Robert Florey
A ROBERT BUCKNER PRODUCTION
Directed by ROBERT FLOREY

Universal-International presents

JOAN FONTAINE
BURT LANCASTER

"KISS THE BLOOD OFF MY HANDS"

co-starring ROBERT NEWTON

Screenplay by Leonardo Bercovici · Adaptation by Ben Maddow and Walter Bernstein
Additional Dialogue by Hugh Gray · Based on the novel by Gerald Butler
Produced by RICHARD VERNON · Associate Producer Norman Deming
Directed by NORMAN FOSTER · A HAROLD HECHT-NORMA PRODUCTION

AND COMING UP IN NOVEMBER


KEEP YOUR EYE ON U-I!
This is only the beginning of U-I's big parade of hits for 1948-1949

RANK, KORDA WAVE FISTS AT AMERICAN DISTRIBUTORS

Joseph Arthur Rank extended the velvet-gloved fist again last week, while Sir Alexander Korda brandished an ungloved one at the American film distributors.

While asserting, that he still wishes to operate on the basis "that Hollywood and British films should be seen together all over the world . . . on a friendly, yet competitive, basis," Rank maintained his price for peace: British films must "receive reasonable playing time in the U. S. A., which they are not doing today."

And then the British cinema kingpin took a little swipe with the fist as he waved the quota act as "essential to build up production in England so that the theatres would not be forced to close their doors" in the event the Americans ever decided to clamp down another embargo on film shipments to Britain.

LOCKWOOD CHALLENGES

Arthur H. Lockwood, new TOA president, elected to take up the gauntlet tossed by Rank. Referring to Rank's "reasonable playing time" statement, Lockwood noted, "Mr. Rank suggests that his product and that of the British films in general has received unfair treatment. He suggests terms of a warfare which, if they exist, did not originate here."

Pointing to the U. S. as the only major country that "offers a completely free and open market for their pictures, without quota or import restrictions of any character," Lockwood declared that as businessmen, American exhibitors "deal to the best of our ability in what will have the greatest appeal to our patrons in entertainment. There will be playing time, and ample playing time, for any foreign film which meets the American public's standards."

ODEON PROFIT UP

The occasion for the Rank sound-off was his report to stockholders of the JAR Organization in which he also reported a slightly increased profit for his Odeon Theatres, Ltd. parent company of JARO, during the year ended June 26, 1948 over the previous fiscal year. Rank analysed this year's net of $4,776,928 (last year, $4,549,028) for the Odeon and Gaumont British chains as indicative of the British public's demand for their own films. He broke down the average weekly grosses of films from each nation and reported that the British per-film average was $2,348 against $2,264.

The financial report, the first consolidated balance sheet of the JAR parent company, included a significant figure of $54,359,432 in production loans from banks and other indebtedness, which Rank admitted would have to be converted to a long-term basis to maintain a sound financial standing.

KORDA IN VIDEO THREAT

Another source heard from in a kick about British playing time in this country was Alexander Korda. According to an interview with a *Variety* reported in London, Korda threatened that British producers would make their new films available to television outlets here if they could not get sufficient playdates in U. S. theatres.

Korda reportedly said, "Both Rank and I will turn our film over to television if we cannot get theatre bookings. We will see how the American picture industry likes that."

Korda vented his spleen on American distributors as responsible for the dearth of theatre bookings and called the Sons of Liberty picketing of British pictures "only an excuse." He was quoted as saying, "The activity of a small group of fanatics is not what is keeping British product from American screens. The real Sons of Liberty are the presidents of the American companies," and added, "These poor fellows are venting their pique because they are only getting 55 per cent of the market here.

SCULLY CALLS FOR CUT IN EXCESSIVE CLEARANCE

The issue of excessive clearance is one of our industry's perennial problems. It has long been attacked by those independent exhibitors, whose picture availabilities are held back for an unwarranted time by their strong, chain competitors. Now, for another reason, it is coming in for attack by a distributor.

Calling today's clearance pattern "outmoded" because of drastic changes in the production and distribution situation, William A. Scully, Universal-International v.p. and sales chief, called for a realignment of current clearance patterns to permit a faster playoff of pictures. "Clearance and availability must be analyzed as they relate to each situation, because the clearance and availability that are in existence today are retarding the liquidation of our product."

The outlawing of block booking "requires a much greater investment in pictures by producers than we ever had in the history of motion pictures," Scully declared, and this large investment must be realized much earlier than was necessary before. "It is entirely unsound," he said, "for a distributor to invest a million or two million dollars and have to wait two years

wns

ffering is best suited to small-town audiences nd the children should find enough interest in he antics of Lassie to keep them entertained. t will be useful only as a supporting feature in ther situations.

The story has a diffuse quality, being adapted by William Ludwig from a series of sketches uthored by Ian MacLaren. Edmund Gwenn gives the role of the doctor the benefit of his customary crotchety humor, while Donald Crisp, in a more restrained manner, makes a ine, doughty Scot. There is a slight thread of outhful romance given credence by Janet Leigh nd Tom Drake and other competent performances include Rhys Williams, Reginald Owen nd Alan Napier. Last, but not least, there is hat wonderful dog, "Lassie". High-spot occurs when she swims a raging torrent to rescue er master.

EXPLOITATION: Call it a "Beautiful, Wholesome Picture In Rich Technicolor For The Whole Family To Enjoy". Feature Lassie nd don't overlook mentioning Edmund Gwenn's

Revamps Clearance

before he can realize his investment." Demands for clearance in excess of 30 days "cannot be continued unless the facts, as they exist today, justify it." He also called for a re-appraisal of clearance of large towns over towns "20 or 30 or 40 miles away."

ADV'G VALUE LOST

Scully further brought out that benefits of extensive national advertising are lost when the run of a film is spread out over a long period of time.

The Universal sales head immediately took action to carry out his new clearance policy at a series of regional meetings which set up plans for highly publicized territorial premieres to be followed by saturation bookings throughout the areas.

A schedule of 30 features for the 1948-49 program was announced by Scully at the last of the four regional sales huddles in San Francisco, Oct. 6-7. The company's "careful study of current exhibition conditions" leads him to conclude that the present market can "accommodate" that number of features from Universal, Scully declared. Ten of these are already completed, he added.

In addition, there will be 61 short subjects and 104 issues of Universal Newsreel.

REPUBLIC TO MEET EXHIBS' DESIRE FOR MORE PICTURES

Ostensibly working on the theory, "Give 'em what they want," Herbert J. Yates is upping the quantity of Republic's "B" films on the 1948-49 schedule. Yates, together with distribution vice president James R. Grainger, announced a total of 50 features, including 16 westerns. The Republic boss said the increase is based on a survey of exhibitor reaction which "indicated support of an increased number of 'B' pictures."

The budget on ten "deluxe" productions will range from $800,000 to $1,200,000; four Roy Rogers Trucolor westerns will approximate the half-million mark apiece and twenty programmers "will be budgeted in accordance with its category." In addition, there will be four "top-budget specials" to be produced at the Republic studio by independent producers.

TWO WAYNES

Two John Wayne starrers head the deluxe schedule, one of which is completed, "Wake of the Red Witch." There will also be three in Trucolor in the deluxe lineup.

The western lineup will include, in addition to the four Roy Rogers, six Allen Lane and six Monte Hale westerns. In addition, there will be eight Rogers reissues.

Balance of the lineup includes four serials and four one-reel cartoons in Trucolor.

Speaking at the western division sales meeting last Wednesday, Yates again denied his intention to sell his controlling interest in Republic. "I have never been more optimistic about the future of Republic since the formation of the company," he declared.

'OPEN EYES' NEED NOT BE 'PRIVATE EYES' IN WISCONSIN

Checkers for Confidential Reports, Inc. will not, as was supposed, have to become "private eyes" in the state of Wisconsin.

Open theatre checking with the full knowledge of the exhibitor and in accordance with the terms of the exhibition contract does not fall under the Wisconsin Private Detective statute, which requires a checking agency to employ only licensed and bonded private detectives. This was the new interpretation drawn from Attorney General Grover L. Broadfoot of Wisconsin in response to a request from C. R. after the distributors' checking agency was startled by an earlier ruling which indicated that they were subject to the statute.

The first ruling was the result of the ITO of Wisconsin's long battle to end loose checking practices in that state. The exhibitor group immediately notified distributors that it regarded Broadfoot's earlier opinion as applying to CR. The latter, fearful that a precedent might be set for other areas, called on the Attorney General for a clarification and the result was the modified ruling exempting CR checkers.

NOT SECRET

Noting that CR checking was in accordance with the exhibition contract, was "not secret and not conducted without the knowledge of the persons being observed," the Attorney General ruled that CR checking can be "properly classed as supervisory inspection, and not as private detection."

Simultaneously, however, Broadfoot held that persons engaged in "blind checking," or in making any observation or reports outside the scope of the distributor-exhibitor contract, are private detectives and must be licensed.

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

WHY 'HATRED'?

Allied ITO of Iowa-Nebraska

It comes to us that at least one picture company head in New York has expressed himself as 'amazed' at the 'hatred' many independent exhibitors have for the distribution forces in this business. Now we wonder - can this executive be so naive; can he be so unaware of the common practices carried on in the field by his sales forces? The discrimination, the brutal prices and terms demanded and exacted from the little fellows; the sharp 'gimmick' deals; the abusive, arbitrary and highhanded tactics; the contracts which never leave the salesman's grip or the managers desk drawer until near playdate and harsher terms are forced upon the exhibitor; the wheedling, cajoling "we won't check you" to get percentages and teach cheating; the local checkers; forced block booking, illegal clearances and arbitrary availabilities; the off-the record agreements among the sales forces to not call upon and offer pictures to exhibitors to be disciplined; the kicking around and in evitable reprisals if an exhibitor dares to stand up and be a man. The list could go on and on. It has reduced all too many small exhibitors to the bottom of the scale, forced them to work at other jobs and businesses to make a living for themselves and their families, ruined their theatre investments and taken their savings, in many cases.

In All My Experience and observation for more than a quarter century, I have never seen any other line of business with such barbaric, unlawful, dog-eat-dog ethics - if ethics they may be called. It is the one thing that has kept me in this business - the crying need that I do whatever little I could toward correction of these many evils. Well, the Supreme Court has made life a bit more livable; the Congress will follow and correct more, and things look much brighter for the future of the independent in this business.

But I Cannot Resist asking this sales head in New York, "What the hell can you expect from these little exhibitors who, reports have it, are being forced to cheat you and other (percentage hog) companies out of $15 million to $20 million annually on percentage deals in order to try to get a profit and a living, for which you then audit and sue them; what do you expect, hearts and flowers? Well, hardly! If you would earn tolerance, respect and love of your customers, you'll have to first learn and practice tolerance, fair-dealing and respect yourself, and see that it is practiced by your sales forces." And I want to add here that those sales executives who feel they aren't getting as much revenue as they should, would do well to try stirring up their managers and salesmen to get out and call on those many "unsold possibilities." In this territory alone, there are numerous exhibitors who haven't seen a salesman in months. There's plenty of business if you go out after it and stick til you sell.

INSIDIOUS PERCENTAGE

Associated Theatre Owners of Indiana

With plenty of good reason exhibitors have been complaining long and bitterly about the ever increasing number of percentage pictures that have been forced upon them season after season. It gets so illogical that in many small towns the only winner was the checker—he not only walked off from the engagement with more profit than the exhibitor but in not a few instances his costs were actually more than film rental. It is heartening to see that through determined exhibitor resistance, and probably the distributor's realization how unreasonable these percentage demands were, that more and more towns are buying less and less product on sharing terms. And the flat buys that we talk about and the deals we see in this office are reasonable flat terms—not conversions that are 1½ or twice the normal top flat.

Exhibitors who have fought stubbornly to rid themselves of a multitude of percentage pictures can certainly remember how they came upon those evil days in the first place. It was a slow and stealthy process. Just three or four pictures at a low percentage—then just a few more at a little higher percentage, etc., etc. Surely after barring the door against more percentage pictures no exhibitor is going to put the latch string out for some distributor who has never had a percentage picture in his theatre!

Incidentally, we have been told that the Missouri Theatre in St. Louis played the BABE RUTH STORY on a double bill under TWO GUYS FROM TEXAS. It surely seems like somebody is giving the big circuits a little favored treatment over the small exhibitor.

HALE WESTERNS

Independent Theatre Owners of Ohio



ber of National Allied's Executive Committee. Additionally, the same lawsuits were brought against Mrs. Jessie Jenson, another independent exhibitor. The complaint against these independent exhibitors charged infringement of copyright because they refused to pay the ASCAP license fees. Judge Nordbye ruled in favor of the exhibitor defendents on all counts.

In effect, this decision means that ASCAP cannot collect any fees from exhibitors. Furthermore, in effect, it supports the position taken by National Allied several years ago and adhered to ever since, that when an exhibitor makes a deal for a film he should have a complete deal—music included.

Allied members have good reason to be jubilant at this great victory. Allied members will recall that they were advised to protect themselves by signing only three month contracts with ASCAP. Until and unless further word is sent to you from this office:

1.—Do not pay any ASCAP license fees.

2.— Do not sign any ASCAP contracts.

This victory means that a substantial portion of the annual dues paid by Allied members to be part of an independent organization, run by independent exhibitors for the benefit of independent exhibitors, has been saved for these members by the victory over ASCAP.

Spokesmen of the TOA, which parades as a national exhibitor association but is actually dominated by the affiliated chains and in turn by the motion picture producers and distributors, can now do some fast talking to explain the position that they find themselves in as a result of this decision. There is no place for any independent exhibitor except in Allied—the only association dedicated to the interests of independent exhibitors.

MILD CRITICISM

ANGRY GOD (U.A.):—Space does not permit nor common decency allow us to print what an Iowa member has to say about this stinkeroo released by United Artist. He says in brief—made up from the sweepings on the cutting room floor, the worst I have ever seen, a fraud to sell this to an exhibitor and a fraud for an exhibitor to show it. DON'T BUY IT—IF YOU HAVE IT BOUGHT—DON'T SHOW IT!!!!

—From an Ia-Neb. Allied Caravan Bulletin

GET YOUR FIGURES!

Allied Theatre Owners of the Gulf States

The writer sincerely believes that it behooves all of us to take cognizance of the fact that we are operating a legitimate business and in so doing we should operate on the same basis as the man in the filling station, drug store, hardware shop, grocery and any other legitimate business located in our community. In order to do so, it must be handled in a business-like manner. Many things that have been happening in the past should come to a definate halt.

I have been checking many contracts recently and have even found some in my own office that were absolutely ridiculous . I have had the privilege of operating all types of theatres, from the small country town to the first run large town, neighborhood theatres subsequent-run theatres, and grind houses. I do not believe that I have ever owned or operated a theatre for less than $25 per day or a total of $125 per week, exclusive of film rent (shorts, news reels and features) and if you are mathematically inclined and are a genius to the extent where you can show a profit—for instance—with a $125. gross on a two-day run and you can afford to pay $22.50 for a feature against 50% over 56.50 AND expect to make any money—I'll put you on my payroll for twice what you are earning in your theatre.

In the first place, in my opinion, if you have to pay over $15. for a feature that you know you will not gross over $75., and it costs you $25. a day to operate, it means that you have a cost of operation for two days of $50., film rental for feature only—$15 and possibly $2 for newsreel and $2. for short, which leaves you a net profit after film rental—of $6., which is less than 10%. Please, for your own sake and for the sake of your fellow exhibitors, THINK TWICE—get out that sharpened pencil—get an accurate cost of what it actually costs you to operate your theatre—you are the only one who knows what a picture will do in your particular locality, then figure out for yourself before you sign that CONTRACT if you will be realizing a legitimate profit after paying the price demanded.

If this office can help in anyway along these lines—that is what we are here for. DON'T BE A PUSH-OVER! There is not a film salesman in this territory representing any of the distributing companies who won't sit down with you and york out an equitable deal. The days have passed when the film salesman says go on ahead and sign the deal and at the same time wink at you because that is what his boss told him to get. If there are any side clauses and agreements put them in the contract. This you can readily see, if done correctly will make you a legitimate man running a legitimate theatre.

'UNFAITHFULLY YOURS' COMEDY BLEND OF SLAPSTICK AND SATIRE

Rates ● ● ● — for deluxers; less for action and rural houses

20th Century-Fox
105 minutes.
Rex Harrison, Linda Darnell, Barbara Lawrence, Rudy Vallee, Kurt Kreuger, Lionel Stander, Edgar Kennedy, Alan Bridge, Julius Tannen, Torben Meyer, Robert Greig, Evelyn Beresford, Georgia Caine, Harry Seymour, Isabel Jewell, Marion Marshall.
Directed by Preston Sturges.

Whenever Preston Sturges writes, directs and produces a comedy, it can be counted on to be full of surprises and anything but trite. In "Unfaithfully Yours" he has concocted a daffy mixture of slapstick and sophistication, well peppered with snickers, giggles and loud laughs. It's a rowdy gloom-chaser, that's just silly enough to be funny. As in "Miracle of Morgan's Creek," he has chosen a theme tinged with ribaldry; here he turns his inventive imagination loose to toy with the subject of infidelity. Its spiciness may offend Grandma and its sophisticated antics may not go over in small town and rural circuits. But for adult-minded patrons it provides a hilarious good time.

The picture bumps along with a rapid change of pace, suggesting that Sturges indulged in some "off the cuff" shooting. Once past its shaky opening, it gets into a jocose groove to satirize a temperamental symphony conductor who suspects his beautiful wife of straying from the fold and dreams up feverish fantasies of revenge. This gentleman with the horns is portrayed by Rex Harrison with pungent wit and gusto, and, what's more, he wields a symphonic baton as though he knows what he's doing. His baffled struggle with a recording machine is a fine bit of sustained comedy. The supposedly errant wife is archly modeled by Linda Darnell. Naturally, it turns out in the hasty conclusion that her virtue is intact—it was just a misunderstanding involving blonde Barbara Lawrence and her stuffed-shirt husband, played by Rudy Vallee. Full symphonic selections from Wagner, Rossini and Tchaikowsky provide glossy musical trimmings.

EXPLOITATION: Sell this as a riotously funny affair. There are reliable values in the Rex Harrison and Linda Darnell names and a plug for Preston Sturges will recall his success with screwball comedy.

Rex Harrison returns to New York from his symphony concert tour to be greeted affectionately by his wife, Linda Darnell. During his absence, his stuffy brother-in-law, Rudy Vallee, had been keeping tabs on her. Harrison is informed that she had been seen in a compromising situation with his handsome secretary, Kurt Kreuger. He steadfastly refuses to believe this, but is gradually overcome by jealousy and, during his opening concert, his imagination runs wild. As he conducts Rossini's "Semiramide", he projects an involved scheme in which he murders Linda and frames Kreuger. To the strains of Wagner he envisions a graceful renunciation scene. And during the Tchaikowsky overture he gets lost in a bitter vision of suicide. After the concert, he tries to carry out each of his fantasies, but is frustrated by a series of comic cleared up and there is a grand reconcilia- is cleared up and there is a grand reconciliation. *ABRAMS.*

'HILLS OF HOME' PLACID DOG STORY IN TECHNICOLOR

Rates ● ● + for naborhoods and small towns

Metro-Goldwyn-Mayer
97 minutes
Edmund Gwenn, Donald Crisp, Tom Drake, Janet Leigh, Rhys Williams, Reginald Owen, Edmond Breon, Alan Napier, Hugh Green, Lumsden Hare, Eileen Erskine, Victor Wood, David Thursky, Frederick Worlock, "Lassie".
Directed by Fred M. Wilcox.

"Hills of Home" is a nice, quiet picture for the family trade—the older folks, that is—too quiet for most others. No excitement, no rough stuff—just a leisurely yarn about a crusty, old doctor and his devoted dog. The setting is Scotland; its braes and glens are richly steeped in Technicolor and the rolling brogue falls pleasantly upon the ear. But in a careful attempt to maintain simplicity, the picture loses the movement and snap that would have given it wider appeal. As directed by Fred Wilcox, its deliberate pace gets a little tedious. Judicious cutting might have tightened it up a bit, especially in the latter sequences. This M-G-M offering is best suited to small-town audiences and the children should find enough interest in the antics of Lassie to keep them entertained. It will be useful only as a supporting feature in other situations.

The story has a diffuse quality, being adapted by William Ludwig from a series of sketches authored by Ian MacLaren. Edmund Gwenn gives the role of the doctor the benefit of his customary crotchety humor, while Donald Crisp, in a more restrained manner, makes a fine, doughty Scot. There is a slight thread of youthful romance given credence by Janet Leigh and Tom Drake and other competent performances include Rhys Williams, Reginald Owen and Alan Napier. Last, but not least, there is that wonderful dog, "Lassie". High-spot occurs when she swims a raging torrent to rescue her master.

EXPLOITATION: Call it a "Beautiful, Wholesome Picture In Rich Technicolor For The Whole Family To Enjoy". Feature Lassie and don't overlook mentioning Edmund Gwenn's roles in "Miracle on 34th St." and "Apartment for Peggy".

Gwenn buys Lassie from Rhys Williams to accompany him on his lonely vigils through the valley. He gets a bad bargain, for, not only is Lassie a poor sheep dog, but she is abnormally afraid of water and he has quite a time training the dog to cross a stream. Young Tom Drake is ambitious to become a doctor, but Williams, his father, opposes the idea. His sweetheart, Janet Leigh, is also against it, until the good doctor saves her mother's life. Then one day Tom is stricken with appendicitus. Gwenn wants to operate with the aid of a "new-fangled" anesthetic called chloroform. The father won't permit it, until he sees it tried out on "Lassie". The boy recovers and, in payment, his father sends him to medical school. Years go by and the old doctor, on an emergency call, is injured in a snow storm and "Lassie" rescues him. He dies shortly afterward and is buried by his devoted friends and neighbors to the shrill lament of bag-pipes. *Abrams.*

'ROGUES' REGIMENT' FOREIGN LEGION YARN WITH MODERN TWIST

Rates ● ● + generally; more for action houses

Universal-International
86 minutes
Dick Powell, Marta Toren, Vincent Price, Stephen McNally, Edgar Barrier, Henry Rowland, Carol Thurston, James Millican, Richard Loo, Philip Ahn, Richard Fraser, Otto Reichow, Kenny Washington, Dennis Dengate, Frank Conroy, Martin Garralaga, James F. Nolan.
Directed by Robert Florey.

Dick Powell is now in the French Foreign Legion tracking down a Nazi war criminal. His fearless, if far-fetched adventures in exotic Saigon generate another thrill opus that will please his fans, and, with action aplenty and the necessary dash of romance, "Rogues' Regiment" stacks up as a strong item for action houses and a fairly good top dualler elsewhere. Along with the typical slam-bang Powell heroics is some up-to-date front-page material that gives it an exploitable boost. Newsconscious patrons may recognize that the villain, known in the picture as "Martin Bruner", is patterned after the actual Nazi war chief, Martin Bormann.

Writer-producer Robert Buckner is responsible for dreaming up this scenario and Robert Florey, who directed, also had a hand in its conception. They really went on a wild flight of imagination and only the authentic production trimmings save this yarn from becoming completely implausible. They included some very ingenious gimmicks about the Nazi SS men with their tattooed arm-pits and a set of machinist tools made of solid platinum. And the Indo-China background for Dick Powell's exploits look very much like the real thing. He fights the Viet Nam guerillas practically single-handed, overcomes superhuman obstacles to get his man and woos and wins Marta Toren. Having made her first American appearance in "Casbah", she registers more of that mysterious allure and sings two torch songs. Stephen McNally does a stand-out job as the Nazi, although he seems pretty young for the role and Vincent Price, with a Dutch accent, is again a smooth menace.

EXPLOITATION: Sell the thrills in this "Amazing Manhunt For The Last War Criminal Among The Scum Of The Earth In 'Rogues' Regiment".

American intelligence officer Dick Powell joins the Foreign Legion to capture the last Nazi war criminal still at large. His contact is Marta Toren, a French secret agent, posing as a cabaret singer. The Legion is full of ex-nazis and among them, under a false name, is his man, Stephen McNally. Powell spots another ex-nazi and puts pressure on him to reveal the big shot's identity. But the man is wounded and captured by the native guerillas. When Powell gets to him, his dying words put the finger on McNally. Meanwhile, the Nazi is planning his getaway with the help of Vincent Price, who is a Russian agent smuggling munitions to the natives. There is a double double-cross that leaves Price with a bullet in his back and Powell arrives in time to mop up the place with McNally in a smashing brawl. The war criminal is formally executed and Powell takes Miss Toren home to Nebraska. *Dav.*

BOXOFFICE RATING

● Poor
● ● Average
● ● ● Good
● ● ● ● Excellent

Please note that the rating often varies for different types of Theatres

Short Subjects

By BARN

HAMLET HAS GONE lowbrow. With the rest of us hoi polloi, the Prince of Denmark is now riding the subways and the causa causans is to take Shakespeare to the masses. Explaining that if the movies can make the Bard palatable to John Q. Public, the least they can do is to let John Q. know about it, New York Subway Advertisers, Inc., the group which makes the selection for the subways' Picture of the Month, have named "Hamlet" the choice for October. Thus it is that Manhattan's strap-hangers, ordinarily accustomed to seeing Lana Turner's lush curves or Baby Bacall's wide eyes staring at them from the space reserved for the signal honor, are rather startled to find the dour Dane broodingly inviting them to view the Laurence Olivier film at the Park Avenue Theatre.

"HOW TO WIN Friends and Influence Patrons" is the title of a special brochure National Screen Service is getting out to exhibitors as part of its "Get Back to Showmanship" campaign for the George Dembow Tribute. The trailer and accessories outfit is conducting a special public relations program of its own with Headers and Trailerettes to plug Greater Movie Season, stop vandalism, maintain silence and other institutional footage to relieve problems that plague Joe Exhibitor. Incidentally, NSS, now casting for its Christmas and New Year Greeting Trailers, has signed up Will Geer, featured on Broadway in "The Respectful Prostitute", to do the leading role in the New Year's Trailer, which NSS proudly maintains will be the finest ever turned out by the outfit.

GEORGE GALLUP'S Audience Research, Inc. releases some interesting figures—interesting in their placidity. The dire reports that exhibitors are being stampeded into a drop in admission prices to meet the boxoffice slump was met with these stolid figures: Theatre prices in August varied but one-tenth of a penny throughout the nation from the figures reported in a survey by ARI last March—and the variation was up. According to ARI, the average adult price paid for evening general admission was 50.5c in August and 50.4c in March, including all admission taxes. Broken down into areas, the West showed a drop from 57.7c in March to 55.3c in August, while the East rose from 52.8c to 54.1c. The Midwest remained virtually the same: 47.8c in March, 47.9c in August, while the South, with the lowest average last March of 45.3c, dropped another three-fifths of a cent to 44.7c. Tabulations according to size of municipalities showed a three-quarters of a cent increase in the large cities and a similar decrease in the small towns.

AN INSPIRED STUNT was the one dreamed up by Warners' Mort Blumenstock for the Hollywood premiere of "Johnny Belinda," October 14 at Warner's Hollywood. With the critics, both professional and homegrown, talking about Jane Wyman's performance in the film, the Warner ad-publicity chief got the idea of inviting as honor guests film actresses who have given the finest performance of all time. Newsmen were asked to name their choice of outstanding performances among the females who have emoted for the cameras and came up with 42 names, including five no longer living. Top vote-getter was Bette Davis, who nosed out Greta Garbo by one vote. How many of the 37 available will show up is hard to say, but we predict that the premiere will see the greatest array of distaff talent ever gathered under one roof.



MELVIN L. GOLD
Heads Tele Film Council

OCTOBER IS MANY things to many men. To 20th-Fox' Charles Schlaifer, it's the month to introduce the company's "Fall Festival of Hits" campaign. Following the precedent established by the successful "Star Month" and "Lucky Month" campaigns the company is distributing special "Fall Festival" press sheets to supplement on a local level the ad-publicity programs now in work on the company's two October releases, "Cry of the City" and "Apartment for Peggy." . . . To Werners' Ben Kalmenson, it will be Division Managers' Month as a feature of the company's current sales drive which ends November 13th. Division heads to be honored in October are Roy Haines, western; Jules Lapidus, eastern and Canadian; and Norman Ayres, southern. There is also a small matter of $35.-000 in cash prizes to be awarded the winners in the drive.

THE TETE-A-TETE type of sales huddle is the way to meet the need for specialized study of community problems in relation to the marketing of films. Those were the sentiments of William A. Scully, Universal-International vice-president and sales chief, as he lay down the gavel after conducting a series of four regional meetings to determine U.I sales policy for the new season. Scully feels that the "large convention idea' is unsuited to today's local level needs in that sales execs are unable to discuss "intimately" local problems with the field men. And besides, he adds, in view of U.I's "Unity Sales Drive" to "maintain closer relationship with exhibitors and also to cope with local economic and entertainment standards of individual communities," the regionals are the ideal solution.



TITUS, WALTON & GRAINGER
Captains Mitt the Chief

EVEN HARDENED Broadwayites are gasping at the huge "Joan of Arc" illuminated display overlooking Times Square to herald the forthcoming premiere of the Ingrid Bergman starrer at the Victoria on Armistice Day. Conceived by producer Walter Wanger and designed by adagency Foote Cone and Belding and S. Barret McCormick, R.K.O. Radio national adirector, and dominating two sides of the famed heart of Broadway, a full city block in length, towering eight stories high, the display boasts a 70-foot figure of Miss Bergman as Joan, painted and modeled on translucent plastic, illuminated by some 900 floodlamps. The battle-flag which she holds is composed of about six thousand white lamps, studded with golden fleur de lis. Nineteen-foot electric letters spell out the title and star's name. A giant mural, largest ever created for outdoor exhibition, runs the full length of the sign, approximately 180 feet, and 24 feet high, and depicts the highlights of the Maid of Orleans' short but well-filled career.

THEY'RE ROLLING out the red carpet for Jimmy Grainger at Republic. Marking a decade of service as top sales executive with the company is the current James R. Grainger 10th Anniversary Drive and the entire Republic organization is on its collective toes to see that the popular Jimmy is accorded a magnificent tribute. Co-captains of the drive, Edward L. Walton, ass't general sales manager, and Walter L. Titus, Jr. division head, are giving the sales force three months to demonstrate what they can do in the way of high-powered selling, offering as added incentive sizeable cash prizes for the best showings in the playdate drive. Veteran of industry distribution since the pioneer days of films, Grainger was at various times vice-president and sales manager of Goldwyn Pictures, distribution vice-president of Fox Film Corp., and general sales manager of Universal before assuming the presidency of Republic Pictures in 1938. In January, 1946, he was elected vice-president in charge of sales and distribution of the new Republic Pictures Corp. formed by the merger of Republic, Consolidated Film Industries, and Setay.

THE MAN who sparked the formation of the new National Television Film Council is now its duly elected president. Melvin L. Gold, director of advertising-publicity for National Screen Service, was named to the top executive post as the NTFC held its first annual election on Sept. 30. Elected along with Gold were Burt Balaban, Paramount, vice-president; Robert M. Wormhoudt, Televast Films, secretary; and Robert W. Paskow of Newark's WATV, treasurer. One of the highlights of the shindig at Sardi's was Production Committee chairman Jack Glenn's proposal for video "Oscars" in recognition of merit for the best films and technical work in several categories produced specifically for television. The awards plan, says Glenn, would tend to encourage improvement of video films.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

ONLY TWO FEATURES ON SCHEDULE AS LULL HITS COL.

"ROUGH SKETCH" (John Garfield-Jennifer Jones) is the only picture in work here at the moment and immediate plans show only another "Blondie" epic on the schedule. Studio spokesmen have no comment to make on this situation and indicated only that this is a momentary "lull." This outfit is moving cautiously, not gambling, playing its cards very close to the vest.

Harry Cohn has inked Gene Autry to a new seven-year deal here. While the singing cowboy isn't what he used to be at the box office in his palmy days at Republic, his westerns still bring Columbia a nice piece of change.

As predicted here last issue, the Larry Parks deal is all straightened out. Larry is back with Columbia on a pact that calls for $750 per week (the same salary he had previously), but with the understanding that he works only seventeen weeks out of the year for Columbia with the rest of the time his own. He plans now to do a play with his wife, Betty Garrett, if he can find the right vehicle for them. Meanwhile, at Columbia, he goes into "Jolson Sings Again." It will be his one picture for the year here. Parks is jubilant about the outcome of all this strife because he feels he won his point. His original suit, he contended, was not for more money but more freedom and this he has won. He also gets all the back pay that has piled up during the eighteen months of litigation.

EAGLE - LION

NOTHING TO ROLL ON E-L LOT BEFORE LATE NOVEMBER

THE FIVE PICTURES which were reported ready for rolling October 1 have been postponed and the E-L studio will be shuttered for about six weeks. Studio execs insist that the prime reason for this rest period is the fact that producers who were scheduled for earlier starts do not have their shows ready to go. Bebe Daniels' "Catch Me Before I Kill" and two of Bryan Foy's were to go now, but none of them are ready. However, the report at present is that these will all be set for a December 1 starting and the production then will continue without a break throughout the rest of the year.

Despite the immediate production close-down, the studio chiefs will all be kept busy on the plans for the 1949-50 schedule which calls for 24 pictures, four more than the 1948-49 schedule carried. Of these, at least eighteen will be E-L's own product, four will come from Equity and two more from an indie producer now negotiating with the company. There will be 12 J. Arthur Rank films also on the release schedule.

One bright spot in the Eagle-Lion close-down is that, unlike the other studios where the publicity departments were the first to feel the axe, here the publicity department is being kept intact throughout the lull. Apparently, Max Youngstein and Sam Israel, studio publicity heads, were able to convince executives that there is much truth in the statement that "The picture good enough to sell itself has not been made."



WB'S J. L. WARNER
His Words To Ashes

METRO-GOLDWYN-MAYER

SCHARY SORTING STORY PROPERTIES TO USE OR SELL

THERE IS STILL PLENTY of conjecture and uncertainty hovering over this studio. However, out of all the rumor and contradictory announcements, a pattern seems to be emerging. So far, the only pictures definitely to roll in the next sixty days are those which were approved and set for production before Dore Schary came on the scene. All new scripts and production preparations are either being held, or are crawling along waiting for the final policy pattern to be set by Louis B. Mayer and Schary.

Certain starters are: "Neptune's Daughter" (Esther Williams-Red Skelton), "Vespers In Vienna," "Secret Garden" (Margaret O'Brien), "The Great Sinner" (Gregory Peck-Ava Gardner) and "The Monty Stratton Story" (James Stewart-June Allyson).

For the rest, Schary has put 243 stories and 135 plays from Metro's story backlog up for sale. It is a real housecleaning and one interesting fact is the inclusion in the list of 20 story properties purchased as recently as 1946. After this clean-up is completed, the studio will start hunting new material, more in keeping with the now-formulating production plans.

One of the trends already making itself felt here is the movement towards documentaries. Schary recently bought two such yarns and there are two already set for early production. One of the pair just bought, "Bread Upon the Waters," has been scheduled as a vehicle for Spencer Tracy. The first of these films, "The Intruders," goes shortly with Clarence Brown producing. This will be Dore Schary's initial production at MGM.

A real departure from the general formula is the new program of no budget ceilings on pictures. What this actually means is that each picture made will get as much budget as is needed to give it its full commercial value. However, this does not mean " open purse strings," by any means. A portion of the 30 pictures now slated for the 1949-50 season are going to be in the "experimental" field, with something under a million dollars as the peak cost. Wise showmen that they are, Schary and Mayer are both working on the theory that while economy is essential, false economy which cripples a picture's possible value is disastrous. So, while they will be watching costs closely, there will be no scrimping where it is likely to show. This is encouraging, for some of Hollywood's top product recently released has showing obvious, glaring evidence of scrimping.

With the five pictures mentioned earlier as the beginning for the year, the remainder of the schedule will come, it is reported, from original stories, and plays and novels now in stock. Schary plans to do his best to absorb some of the huge stock-pile now being held in Metro's story inventory.

The Enterprise unit is still wavering. At the moment, MGM has not indicated any definite offer to pull them out of the situation. Enterprise, now officially closed down, reported last week that it needs a mere $300,000 to get back into production. Loan negotiations are in process now based on the trio of pictures now completed for MGM release. The trio, "Forces of Evil" (John Garfield), "No Minor Vices" (Dana Andrews-Lili Palmer) and "Caught" (James Mason-Robert Ryan-Barbara Bel Geddes) should be worth such an advance on marquee value alone. There is no doubt that the unit will survive, right now it is just a matter of who will provide the necessary immediate cash.

"Any Number Can Play" has been purchased from 20th-Fox as a starring vehicle for Clark Gable. Reported price: $50,000. Arthur Freed will handle the production runs.

MONOGRAM-AA

MONO-AA ROLLING ALONG SPARKED BY BROIDY SPIRIT

THE GOOD FEELING engendered here recently by President Steve Broidy's announcement of an ambitious 1948-49 program (Size-ups, September 27) is being maintained by the general optimistic and cooperative spirit spearheaded by Broidy. Here is one executive who not only talks cooperation, but acts it, too. He decided last week, voluntarily, to turn back to his company the commission to which he is entitled by contract. This does not mean, necessarily, that his company is desperately in need of this money, which amounts to about $60,000, but it does mean that Broidy is not telling everybody else to roll up their sleeves and dig in while he sits aloof. This is the kind of down-to-earth fight that will bring Monogram-AA through on top.

Meanwhile, the studio is humming along with three pictures in production and two more scheduled to go momentarily. "Hidden Danger," a Johnny Mack Brown western, "Charlie Chan in Mexico" (Roland Winters-Mantan Moreland) and "The Rainmaker" are all new with "When a Man's a Man" (Guy Madison-Rory Calhoun-Carole Mathews), the Allied Artists picture still rolling. The two scheduled to go are both Allied Artists; "Stampede" (Rod Cameron-Gail Storm) is the first; "Bad Boy" follows.

STUDIO SIZE-UPS

PARAMOUNT

PRODUCTION SPURT HERE FOR LAST QUARTER OF '48

WHILE THERE ARE still no new starters here ("El Paso" and "Mask For Lucretia" continue), studio spokesmen reported last week that seven pictures will go into work here before the end of the year. Certain starters are a Bob Hope film ("Easy Does It") and a Bing Crosby film ("Diamond In A Haystack") with Barry Fitzgerald, Betty Hutton in "The Broadway Story," Hedy Lamarr and Victor Mature in Cecil B. DeMille's "Samson and Delilah." Hal Wallis promises to start "My Friend Irma," though he has not yet found the star for the title role. He will also start "The File on Thelma Jordon," a dramatic piece with Barbara Stanwyck starred. The Pine-Thomas unit is down for "The Man Who Stole A Dream," although no casting is set as yet. The studio also expects the Liberty unit to get under way with at least one film before the year ends.

This story of the production spurt here for the last quarter of the year tied in with President Barney Balaban's report in the East that the studio will spend approximately $32,000,000 for production this coming year. This figure tallies with the budget for the current year; the only difference being that the company plans to get at least an extra four pictures for its investment. As it stands now the new year's schedule calls for approximately 21 films as against 17 this year. With the gross budget indicated, this means that Paramount expects to turn its product out at approximately $1,500,000 a piece. Emphasis here, as in most studios, will be on reduced budgets, because the producers have finally recognized that they must reckon without much from the foreign market.

REPUBLIC

REPORT REP. BUYER READY TO MEET PRICE SET BY YATES

IN SPITE OF ALL THE DENIALS from Mr. Yates and all his staff, a strong rumor still persists here that Republic will be sold. Latest story on this is that there *is* a buyer with the *right amount of money* and Mr. Yates is listening.

One of the rumors strong here last week was that David O. Selznick was considering the purchase of the lot. Republic has one of the best physical set-ups in Hollywood for a small studio. And their music stage (built during the ill-fated "I've Always Loved You" production) is still the finest in town. However, the Yates' organization goes right on denying everything.

Meanwhile, a definite change in policy is in progress here. Republic will, according to President Yates, eliminate all so-called "A" pictures from its future plans. The pattern now is that the top budget here will be $250,000. The only exception to this rule will be an occasional "big-budget" western that may merit an expenditure of something close to the million-dollar class. Reason for this change in policy is obvious: the studio has not done well with its more expensive pictures and while its current release schedule (see below) includes five "deluxe" productions, it is the consensus here that this particular level is not Republic's dish. They do much better with the less expensive but solid exploitation films.

Republic is still open, Mr. Yates says, to deals from independent producers and tenants for rental space are being eagerly sought as additional income. But for the most part, the concentration will be on low-budget saleable merchandise.

Meanwhile, vice-president James R. Grainger announced Republic's release schedule for the next six months, 29 films are slated, of which approximately all but three are completed. Included in this group are "Moonrise" (Dane Clark-Gail Russell-Ethel Barrymore), Orson Welles' "Macbeth," Lewis Milestone's "Red Pony" (Myrna Loy-Robert Mitchum) and others which will probably be the last of the "big experiment," at least for the time being.

RKO

SHOOTING RESUMES AS 4 FEATURES GO ON SCHEDULE

AFTER WEEKS of COMPLETE shut-down, production resumed here last week with "The Clay Pigeon" (Bill Williams-Barbara Hale-Richard Quine). Slated to start this week is "Set-Up" (Robert Ryan). Two more to follow shortly are "I Married a Communist" and "The Stagecoach Kid," a Tim Holt western. While this cannot be called a bigtime production schedule, at least it is indication that Howard Hughes really intends to make pictures on his lot. There was considerable question on this score for some time, for most effort seemed to be expended on setting up profitable independent productions. This still seems to be the new boss' major objective.

In addition to the "no story buys" edict here recently (Sizeups, September 27), William Fadiman, story chief, and his staff have weeded out 50 properties which the studio has now put on the open market for sale. It is estimated that these properties are worth better than a million dollars and included in the merchandise are remake rights on many of RKO's boxoffice hits of other years. Such films as "Stage Door," "Morning Glory," "the Informer," and "Vivacious Lady" can now be had for a price for remake purposes. Also included in the group are several completed scripts which were to have been "Schary Productions." These, it is understood, have been offered to MGM.

None of the inde deals which Howard Hughes is angling (Crawford, Colbert, Wanger, et. al) have as yet been set, although negotiations are still continuing. However, Hughes last week closed a three-picture deal with Polan Banks. The first of the Banks' films for RKO will be "Carriage Entrance," and Ann Sheridan and Robert Young have already been signed as the co-stars of the film.

SRO

MacNAMARA $2,000,000 PR PROGRAM WINS SUPPORT

PAUL MacNAMARA, dynamic advertising and publicity chief for David O. Selznick, has finally found a sympathetic ear for his longtime soapboxing anent the need for a real public relations program for motion pictures. The report that TOA has approved MacNamara's $2,000,000 plan for selling Hollywood and pictures on a new level probably means the "green light" for MacNamara's pet project. His chief aim is to hit the vast number of people over 35 who now never or rarely attend movies. To this end, he plans to spend from the fund (which will be built by contributions from all industry groups), $615,000 annually on special newspaper advertising, a like amount on a special magazine campaign concentrated in magazines whose readership is chiefly the non-attending public, and about $500,000 on a 39-week network radio program. This program, which would be a cavalcade of American History would have one prominent guest star each week. As an added promotion scheme, waxings of the program would be made available to every public school in the country free of charge. He also plans to wage a special war against careless copy from publicity departments in Hollywood.

MacNamara maintains that the cost of his program, distributed evenly between producers, distributors and exhibitors would be approximately 2½ per cent of the $80,000,000 now spent annually by these groups to advertise motion pictures.

MacNamara has been determined in his fight to get this program started, since he feels it is one way to offset, in part at least, the growing indifference to motion pictures on the part of the ticket-buying public.

Still no production news here, although "The Third Man" (Joseph Cotten-Valli) is being prepared by Alexander Korda in Europe for an early start. Studio spokesmen also report that Mr. Selznick has set his plans for making a film with Shirley Temple starred — though no indication of the story was mentioned. Meanwhile, it is fairly certain that "Portrait of Jennie" (Jennifer Jones-Joseph Cotten) is going to be slipped in just under the deadline for Academy consideration, as was "Duel In The Sun" two years ago — not that the latter film was ever seriously regarded as a contender for any artistic honors.

20th CENTURY-FOX

20TH LEAVES DOOR AJAR FOR MORE INDE PRODUCERS

IT WOULD SEEM THAT all the firm talk about "no more B's" is being softened a bit now that the sales sessions are over and the door has definitely been left open for wide units, although the "welcome" on the mat may be in smaller letters than previously. When the sales meetings closed recently, the only two inde B units mentioned for the 1949-50 program were Nat Holt and Edward Alperson. Now, the story is that there will "probably" be other commitments, though not as many as last year.

Four pictures are continuing in production here, with one new starter. Latter is "The Beautiful Blonde From Bashful Bend" (Betty Grable-Cesar Romero), in technicolor.. Trio continuing are: "Down to the Sea in Ships" (Richard Widmark-Cecil Kellaway), "Prince of Foxes" (Tyrone Power-Orson Welles-Wanda Hendrix), shooting in Rome, and "I Was a Male War Bride" (Cary Grant-Ann Sheridan), shooting in Germany.

The most important role of her career has just been handed to Jeanne Crain by Charles Feldman, who will produce "Glass Menagerie" for 20th release. Feldman has already signed Irving Rapper to direct and is dickering for either Gertrtude Lawrence or Helen Hayes for the important mother role. This one won't go until early Spring but it is earmarked as one of 20th's important releases for next year.

STUDIO SIZE-UPS

UNITED ARTISTS

NASSERS TO FINANCE 3 FEATURES DUE FROM HUGHES

THE NASSER BROTHERS are taking over the rest of Howard Hughes' deal to finance three United Artists pictures in return for UA turning back to him "Vendetta," "Mad Wednesday" and "The Outlaw." The pictures will probably be made on the General Service lot, which the Nassers own. No producers have been named to handle these films as yet, nor are there any properties definitely set. However, the deal is a certainty.

With the Enterprise unit out of Harry Sherman's California studio, Sherman is once more back in business as a "loner," and with a studio available to other inde producers. He states that he is now forming his own new independent producing set-up to make six to eight pictures a year, and that he is negotiating with a major company for release. His major project for the moment, however, is to make available to other inde producers the facilities of his lot at a minimum price.

UNIVERSAL-INTERNAT'L

U-I 'BACK IN BUSINESS,' ONE ROLLING, SIX TO COME

EIGHT HUNDRED AND SEVENTY FIVE of the workers who were laid off over a month ago are back on the payroll again and this studio is once more "in business." To break the lull, "Amboy Dukes" got under way in New York on September 28 with James Curtis, the only U-I contractee in the picture. Others in the cast include Barbara Whiting, Sue England, Sharon McManus, Richard Jaeckel and a group of unknown, young New York actors. Picture will be completed on the lot. Maxwell Shane is the producer-director.

Set to start here within the week (October 15 are "The Life of Riley," an Irving Brecher production, and "Calamity Jane and Sam Bass."

Studio spokesmen report that four more will follow this opening trio just as fast as scripts and castings are completed. Big one of the forthcoming quartet will be "Gambling Lady" (Barbara Stanwyck) with Michael Gordon directing.

The watchword here is still caution. Studio chiefs are looking to "Family Honeymoon" (Claudette Colbert-Fred MacMurray) and "You Gotta Stay Happy" (James Stewart-Joan Fontaine) as the kind of comedies that will replenish the U-I bank account. The exploitation boys are smiling over this pair which they claim will be a "cinch" to sell.

As reported here some time ago, Robert Montgomery and William Dozier will not renew their production pacts with this company. Montgomery starts his final, "Come Be My Love," on December 5. Dozier's last one, "A Very Remarkable Fellow" (Joan Fontaine), goes in February. If the new policy continues, product like Montgomery's or Dozier's will be too expensive for U-I to handle.

WARNER BROS.

'STRENGTH IN WORK' THEORY DITCHED AS AXE FALLS AT WB

THIS STUDIO did a complete about-face last week which had industry heads spinning. Almost before the ink was dry on a fancy story which announced nine pictures set to go by January 1, came the story that a curtailment program had been instituted. With only two new starters planned for the next several months. The earlier release gave Mr. J. L. Warner a chance to expound his favorite theory that "work is the cure" for all of the industry's ills. But the words turned to ashes within 48 hours.

As the situation stands now, manpower will be cut to the bone, only those people staying on who have a direct job to do on the pictures now winding up and the pair to come. Studio spokesmen point to the fact that this pattern of curtailment was used effectively last year just before the big production spurt. The thinking apparently is that with a backlog of 22 pictures, the studio is justified in coming to a virtual closedown period which they can use for planning their next year's production. Then, say our spokesmen, the kind of spurt we've been having these past months will go again. This may all be true, but in the meantime, a lot of people including, we're afraid, even some of the "studio spokesmen" will be without work.

This is a confusing situation. At the moment, there are seven pictures in work (one in England) and now, suddenly, we come to a cut back even as other studios are beginning to open up a bit.

It is likely that with all the money that is tied up in 22 pictures, the company wants to see some cash return before they proceed with more of the production program.

'MIRACULOUS JOURNEY' ROUTINE CINECOLORED JUNGLE MELLER

Rates ● ● as dualler for action houses

83 minutes.
Rory Calhoun, Audrey Long, Virginia Grey, George Cleveland, Jim Bannon, June Storey, Thurston Hall, Carole Donne, Tom Lane, Dog Flame, Jimmy the Crow.
Directed by Peter Stewart.

This minor league jungle melodrama is slanted for the kiddies and avid action fans, and, for this audience, it provides adequate entertainment. Produced by Sigmund Neufeld for Film Classics, it utilizes all the tried-and-true ingredients of jungle melodrama — there are trick animals, ferocious gorillas, man-eating crocodiles and several walloping fist fights. The story is the old chestnut about a group of diverse characters who become stranded away from civilization and are stripped of pretensions in a battle for survival. The shifting relationships between these eight people are not too clearly developed and the plot sometimes gets lost in the jungle foliage. However, the production is attractively mounted in good Cinecolor and there is certainly no dearth of action under Peter Stewart's direction. The acting is up to standard with Rory Calhoun and Audrey Long in the lead roles.

EXPLOITATION: Catchline: "Eight Strange Souls Thrown Together In An Explosion of Hate, Love, Greed and Fear" Lobby cut-outs of the gorilla and crocodile monsters will attract attention.

Passengers aboard the air-liner that crash lands in the impenetrable jungle include a gangster on the lam, a nitery singer, a spoiled heiress, a financial tycoon, and a blind girl on her way to have an eye operation. The pilot, Rory Calhoun, takes over the leadership, although he has to chop the gangster, Jim Bannon, down to his size. They are met by a bewhiskered old hermit, who helps them get settled in the jungle. He has found a diamond mine with gems the size of walnuts. Calhoun shows affection toward Audrey Long, the blind girl, arousing the jealousy of the other two girls. The heiress tries to murder the blind girl, the stewardess is killed by a gorilla and a crocodile finishes off the gangster. Finally Calhoun makes his way out of the jungle to return via helicopter and clinch with Miss Long. *York.*

'SMART GIRLS DON'T TALK' STANDARD CRIME MELLER

Rates ● ● + as dualler

Warner Bros.
81 minutes.
Virginia Mayo, Bruce Bennett, Robert Hutton, Tom D'Andrea, Richard Rober, Helen Westcott, Richard Benedict, Ben Welden, Richard Walsh.
Directed by Richard Bare.

Here is a standard melodrama of crooks, cops and corpses, with little to distinguish it from the usual run of such product. With Virginia Mayo giving it some marquee flash and a good supply of action and romance, it will be a fair draw in most spots, but needs a strong co-feature for better-than-average business. The gangster angle gives it added value for action houses. Production-wise it's above par, with some very fancy sets of a typical movie night club. The routine story scripted by William Sackheim deals with a big shot gambler, a smoothie with a college degree and ultra-polished manners. This role is well handled by Bruce Bennett and Virginia Mayo is the society girl who falls for him and does his bidding until she discovers what a louse he is. Robert Hutton as her brother doesn't have a very big part, for he gets killed midway in the proceedings and Richard Rober as a detective and Helen Westcott as a cafe singer are competent enough. But all of the performances seem pretty synthetic, lacking a firmer directorial hand than is given by Richard Bare.

EXPLOITATION: Strongest attraction is Virginia Mayo as the girl—"Too Smart For Love." Action houses can sell the crime angle.

There is a stick-up in Bennett's swank gambling casino. Virginia Mayo is one of his customers who puts in a claim for her stolen diamonds and they begin a relationship that is part business, part romantic. His triggerman kills the man who staged the hold-up and uses her car in his getaway. This brings detective Richard Rober knocking on her door, but she keeps mum, for she is getting paid off by Bennett. The gambler visit one of his customers who had welshed on a bet, is forced to shoot him and is himself wounded. He gets emergency treatment from Robert Hutton, a young medico who is Miss Mayo's brother. Hutton knows too much and is knocked off. This brings Miss Mayo completely on the side of the law and, together with Rober, they trap the gambler into a confession and the crooks are all killed in a final crash of gunfire. *Abrams.*

EXPLOITATION PICTURE

'STATION WEST' BATTLE OF SEXES

Tough Western Pits Powell vs. Greer

"Station West" is not a western per se. It is a hectic, rough-and-tumble duel of wits and wills between a lone man and a band of bandits led by an exotic woman in a frontier western town. And that is how the wise showman will sell it in order to reap the greatest harvest.



ANTAGONISTS
Boss Lady and Tough Guy

The Battle of the Sexes has always aroused interest. What makes it especially provocative in "Station West" is the ruthless conflict with no holds barred waged between a hard-bitten secret investigator for the Army and a woman, sleek and beautiful as a tiger — and just as dangerous — who dominates every man in the town — except the stranger. The latter is played by Dick Powell, who, by now, is as assured and convincing in a "tough guy" role as anyone in Hollywood. Jane Greer has the face, figure and talent to make a difficult characterization surprisingly credible.

While the conflict between the two principals is the keystone for the ballyhoo campaign, there is plenty more to sell. There are gun and fist brawls, particularly one between Powell and Guinn "Big Boy" Williams, which according to the *Film* BULLETIN review, "literally shakes the screen with its pounding fury," which, again quoting, "will make the action addicts palpitate." There is suspense as Powell plays the thieves' game, never knowing when his link with the authorities will be discovered.

The film has also been keyed to appeal to the more discriminating with what our reviewer dubs "adult dialogue" where the bon mot is tossed off smoothly and naturally. A sample is featured in the ads as the seductive "Charlie" (Jane Greer) asks her prospective employee, "Can I trust you?", and receives the retort Wildcan, "Only with money." And for additional class, there is Burl Ives, the popular folk singer. A strong supporting cast, including Agnes Moorhead and Raymond Burr, removes any doubt about its class appeal.

RKO admaster Barret McCormick and his staff have given "Station West" a widespread sendoff with full-page provocative ads in Life, Look, Saturday Evening Post and others topping 62 million circulation.

The showman who adds his own promotion can expect returns to climb in direct ratio to his efforts.

BANTAM BOOK TIE UP

The novel by Luke Short has been reprinted in the popular Bantam Book 25c edition, of which about 400,000 were sold just prior to release of the film. The cover bears a four-color shot of Powell and Greer plus picture credit.

Contact distributors for local tie ups featuring the book and your show.

STREET SINGER

Suggesting the appearance of Burl Ives in the picture, have a man with a guitar on the street, singing and playing music from the film; a noteworthy tune is Ives' "A Man Can't Grow Old" (where there's women and gold), a sure attention-puller. Have the man costumed like Ives in the picture.

He could also do his stint in the lobby, as well as in local music shops to demonstrate the songs, adding plugs for the show.

WHEEL OF CHANCE

For a lobby eye-catcher, have a girl in evening dress as the croupier at a table on which is mounted a pointer on a spindle, with cut out player heads pasted around the pointer's orbit. Patrons spinning the pointer are rewarded if it stops at a picture of Powell and Greer in two successive spins.

This can be done well in advance of the opening and the patrons' direct participation will leave a strong impression, assure you he won't forget about the film.

ARROW STUNT

A series of directional cutouts on street poles, all pointing in the direction of your theatre, can be imprinted with the legend: "Follow the trail to thrills in STATION WEST Blank Theatre (date)."

NEWSPAPER ADS

The newspaper ads (below) stress the conflict between the principals with some smart copy. The brisk, provocative copy in these ads offers a wealth of suggestions for lobby blow-ups and displays.



EXPLOITATION PICTURE
of the issue

Marked for death by the vindictive "Charlie" (Jane Greer), undercover agent Dick Powell talks his would-be assassin, Raymond Burr, into giving him the gun.

Powell deliberately picks a fight with the huge Mick Marion (Guinn Williams), "Charlie's" bodyguard, to get his "in" with the gang, eventually beats him, is almost pounded senseless in the process.



STATION WEST

Although it has all the trappings of an out-and-out western, "Station West" is primarily a mystery melodrama with the Dick Powell who has blossomed out into one of the screen's outstanding tough guys giving and taking his licks as a secret investigator for the U. S. Army. At the other end is the very lovely Jane Greer as "Charlie," gambling queen and brains of a band of thieves. When the two clash, fur flies, guns bark and romance surges.

It all begins when Powell drifts into a wide open western town in the '80's on a mission to unearth the murderers of two soldiers who were protecting a gold shipment. His first move to get himself hired by Queen Charlie is simply to pick a fight with the toughest gorilla in town, in which both men practically beat each other senseless. From that point on, he is neck-deep in a plot which aims to annex a fortune in gold from the Army Post nearby.

Prominent in the fine supporting cast are Burl Ives, noted American folk troubador; Agnes Moorhead as an enigmatic link between Powell and the Army; Gordon Oliver as Miss Greer's dandified man Friday; Guinn Williams as the monstrous Mick who becomes fist-fodder for Powell, and the bulky Raymond Burr as a craven attorney who tries to play both ends against the middle.

'INNOCENT AFFAIR' WEAK FARCE FOR CARROLL RETURN

The opening of "An Innocent Affair", the James Nasser production for United Artists release, resulted in a lot of tongue-clucking from the New York newspaper critics regarding the poor judgment of Madeleine Carroll, who co-stars with Fred MacMurray, and Charles Buddy Rodgers in allowing this to be the vehicle which marks their return to the screen.

Recalling Miss Carroll's previous success with "farcical trifles", the World-Telegram's Alton Cook, finds this one "far too fragile to bear the strain of holding an audience's attention very closely." He dubs it "familiar and trite . . . loud enough to keep you awake, but in no state of rapture."

The film has failed to catch the comedy in its "frantic chase after laughter", says Otis Guernsey in the Herald Tribune. The "few bright passages" get lost "in a web of poses and recriminations," "Routine" is the way Archer Winsten, Post, describes it. He concludes it was "meant for audiences whose experience of movies is rigidly limited by extreme youth or blessedly bad memories."

Seymour Peck, in the Star, withholds his welcome-mat for Miss Carroll until the future. "A poor little comedy, striving vainly for high style while remaining infantile to the point of exasperation," the Star critic calls it a "spectacular illustration of the let's-make-something-out-of-nothing approach to movie producing."

The old "mistaken-identity routine and its old-hat mixups" causes Rose Pelswick, Journal-American, anguish as she bemoans this choice for Miss Carroll's return, and, in the Sun, Eileen Creelman takes the same tack, labeling it a "tiresome business, almost embarrassing when one remembers the pictures Fred MacMurray and Madeleine Carroll used to make. 'An Innocent Affair' tarnishes some bright professional reputations," she adds.

Probably the kindest word comes from Tom Pryor of the usually-acrid Times' critics. Although the "merriment is spread rather thin and unevenly' and while it "isn't quite as sprightly as could be desired", his conclusion is that "genial is the word for this picture."

'THE LUCK OF THE IRISH'

TWENTIETH CENTURY-FOX

"Watery mixture of journalistic moralities and the lore of the leprechaun . . . Very whimsical, and just passably entertainment."—GUERNSEY, N.Y. HERALD TRIBUNE.

"Delightful entertainment . . . Whimsy, fantasy or call it what you will, done with a light and guy touch . . . Has warmth and charm and humor." — PELSWICK, N. Y. JOURNAL AMERICAN

"Modernized version of a Chauncey Olcott-type of Irish comedy .. . It's for the likes of them as likes the likes o' such."—CROWTHER, N.Y. TIMES

"Not every one's dish . . . Too many stock characters and stock performances . . . Just theatrical fantasy."—CREELMAN, N.Y. SUN.

"Good . . . So much better than its title suggests that for a while you may suspect you have to do with a superior movie. The feeling subsides under scrutiny, but the sensation of having shared a pleasant entertainment remains." — WINSTEN, N.Y. POST.

"Merriment is conducted in a hearty and earthy spirit, with none of the self-conscious apologies for fantasy . . . Just the sort of fairy story that will bewitch grown folks."—COOK, N.Y. WORLD TELEGRAM.

"Cecil Kellaway makes The Luck of the Irish almost too good to be true . . . Comedy that could so easily have run amuck, but strong, able, and sensitive hands have guided it straight through to the heart."—Ager, N.Y. STAR.

"QUOTES" What the Newspaper Critics Say About New Films

'FOR THE LOVE OF MARY'

UNIVERSAL INTERNATIONAL

"Fuzzy, repetitious and attenuated . . . Pedestrian execution lets down a basically merry refreshing and appealing idea . . . Nevertheless and at least Deanna Durbin's most engaging picture in a very long while."—AGER, N. Y. STAR.

"No one could possibly have cooked up such a horribly-quaint and coy romance in which not only the President of the United States but four Supreme Court Justices play cupid to a telephone girl without deliberately intending to make those gentlemen appear terrific dopes."—CROWTHER, N.Y. TIMES.

"Fair . . . Not bad enough to cause high blood pressure nor good enough to be enjoyable."—WINSTEN, N.Y. POST.

"Phases from the humorous to the absurd fairly early in the game."—GUERNSEY, N.Y. HERALD TRIBUNE.

"Miss Durbin has had a run of mediocre pictures lately and she is looking plump again. It's about time to look sharp and see that this careless treatment stops."—COOK, N.Y. WORLD TELEGRAM.

"At the start For the Love of Mary may have had a cute idea. The cuteness, before the telling's done, becomes silliness . . . A comedy more preposterous than hilarious." — CREELMAN, N. Y. SUN.

'RACHEL AND THE STRANGER'

RKO RADIO

"Gently humorous study of emotions in the wilderness . . . Unpretentious good fun . . . Light and refreshing entertainment." — GUERNSEY, N.Y. HERALD TRIBUNE.

"Likeably placid narrative."—PELSWICK, N.Y. JOURNAL AMERICAN.

"Fine story spinning, subdued and natural characterizations and excellent moviemaking."—WEILER, N.Y. TIMES.

"Good . . . The kind of picture you want to like . . . But despite the good intentions, the picture fails in realism . . . Intellectual folk art that doesn't ring true."—WINSTEN, N.Y. POST.

"Has the virtue of simplicity and of sincerity Improves as it goes along . . . Always in good taste."—CREELMAN, N. Y. SUN.

'GOOD SAM'

RKO RADIO

"Easily the worst picture this observer has seen there (Radio City Music Hall) in a dozen years. The only explanation offered is that it will be very popular . . . Spectator passes quickly from boredom to exasperation and finishes in a baffled stupor."—WINSTEN, N.Y. POST.

Principal danger in this picture is that people will take it seriously as a nobly intended tribute to the Good Samaritan type . . . Taken without looking closely for piety or grace, Good Sam makes agreeable entertainment and is good for a lot of laughs."—CROWTHER, N.Y. TIMES.

"Funny-as-a-crutch comedy . . . Though it begins at a low level, all its rambling seems to go down hill."—AGER, N.Y. STAR.

"Ethically and artistically Good Sam is far from good . . . Moments of gentle amusement . . . Windy and witless picture."—BARNES, N.Y. HERALD TRIBUNE.

"Expert hokum, presented by a master in the field of sentiment It is still third-rate McCarey, no matter how big its box office appeal."—CREELMAN, N.Y. SUN.

"Rambling, loose-jointed story, bogged down in windy dialogue and hurt further by aimless performances . . . The box office judgment of the Music Hall overlords has been unerring . . . But from this corner it looks as though these men finally have stumbled."—COOK, N. Y. WORLD TELEGRAM.

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We can serve all theatres better if they give us a copy of their program Tuesday each week.

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Don't put your return film in the lobby until all your patrons have left after the last show.

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LOcust 4-0100

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CLASSIFIED

AGENT WANTED

Film or theatre promotion salesman or booking agent with established theatre contacts wanted on full or part time basis to sell much needed inexpensive "juvenile attendance building" promotion to theatres. Call Mr. Knapp at GRanite 4-2885 for appointment or write Philadelphia Chewing Gum Corporation, Eagle and Lawrence Roads, Havertown, Pa.

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Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

Which
trade paper
has the most
"DRAG"
with
independent
exhibitors?

PRODUCTION & RELEASE RECORD

OCTOBER 11, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (69)	In Production (1)
Serials	Completed (4)	In Production (0)
Westerns	Completed (26)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Rough Sketch	Jones–Garfield	9-13			

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Air Hostess	Henry–Wright	9-27			
Arkansas Swing, The	Vincent–Hot Shots	3-29	7-29		
Details under title: Texas Sandman					
Best Man Wins (75)	Buchanan–Lee	12-22	5-6		
Big Sombrero, The (C)	Autry–Verdugo	8-18			
Details under title: A Little Spanish Town					
Black Arrow, The (76)	Hayward–Blair	8-4	8-48		
Black Eagle, the Story of a Horse	Bishop–Patton	5-10	9-16		
Details under title: Black Eagle					
Blazing Across The Pecos (55)	Starrett–Burnette	11-24	7-1		
Blondie's Big Deal	Singleton–Lake	9-27			
Blondie's Reward (67)	Singleton–Lake	9-29	6-3		
Details under title: Blondie's Night Out					
Blondie's Secret	Singleton–Lake	6-7			
Boston Blackie's Chinese Venture	Morris–Mayo	7-5			
Details under title: Boston Blackie's Honor					
Bruce Gentry	Neal–Clark	8-30			
Challenge of the Range	Starrett–Burnette	7-5			
Congo Bill	McGuire–Moore	5-10			
Coroner Creek (C) (90)	Scott–Chapman	9-29	7-48		
Crime Doctor's Diary, The	Baxter–Maxwell	8-30			
Dark Past, The	Holden–Cobb	6-7			
Details under title: Hearsay					
Desert Vigilante	Starrett–Burnette	9-27			
El Dorado Pass	Starrett–Burnette	6-7	10-14		
Fuller Brush Man, The (93)	Skelton–Blair	10-27	6-48		
Gallant Blade (C)	Parks–Chapman	12-8			
Gentleman From Nowhere (66)	Baxter–Baker	5-10	9-9		
Her Wonderful Lie	Klepura–Eggerth	11-10			
Details under title: The Eternal Melody					
Jungle Jim	Weismuller	8-16			
Jungle Jim's Adventure	Weissmuller–Dell	9-27			
Knock On Any Door	Bogart–Derek	8-16			
Lady from Shanghai, The (87)	Hayworth–Welles	10-14	5-48		
Law of the Barbary Coast	Shayne–Henry	8-2			
Loaded Pistols	Autry–Britton				
Lone Wolf and His Lady, The	Randall–Vincent	8-30			
Loser Take All	Mitchell–Nigh	3-15			
Details under title: Winner Take Nothing					
Lovers, The	Wilde–Knight	7-19			
Loves of Carmen, The (T) (95)	Hayworth–Ford	11-24			9-27
Lulu Belle (87)	Lamour–Montgomery	11-10	8-48		
Make Believe Ballroom	Courtland–Warrick	9-27			
Man From Colorado, The (T)	Ford–Drew	3-17			
Manhattan Angel	Jean–Ford	3-15			
Details under title: Sweetheart of the Blues					
No Soft Touch	Ford–Keyes	8-30			
Quick on the Trigger	Starrett–Burnette	6-21			
Return of October, The (T)	Ford–Moore	9-29			
Ridin' the Old Pine Trail	Autry–White	7-5			
Details under title: Wings Westward					
Rusty Leads the Way	Donaldson–Moffett	3-1			
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Littel				
Singin' Spurs	Hoosier Hot Shots	9-23			
Slightly French	Lamour–Ameche	1-19			
Details under title: Let's Fall In Love					
Smoky Mountain Melody	Acuff–Smoky Mt. Boys	8-2			
Song of India	Bey–Russell	7-5			
Strawberry Roan, The (C)	Autry–Henry	7-7	8-48		
Superman (Special Serial)	Alyn–Nell	2-16	7-15		
Thunderhoof (77)	Foster–Bishop	2-16	7-8		
Details under title: Wild Fury					
Trail to Laredo (54)	Starrett–Burnette	8-12			
Trapped by Boston Blackie (67)	Morris–Lane	12-22	5-13		
Triple Threat	Henry–Crane	7-19	9-30		
Undercover Man	Ford–Foch	5-24			
Untamed Breed, The (C)	Tufts–Britton	4-12			
Details under title: The Wrangler					
Walk a Crooked Mile	O'Keefe–Hayward	5-24	9-48		
Details under title: FBI Meets Scotland Yard					
Walking Hills, The	Scott–Raines	5-24			
Whirlwind Raiders (54)	Starrett–Saunders	9-15	5-13		

EAGLE-LION

1947-48 Features	Completed (43)	In Production (1)
Westerns	Completed (7)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
An Old Fashioned Girl	Jean–Rafferty	9-27			

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Gallant Bess (73)	Mitchell–Gregg				8-2
Assigned to Danger (66)	Raymond–Nash		5-19	821	
Behind Locked Doors (61)	Bremer–Carlson	6-7			9-13
Details under title: Inside the Wall					
Big Cat, The (T)	McCallister–Garner	8-2			
Blanche Fury (93)	Hobson–Granger	Forelan			8-30
Canon City (83)	Brady–Meade	3-29	6-30	826	7-5
Close-up (76)	Baxter–Gilmore	12-22	6-9	824	
He Walked By Night	Basehart–Brady	5-10			
Details under title: Twenty-Nine Clues					
In This Corner (66)	Brady–Shaw	3-15	9-19	903	9-13
Details under title: Born To Fight					
It's Murder	Switzer–Whalen	5-12			
Hollow Triumph (83)	Henreid–Bennett	2-16	8-30	904	8-16
Lady At Midnight	Denning–Lee	3-15	8-8	831	
Let's Live A Little	Lamarr–Cummings	3-1			
Man from Texas (71)	Craig–Bari	5-26	10-18	815	4-12
Details under title: A Texas Story					
Mickey (C) (87)	Butler–Colwell	11-10	6-23	825	6-23
Noose Hangs High, The (77)	Abbott–Costello	11-24	4-27	819	4-12
Northwest Stampede (C) (79)	Leslie–Craig	7-21	7-28	830	7-19
Details under title: Wild Conquest					
Oliver Twist	Davies	Foreign	7-14	828	
Olympic Games, The (T) (136)	Documentary		9-12	902	9-27
Open Secret (70)	Ireland–Randolph	9-1	5-5	813	2-16
Parole	O'Shea–Bey	8-16			
Prairie Outlaw	Dean–Holt	11-10	5-12	857	
Rampage	Mitchell–Long	12-22			
Raw Deal (78)	O'Keefe–Trevor	11-24	5-26	822	6-7
Details under title: Corkscrew Alley					
Red Stallion in the Rockies (C)	Heather–Franz	8-2			
Reign of Terror	Cummings–Dahl	9-13			
Shed No Tears (70)	Ford–Vincent	3-1	7-21	829	8-30
Spiritualist, The (79)	Bey–Bari	1-19	8-1	827	
Sword of the Avenger (76)	Delgado–Gurie	6-2		823	
Tioga Kid (54)	Dean–Ates	6-16		858	
Tomorrow You Die	Ireland–Ryan	5-12			
Tulsa	Hayward–Preston	7-5			

FILM CLASSICS

NEW PRODUCTIONS

THE JUDGE

Drama—Started September 28
Cast: Katherine DeMille, Jonathan Hale, Paul Gilfoyle.
Director: Elmer Clifton Producer: Anson Bond
Story: Not available.

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Appointment with Murder	Calvert–Craig	8-16			
Details under title: Date with Murder					
Argyle Secrets (63)	Gargan–Lord		5-7		
Daughter of Ramona (C)	Vickers–Reed	9-27			
Devil's Cargo (61)	Calvert–Hudson		4-1		
Inner Sanctum	Hughes–Russell	7-19	9-48		
Miraculous Journey (C) (76)	Calhoun–Long	4-12	9-48		10-11
Money Madness (73)	Rafferty–Beaumont		4-15		
Sofia (C) (83)	Raymond–Gurie	3-29	6-48		9-27
Unknown Island (C)	Grey–Reed	6-21	9-48		
Details under title: The Unbelievable					
Will It Happen Again? (61)	Documentary		4-48		

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (47)	In Production (2)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Barkleys of Broadway, The (T)	Astaire–Rogers (all star)	8-2			

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Act of Violence	Heflin–Ryan	6-21			
Big City, The (103)	O'Brien–Murphy	10-27	June	827	3-29
Bribe, The	Taylor–Gardner	6-21			
Caught	Bel Geddes–Ryan	8-2			
Details under title: Luckiest Girl in the World					
Command Decision	Gable–Pidgeon	4-26			
Date With Judy, A (113)	Beery–Powell	1-5	July	831	7-5

Easter Parade (T) (103)	Astaire–Garland	12–8	July	829	6–7
Edward, My Son	Tracy–Kerr	7–19			
Force of Evil	Garfield–Pearson	7–5	Jan		
Details under title: The Numbers Racket					
Hills of Home	Gwenn–Leigh	9–29	Dec		
Homecoming (113)	Gable–Turner	9–15	May	826	
Julia Misbehaves (99)	Carson–Pidgeon	1–19	Oct	903	8–16
Little Women	Allyson–Taylor	7–5			
Luxury Liner (T) (98)	Brent–Gifford	9–1	Sept	901	8–30
Kissing Bandit, The (T)	Sinatra–Grayson	5–26	Dec		
No Minor Vices	Andrews–Palmer		Nov		
On An Island With You	Williams–Lawford	6–23	June	828	5–24
Pirate, The (T) (102)	Garland–Kelly	3–3	June	825	4–12
Search, The (105)	Clift–MacMahon		Aug	830	4–12
Secret Land	Navy Documentary		Oct		
Sun in the Morning, The (T)	MacDonald–Nolan	5–10			
Southern Yankee, A (90)	Skelton–Dahl	2–2	Sept	902	8–15
Take Me Out to the Ball Game (T)	Sinatra–Williams	8–16			
Tale of Navajos	Navajos Indians				
Three Godfathers, The (T)	Wayne–Armendariz	5–24	Jan		
Three Musketeers (T)	Turner–Kelly	2–16	Nov		
Words and Music	Garland–Rooney	4–26	Jan		

MONOGRAM

1947-48 Features	Completed (31)	In Production (3)
Westerns	Completed (15)	In Production (0)

NEW PRODUCTIONS

THE RAINMAKER

Comedy—Started September 20
Cast: Raymond Walburn, Walter Catlett, Mary Stuart.
Director: Gene Yarbrough Producer: Peter Scully
Story: Tale of rivals for office of mayor, one of whom makes election bid by hiring rainmaker to relieve drought, which results in flood instead.

CHARLIE CHAN IN MEXICO

Mystery—Started October 1
Cast: Roland Winters, Keye Luke, Mantan Moreland.
Director: William Beaudine Producer: James S. Burkett
Story: Not available.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
When a Man's a Man	Madison–Calhoun	9–27			

COMPLETED — 1947-48 —

Back Trail (54)	Brown–Hatton		7–18	4757	
Cowboy Cavalier (55)	Wakely–Taylor		7–4	4762	
Fighting Ranger, The (57)	Brown–Hatton	6–7	8–15	4753	
Frontier Agent (56)	Brown–Hatton		5–16	4756	
Golden Eye, The (69)	Winter–Young	4–26	8–29	4720	
Gunning For Justice	Brown–Hatton	9–13	11–7	4758	
Headin' For Trouble	Wakeley–Belmont	9–27			
I Wouldn't Be in Your Shoes (70)	Castle–Knox	2–16	5–23	4816	
Incident	Douglas–Frazee	8–16	10–31	4803	
Iron Dukes	Bowery Boys	8–2			
Details under title: Bowery Comeback					
Jiggs and Maggie in Society	Yule–Riano	9–27			
Jinx Money (68)	Gorcey–Caldwell	1–19	6–27	4717	
Joe Palooka in the Big Fight	Kirkwood–Romay	8–30			
Kidnapped (81)	MacDowall–England	5–24			9–27
Michael O'Halloran (79)	Roberts–Beckett	4–12	8–8	4719	
Music Man	Stewart–Brito	5–24	9–5	4721	
Outlaw Brand	Wakeley–Larsen		10–24	4764	
Partners of the Sunset (53)	Wakely–Larson		5–6		
Perilous Waters (66)	Castle–Long	9–1	2–14	4707	
Range Renegades (54)	Wakeley–Holt		6–5	4766	
Rangers Ride	Wakeley–Belmont		9–26	4767	
Shanghai Chest, The (65)	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sheriff From Medicine Bow (55)	Brown–Hatton	7–19	10–3	4754	
Sign of the Wolf (69)	Whalen–Brady	Reissue	5–2	4711	
Silver Trails (53)	Wakely–Taylor	7–5	8–22	4763	
Sixteen Fathoms Deep (Amsco)	Lake–Chaney		7–25	4801	
Smuggler's Cove	Gorcey–Hall		10–10	4726	
Stage Struck (71)	Long–Richmond	3–15	6–13	4715	
Trigger Man	Brown–Hatton		6–20	4752	
Trouble Makers	Gorcey–Hall	6–7			
Details under title: High Tension					
Winner Take All (65)	Kirkwood–Knox		9–19	4802	

ALLIED ARTISTS

Babe Ruth Story, The (106)	Beadix–Trevor	3–29	9–6	10	8–2
Dude Goes West, The (87)	Albert–Storm	12–8	8–30	8	6–21
Details under title: The Tenderfoot					
Hunted, The (85)	Belita–Foster	4–14	4–7	6	
Last of the Badmen	Sullivan–Reynolds	6–21	11–15		
Panhandle (84)	Cameron–Downs	9–29	2–22	5	
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7	
Strike It Rich	Cameron–Granville	7–19			

PARAMOUNT

1947-48 Features	Completed (39)	In Production (2)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
A Mask For Lucretia	Goddard–Lund	9–13			
El Paso (C)	Payne–Russell	9–27			

COMPLETED — 1947-48 —

Accused, The	Young–Cummings	4–26			
Beyond Glory (82)	Ladd–Reed	9–29	9–3	4726	6–21
Details under title: The Long, Grey Line					
Big Town Scandal (62)	Reed–Brooke		7–30	4722	6–7
Connecticut Yankee, A (T)	Crosby–Fleming	6–24	7–2	4720	
Crusades, The (126)	Young–Wilcoxon	Reissue	6–48	R 3508	
Disaster (60)	Denning–Marshall	2–16	12–3	4806	
Dream Girl (86)	Hutton–Carey	5–12	7–23	4721	5–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	5–24	7–2	4720	5–10
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	6–21
Great Gatsby, The	Ladd–Field	3–29			
Hatter's Castle (105)	Mason–Kerr	Foreign	6–18	4718	4–26
Hazard (95)	Goddard–Carey	11–10	5–28	4 15	3–29
Heiress, The	deHavilland–Clift	7–5			
Isn't It Romantic (87)	Lake–DeWolfe	3–1	10–8	48 2	
Miss Tatlock's Millions (101)	Hendrix–Lund	4–12	11–19	4805	9–27
My Own True Love	Douglas–Calvert	7–7			
Now and Forever	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes (81)	Robinson Russell	7–7	10–22	4803	7–19
One Woman	Ladd–Reed	8–16			
Paleface, The (T) (91)	Rogue–Russell	8–18	12–24	4807	
Sealed Verdict (83)	Milland–Marty		11–5	4804	9–13
Shaggy (C) (72)	Joyce Shayne		6–11	4717	4–26
So Evil My Love (100)	Milland–Todd	5–26	8–6	4723	6–7
Sorrowful Jones	Hope–Ball	4–26			
Sorry, Wrong Number (89)	Stanwyck–Lancaster	2–2	9–24	4801	8–2
Special Agent	Blythe–Reeves	5–24			
Speed To Spare (57)	Arlen–Rogers	10–27	5–14	4 14	3–1
Strange Temptation	Milland–Totter	5–10			
Details under title: Dark Circle					
Streets of Laredo (T)	Holden–Freeman	8–2			
Waterfront at Midnight (64)	Gardner–Hughes	12–8	6–25	4 19	5–24
Whispering Smith (T)	Ladd–Marshal	4–28			

REALART

RELEASE CHART

REISSUE — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland–Eilers			736	
Ex-Champ (72)	McLaglen–Brown		Aug	526	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1005	
Model Wife (78)	Blondell–Powell			1104	
When Tomorrow Comes (92)	Dunne–Boyer		Aug	48	
You're Not So Tough (71)	L.T. Guys–D.E. Kids			1033	

1948-49

Ali Baba and the Forty Thieves (T) (87)	Montez–Bey				
Armored Car (64)	Wilcox–Romero				
Captive Wild Woman (60)	Carradine–Ankers		May	12 0	
Corvette K-225 (98)	Scot–Fitzgerald		May	12 0	
Crazy House (80)	Olsen–Johnson				
Diamond Frontier (C 1)	McLaglen–Loder				
Drums of the Congo 61)	Brown–Munson		May	1210	
Frontier Badmen (77)	Chancy–Paige				
Give Out Sisters (65)	Dailey–O'Connor				
I Cover the War (68)	Wayne–Gage				
Magnificent Brute (78)	McLaglen–Barnes		Apr	796	
Men of Texas (82)	Abbott & Costello		July	1222	
Mr. Big (74)	O'Connor–Ryan				
My Little Chickadee (84)	Fields–West				
My Man Godfrey (93)	Powell–Lombard		July	7 8	
Mutiny on the Blackhawk (66)	Arlen–Moore				
Next Time We Love (87)	Stewart–Milland–Sullavan		June	756	
North to the Klondike (58)	Crawford–Chaney				
Pardon My Sarong (84)	Stack–Gooder		June	1238	
Phantom of the Opera (T) (92)	Rains–Eddy				
Rio (77)	Rathbone–Cummings				
Saboteur (108)	Cummings–Lane				
Sea Spoilers (63)	Wayne–Grey		Apr	361	
Ski Patrol (64)	Dorn–Hinds				
State Police (78)	Lundigan–Moore				
Timber (60)	Dailey–Lord				
Wings Over Honolulu (78)	Milland–Barry		May	871	
Zanzibar (65)	Craig–Lane				

REPUBLIC

1947-48 Features	Completed (28)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Frank & Jessie James	Moore–Neill	4–26	6–11	794	
Angel in Exile	Carroll–Mara	4–12	9–3	719	
Details under title: Miracle of Charlie Dakin					
Bandits of Dark Canyon	Lane–Waller		12–15	752	
Bold Frontiersman	Lane–Waller	12–22	4–15	754	
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale–Booth	10–13	4–1	654	4–26
Carson City Raiders (60)	Lane Waller	2–16	5–13	755	6–21
Code of Scotland Yard	Homolka–Farr		8–30	713	
Dangers of the Canadian Mounted (Serial)	Bannon–Belmont	10–27	4–24	7 2	
Daredevils of the Clouds (60)	Livingston–Clark	3–11	8–10	716	8–2
Daughter of The Jungle	Hall–Cardwell	9–13			
Denver Kid, The	Lane–Gallagher	7–5	10–1	758	
Desperadoes of Dodge City	Lane–Waller	6–21	9–15	757	
Dick Tracy Returns (Serial)	Boyd–Roberts	7–17		793	
Drums Along the Amazon	Brent–Ralston	5–10			
Eyes of Texas, The (Tr) (70)	Rogers–Roberts	4–12	7–15	732	8–2
Far Frontier, The	Rogers–Devine	8–16			
Federal Agents Vs. Underground	Allen–LaPlanche	7–19			
Gallant Legion, The	Elliott–Booth	1–5	7–25	715	
Grand Canyon Trail (Tr.)	Rogers–Frazee	6–21	10–15	734	
Heart of Virginia	Martin–Lowery	12–22	4–25	707	
Homicide For Three	Lord–Douglas	6–7			
I, Jane Doe (85)	Hussey–Carroll	11–24	5–25	710	5–24
It's A Grand Old Nag (Tr.)	Cartoon Feature		12–20	761	
King of the Gamblers	Wright–Martin		5–10	709	
Macbeth	Welles–Nolan	7–7			
Marshal of Amarillo	Lane–Waller		7–25	756	
Missourian, The (TR)	Elliott–Booth	9–13			

Moonrise	Clark–Russell	1–5	10–1	714		
Nighttime in Nevada (T)	Rogers–Harmon	5–10	8–2	733		
Old Los Angeles	Elliott–Mallard	10–13	4–25	7 8		
Out of the Storm (61)	Lydon–Collier	3–29	8–25	717	9–13	
Details under title: Backfire						
Plunderers, The	Cameron–Massey	6–7				
Red Pony, The (T)	Loy–Mature	6–9				
Renegades of Sonora	Linn–Walker	8–30				
Rose of the Yukon	Carlisle	8–16				
Secret Service Investigator (60)	Phillips–Roberts	2–16	5–31	11	6–7	
Son of God's Country (Tr.)	Hall–Blake	9–15		741		
Sons of Adventure	Hayden–Roberts	3–15	8–28	718		
Timber Trail, The (67)	Hale–Roberts	6–21	6–15	656	8–2	
Train to Alcatraz	Barry–Martin	3–1	6–28	712		
Details under title: Alcatraz Prison Train						
Under California Stars (Tr.) (70)	Rogers–Frazee	11–25	5–1	731	6–7	
Wake of the Red Witch, The	Wayne–Russell	8–2				

RKO RADIO

1948 Features — **Completed (45)** — **In Production (2)**

NEW PRODUCTIONS

THE CLAY PIGEON

Drama—Started September 27

Cast: Bill Williams, Barbara Hale, Richard Quine.

Director: Richard Fleischer — Producer: Herman Schlom

Story: GI escapes from army hospital to track down man who framed him as a traitor.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Green Promise, The	Chapman–Paige	9–27			

—— 1948-49 ——

GROUP ONE

Rachel and the Stranger (93)	Young–Holden	9–1		8–15	
Details under title: Rachel					
Pearl, The (77)	Marques–Armendariz	Foreign		3–15	
Variety Time (59)	Errol–Kennedy			8–16	

GROUP TWO

Bodyguard (63)	Tierney–Lane	5–10		9–13	
Design for Death (48)	Documentary			9–13	
Mourning Becomes Electra (121)	Russell–Redgrave	4–14		11–24	
Station West (92)	Powell–Greer			9–13	

COMPLETED —— 1947-48 ——

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt–Leslie	11–10		4–12	
Tarzan and the Mermaids (68)	Weissmuller–Joyce	8–4		4–12	

BLOCK NO. FIVE

Berlin Express (86)	Oberon–Ryan	9–1		5–24	
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell	3–31			
Guns of Hate (61)	Holt–Leslie	12–22		5–24	
Return of the Badmen (90)	Scott–Jeffreys			5–24	

BLOCK NO. SIX

Mystery in Mexico (66)	Lundigan–White	10–13		7–5	
Race Street (79)	Raft–Maxwell	6–1		7–5	
They Live By Night (95)	O'Donnell–Granger	7–7		7–5	
Details under title: The Twisted Road					
Velvet Touch, The (97)	Russell–Genn	10–13		8–2	

NOT DESIGNATED

Baltimore Escapade	Temple–Young	6–21			
Blood On The Moon	Mitchum–Bel Geddes	3–1			
Boy With Green Hair (T)	O'Brien–Ryan				
Brothers in the Saddle	Holt–Forman	7–5			
Enchantment	Wright–Niven	5–24			
Details under title: Take Three Tenses					
Every Girl Should Be Married	Grant–Tone	6–7			
Follow Me Quietly	Lundigan–Patrick	8–30			
Good Sam (114)	Cooper–Sheridan	8–18		8–2	
Gun Runners	Holt–Hyer	8–2			
Indian Agent	Holt–Martin	6–7			
Interference	Mature–Ball	7–19			
Joan of Arc (T)	Bergman–Farrer	10–13			
Judge Steps Out, The	Knox–Sothern				
Details under title: Indian Summer					
Le Silence Est D'or	Chevalier–Durrier	Foreign			
Long Denial, The	O'Hara–Douglas	3–1			
Mad Wednesday (80)	Lloyd–Walburn	10–1	Stg	3–3	
Rev. under title: Sin of Harold Diddlebock					
Mr. Joseph Young of Africa	Johnson–Armstrong	1–5			
Outlaw, The	Russell–Beutel				
Outlaw Valley	Holt–Martin	6–21			
Return of the Badman	Scott–White				
Tarzan's Fountain of Youth	Barker–Joyce	7–19			
Details under title: Tarzan and the Arrow of Death					
Tycoon (T)	Wayne–Day	2–3		2–8	
Under Arizona Skies	Holt–Leslie	9–1			
Vendetta	DeGeorge–Brooks	8–19	Hgs		
Weep No More	Cotten–Valli	5–10			
Window, The	Hale–Kennedy	11–24			

SPECIALS

Bishop's Wife, The (109)	Grant–Young	3–17		11–24	
Fugitive, The (104)	Fonda–Del Rio	1–6		11–10	
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9–1
I Remember Mama (137)	Dunne–Homolka	6–9		3–15	
Melody Time (T)	Disney Musical			5–24	
Miracle of The Bells, The (118)	MacMurray–Valli	8–4		3–15	
Song Is Born (T) (113)	Kaye–Mayo			8–30	

SCREEN GUILD

1947-48 Features — **Completed (19)** — **In Production (0)**

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Dead Man's Cold	LaRue–Stewart	5–10	9–10		
Frontier Revenge	LaRue–St. John	8–16			
Harpoon	Bromfield–Louis				
Hollywood Barn Dance (65)	Tuttle–Irving	3–31	6–21	4701	
Details under title: Western Barn Dance					
Jungle Goddess	Reeves–McKay	6–21	8–13		
Last of the Wild Horses	Ellison–Frazee				
Mark of the Lash	LaRue–Crandell	5–24	10–29		
Miracle in Harlem (71)	Stepin Fetchit	5–14		X–3	
Outlaw Country	LaRue–St. John	8–16			
Prairie, The (80)	Abbott–Baxter	4–30		4705	
Shop Comes Home	Lowery–Kimberley	9–27			
Thunder In The Pines	Reeves–Martin	9–27			

SELZNICK—S.R.O.

Features — **Completed (5)** — **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones–Cotten	3–19	4–9		4–14
Intermezzo (70)	Bergman–Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant–Loy	10–13	7–1		3–27
Paradine Case, The (132)	Todd–Peck	12–23			1–19
Portrait of Jenny	Cotten–Jones	3–3			

20th CENTURY-FOX

1948 Features — **Completed (45)** — **In Production (4)**

NEW PRODUCTIONS

THE BEAUTIFUL BLONDE FROM BASHFUL BEND

Comedy—Started September 27

Cast: Betty Grable, Cesar Romero, Olga San Juan, Hugh Herbert.

Producer-Director: Preston Sturges

Story: Girl wanted by police changes identity after train wreck, becomes school teacher.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Canadian Pacific (C)	Scott–Wyatt	8–30			
Down to the Sea in Ships	Barrymore–Widmark	8–30			
Mother Is A Freshman (T)	Johnson–Young	8–30			
Sand (T)	Stevens–Gray	7–5			

COMPLETED —— 1948-49 ——

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820	
Apartment for Peggy (59)	Crain–Holden	1–19	Oct	842	9–27
Belle Starr's Daughter	Montgomery–Roman	8–30	Nov	846	
Details under title: Rose of Cimarron					
Bungalow B (63)	Conway–Hamilton	7–19			
Checkered Coat, The (67)	Conway–Nash		July	825	
Chicken Every Sunday	Dailey–Holm	7–5			
Counterfeiters, The (73)	Sutton–Merrick		June	819	
Creeper, The (64)		3–29	Sept	83	
Cry of the City (95)	Mature–Conti	1–5	Oct	841	9–27
Details under title: The Chair for Martin Rome					
Deep Waters (85)	Andrews–Peters	10–13	July	821	7–19
Escape (78)	Harrison–Cummins	9–16	Sept	822	6–7
Fan, The	Crain–Sanders	7–19			
Forever Amber (139) (T)	Darnell–Wilde		Sept	838	
Fury at Furnace Creek (88)	Mature–Gray	9–15	May	4–26	
Details under title: Ballad of Furnace Creek					
Gay Intruders, The (68)	Emery–Grey	3–15	Sept	840	
Give My Regards to Broadway (T) (89)	Guild–Daily	5–12	June	827	6–7
Green Grass of Wyoming (T) (89)	Cummins–Coburn	6–23	June	818	4–26
Iron Curtain, The (87)	Andrews–Tierney	12–8	May	816	5–24
Jungle Patrol (70)	Miller–Franz		Nov	848	
Let's Live Again (67)	Emery–Cracks	11–24	Apr	813	
Letter to Three Wives	Darnell–Crain	6–21			
Luck of the Irish (59)	Power–Baxter	2–16	Sept	837	9–13
Details under title: For Fear of Little Men					
Meet Me at Dawn (89)	Eythe–Court		Apr	812	3–29
Mine Own Executioner (102)	Meredith–Moore		July	824	7–19
Miss Mink of 1940	Lydon–Collier	8–2			
Road House (95)	Lupino–Wilde	4–12	Nov	844	9–27
Sand (T)	Stevens–Gray	7–5			
Scudda Hoo! Scudda Hay! (T) (95)	Haver–McCallister	3–17	Apr	811	3–15
Sitting Pretty (84)	Young–O'Hara	11–10	Apr	810	3–29
Snake Pit, The	deHavilland–Genn	8–4			
Street With No Name, The (91)	Stevens–Lawrence	1–5	July	823	7–5
That Lady In Ermine (T) (89)	Grable–Fairbanks	11–10	Aug	836	7–19
Details under title: This Is the Moment					
That Wonderful Urge	Power–Tierney	4–12			
Thirteen Lead Soldiers (66)	Conway–Wescott	12–22	Apr	8–14	
Tucson	Lydon–Edwards	7–5			
Unfaithfully Yours (105)	Harrison–Darnell	3–1		850	10–11

Walls of Jericho, The (106)	Wilde–Darnell	11–10	Aug.	826	7–19	
When My Baby Smiles at Me (T)	Grable–Dailey	5–24	No/.	845		
Details under title: Burlesque						
Winner's Circle, The (70)	Wiles–Fa ley		Aug.	829		
Yellow Sky (T)	Peck–Baxter	6–7				

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier–Cowan	12–22	May	817	4–26	
Night Wind (68)	Russell–Christine	4–26	Oct.	843	9–13	
Details under title: Big Dan						
Fighting Back (60)	Langton–Rogers	3–29	Aug.	828	7–19	
Trouble Preferred	Knudsen–Russell					

UNITED ARTISTS

1947-48 Features **Completed (38)** **In Production (2)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No	Rev.
Impact	Donlevy–Raines	9–27			
Too Late For Tears	Scott–Duryea	9–27			

COMPLETED — 1947-48 —

An Innocent Affair (90)	Carroll–MacMurray	3–29	9–17	Nas.	9–13
Angry God	Paria–Ortega				
Arch of Triumph (120)	Bergman–Boyer	7–22	3 48	F t	4–26
Cover Up	Bendix–O'Keefe	7–5		Nas.	
Dead Don't Dream	Boyd–Brooks	8–4		BB	
False Paradise	Boyd–Brooks	9–1		BB	
Four Faces West	McCrea–Dee		7–9	Ent.	5–24
Gay Amigo	Renaldo–Carrillo	7–19		Pnk	
Girl from Manhattan (81)	Montgomery–Lamour			Bog.	9–27
Details under title: All's Well That Ends Well					
High Fury	Carroll–Hunter	8–20		BC	
Hoppy's Holiday (60)	Boyd–Ware	9–30	7–18	PB	5–12
Indian Scout	Montgomery–Drew	7–5		Sml	
Details under title: Some Rain Must Fall					
Kings of the Olympics	Documentary		5–48		
Last Time (C)	Olsen–Jannsen	9–30		Fgs	
Details under Misc. Independents Chart					
Love Happy	Marx Bros.	8–2			
Details under title: Blonde Heaven					
Lucky Stiff, The	Lamour–Donlevy	8–2			
Man of Evil (90)	Mason–Calvert	For.		GFD	4–12
Montana Mike (97)	Cummings–Donlevy	12–23	9–47	Neb.	8–4
Details under title: Heaven Only Knows					
My Dear Secretary (94)	Day–Douglas	5–24	10–15	Por.	9–13
On Our Merry Way	All–Star	8–5	6–1	Fog–Mer.	
Details under title: A Miracle Can Happen					
Outpost in Morocco	Raft–Tamiroff			B3	
Personal Column	Sanders–Ball	11–11	7	S g	7–21
Pitfall (85)	Powell–Scott	2 2	8–13	Fis.	8–16
Red River (125)	Wayne–Clift	9–30		Hks.	7–19
Silent Conflict	Boyd–Brooks	7–21	8–2	BB	
So This Is New York (79)	Morgan–Vallee	10–13	6–25	S	5–24
Strange Gamble	Boyd–Clyde	9–1		BB	
Texas, Brooklyn and Heaven (76)	Madison–Lynn	2–16	7–16	Gol.	7–19
Time of Your Life, The (107)	Cagney–Bendix	5–26	7–30	Cgy	6–7
Urubu (65)	Scott–Powell		8–20		9–13
Vicious Circle	Conrad Nagle		5–48	Wil.	6–7

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (44)** **In Production (1)**

NEW PRODUCTIONS

AMBOY DUKES
Drama—Started September 25
Cast: James Curtis, Peter Fernandez, Al Ramson, Joshua Shelley.
Producer-Director: Maxwell Shane
Story: Tale of juvenile crime in New York City.

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No	Rev.
Abbott & Costello Meet Frankenstein (83)	Abbott–Costello		July.	664	7–5
Act of Murder, An (?)	March–Eldridge	2–2		Sept.	673	8 30
Details under title: Case Against Calvin Cooke						
All My Sons (94)	Robinson–Christians	10–13		May.	657	4–12
Another Part of the Forest (107)	March–Blyth	11–10		June.	660	
Are You With It (90)	O'Connor–San Juan	10–24		May.	656	
Bad Sister (90)	Palmer–Niven	Foreign		July.		7–19
Beware of Pity (102)	Lockwood–Hunter	Foreign		July.		
Black Bart (T) (80)	DeCarlo–Duryea	6–23		Apr.		3–15
Details under title: Adventures of Black Bart						
Brothers, The (90)	Ree–Fyffe	Foreign		May.		5–24
Casbah (94)	DeCarlo–Martin	10–27		Apr.		
Captain Boycott (92)	Jenie–Kirby	4– 6				
Countess of Monte Cristo	Donat–Granger	Foreign				
Criss Cross	Lancaster–deCarlo	7–5				
Dear Murderer (90)	Portgan–Gynt	Foreign		May.	653	5–24
End of the River (80)	Sa'u–Love'l	Foreign				7–5
Family Honeymoon	Colbert–MacMurray	6–21				
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3–1		July.	665	6–21
Details under title: The Wonderful Race at Rimrock						
For the Love of Mary (90)	Durbin–O'Brien	4–12		Sept.	672	9–13
Details under title: Washington Girl						
Hamlet (153)	Olivier–Herlie	Foreign				7–19
Hungry Hill (?2)	Lockwood–Price	Foreign				10–27
Case Against Calvin Cooke	March–Eldredge	2–?				
Larceny (89)	Payne–Caulfield	4 12		Aug.	659	8–16
Letter From An Unknown Woman (87)	Fontaine–Jourden	9–15		June.	659	
Man–Eater of Kumaon (79)	Sabu–Page	12–22		July.	666	7–5
Mexican Hayride	Abbot–Costello	6–21				
Mr. Peabody and the Mermaid (89)	Powell–Blyth	1–19		Aug.	667	8–16
O'Flynn, The	Fairbanks–Carter	5–24				
One Touch of Venus (81)	Walker–Gardner	2–16		Aug.	6.0	8–30
Red Canyon (T)	Blyth–Duff	7–5				
Details under title: Black Velvet						
River Lady (T)	DeCarlo–Duryea	8–4		June.	661	
Rogues Regiment	Abbott–Costello	2–16				
Saxon Charm (88)	Montgomery–Hayward	2–16		Sept.	671	9–13
Tap Roots (T) (109)	Rein–Hayward	6–23		Aug.	668	7–5
Unafraid, The	Lancaster–Fontaine	3–29				
Details under title: Kiss the Blood Off My						
Up in Central Park (87)	Durbin–Haymes	10 13		June.	662	6–7
You Gotta Stay Happy	Fontaine–Stewart	5–24				

WARNER BROTHERS

1947-48 Features **Completed (38)** **In Production (6)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No	Rev.
Colorado Territory	McCrea–Mayo	9–27			
Flamingo Road	Crawford–Scott	9–27			
Happy Times	Kaye–Bates	8–30			
Montana (T)	Flynn–Smith	9–13			
Two Guys and a Gal	Morgan–Day	8–3			
Under Capricorn (T)	Bergman–Cotten	–27			

COMPLETED — 1947-48 —

Adventures of Don Juan (T)	Flynn–Lindfors	1 –27			
April Showers (94)	Carson–Sothern	5–17	3 27	719	3–15
Big Punch, The (80)	Morris–Maxwell	2–2	6 26	727	6–7
Details under title: The Fighting Terror					
Christopher Blake	Smith–Douglas	6–15			
Embraceable You (80)	Clark–Brooks	3–15	8–21	732	8–2
Details under title: Sunburst					
Fighter Squadron (T)	O'Brien–Stack	6–7			
Flamy Martin	Mayo–Scott	4–26			
Details under title: Smart Money					
Fountainhead, The	Cooper–Neal	7–19			
Girl from Jones Beach, The	Ryan–Mayo	5–24			
House Across the Street, The	Morris–Paige	8–16			
John Loves Mary	Reagan–Neal	2–2			
Johnny Belinda (102)	Wyman–Ayres	6–15	10–23	801	9–27
June Bride (97)	Davis–Montgomery	5–24	11–13	805	
Key Largo (101)	Bogart–Bacall	1–5	7–31	731	7–19
Kiss in the Dark, A	Wyman–Niven	3–29			
Life With Father (118)	Powell–Dunne		8–14	702	
My Dream Is Yours	Carson–Day	4–12			
Night Beat	Douglas–Westcott	7–19			
Night Unto Night	Lindfors–Reagan	5–30			
One Last Fling	Smith–Scott	2–16			
One Sunday Afternoon (T)	Morgan–Paige	2–16			
Romance on the High Seas (T) (99)	Carson–Paige	6–23	7–3	728	7–3
Rope (T) (80)	Stewart–Chandler	2–2	9–25	802	8–16
Silver Lining (T)	Mayo–Bolger	4–26			
Silver River (110)	Flynn–Sheridan	5–10	5–29	705	
Smart Girls Don't Talk (80)	Mayo–Bennett	3–1	10–9	803	9–27
Details under title: Babies Don't Talk					
Somewhere in the City	Lindfors–O'Brien	8–16			
South of St. Louis	McCrea–Smith	6–7			
To the Victor (100)	Morgan–Lindfors	8–18	4–10	720	4–26
Two Guys From Texas (T) (86)	Morgan–Carson	3–17	9–4	801	8–16
Winter Meeting (104)	Davis–Davis	10 13	4–24	721	4–12
Woman in White, The (109)	Parker–Smith	10–11	5–15	704	4–26
Wallflower (77)	Reynolds–Hutton	3–3	6–12	726	6–7
Whiplash	Clark–Smith	3 31			
Younger Brothers (T)	Paige–Morris	5–24			

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Film BULLETIN

NOVEMBER 8, 1948

RKO MAKES 'LONE WOLF' DIVORCEMENT DEAL WITH U.S.

YOU CAN'T SUE EXHIBITORS JUDGE LEIBELL TELLS ASCAP

DEMOCRATS VICTORY MEANS U.S. WILL PUSH TRUST SUITS

News and Opinion

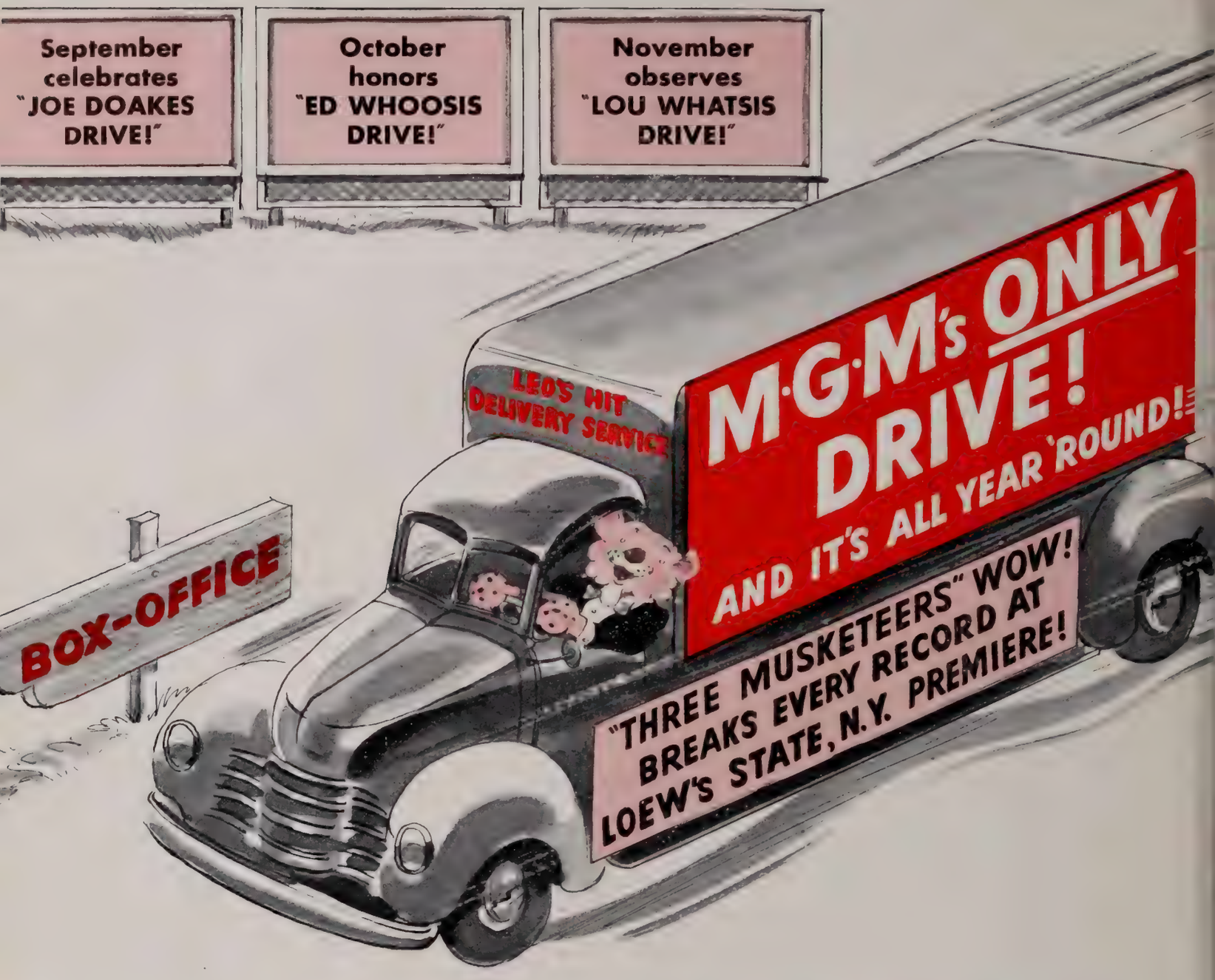
Starting on Page 3

The Story Behind the Production News

STUDIO SIZE-UPS

The Exclusive FILM BULLETIN Feature

Starting on Page 21



EVERY MONTH IS M-G-M MONTH!

Electrifying the industry is the record-breaking business of "Three Musketeers" at Broadway's new showcase of top pictures, Loew's State. After a terrific run of hits, M-G-M continues to be the hottest company in the business. Jot down these titles for the big money: "JULIA MISBEHAVES" (*New M-G-M Music Hall record!*), "3 GODFATHERS" (*Technicolor*), "COMMAND DECISION," "LITTLE WOMEN" (*Technicolor*), "HILLS OF HOME" (*Technicolor*), "WORDS AND MUSIC" (*Technicolor*), "EDWARD, MY SON," "NO MINOR VICES," "THE SUN COMES UP" (*Technicolor*), "FORCE OF EVIL," "BARKLEYS OF BROADWAY" (*Technicolor*), "THE BRIBE," "ACT OF VIOLENCE." "TAKE ME OUT TO THE BALL GAME" (*Technicolor*) and many more!

Film BULLETIN

Volume 16, Number 23
November 8, 1948

News and Opinion

DEMOCRATS VICTORY MEANS U. S. WILL PUSH TRUST SUITS

The convincing victory of President Truman and the Democratic Party last Tuesday, which surprised the nation and knocked the pollsters for a loop, also took the wind out of the sails of the lawyers who had been frantically riding the legal tides in the hope that a change of administration would check the big blow of anti-trust actions against the major film companies and the large theatre chains.

The election undoubtedly will be construed by the Department of Justice as a mandate to pursue even more vigorously the course it has been following. Big business, such as our own Big Five, must now face the urgent requirement to clear itself of monopolistic tinge.

Monopoly Case Resumes

Trade observers believe that the election result will prompt others of the Big Five to follow RKO's lead in agreeing to divorcement by consent decree. The monopoly case, which resumes in New York District Court today (Nov. 8), holds little hope of an "out" short of total or near-total divestiture for the theatre-operating film companies.

Prior to the national election, it had been reported that Attorney General Tom C. Clark would resign by January 20, regardless of the outcome. He was said to be desirous of returning to private legal practice in Washington or Texas. Now, however, it is regarded as virtually certain that Clark will continue in the Truman cabinet.

In an event, even the Attorney General's resignation would not affect the course of the anti-trust litigation pending in Federal Courts against the major distributors, their theatre affiliates and the big independent chains like Schine, Griffieth et al. With the impressive Democratic vote in hand, it is not considered likely that Clark, or his successor, if there is to be one, will be inclined to make a "soft" deal with the defendants.

Get-Tough Democrats

The administration's attitude toward anti-trust enforcement is likely to stiffen, when one considers that certain militant Democrats will be stepping into the shoes of the Republican chairmen on several vital committees. Senator Joseph C. O'Mahoney (D., Wyo.), an avowed anti-monopolist, will replace Senator Taft at the helm of the key Joint Committee on the Economic Report. O'Mahoney, long in the forefront of those legislators urging curbs on big business, will be in strategic position to make his views felt in the Government. Another proponent of a policy of holding big business in check, Senator James E. Murray (D., Mont.), will head the special Small Business Committee, now chairmanned by Republican Senator Wherry.

The outlook for the next four years is hardly one to give comfort to the movie Big Five.

WOOD-SPONSORED DRIVE TO HONOR WOOD BOOMING

Peter, Peter, fire-eater
Had a beef of large diameter
"I'd end all sales drives if I could,
or my name isn't P. J. W - - -!"

We would like to offer a handsome prize for the correct completion of our little limerick, but chances are that we would receive more than one winning answer. Practically everyone in the industry knows by now that Ohio's Pete Wood has long been conducting a one man campaign against sales drives, and lately he has been giving that old device of the distributors a full dose of his acid treatment.

In one of his recent organization bulletins, sharp-whittled Wood called on the film companies to hold one last drive to end all drives by honoring an exhibitor, or some "deserving exhibitor association secretary." He shrewdly did not mention one P. J. Wood (secretary of Ohio's ITO) as the likely recipient. But last week the industry was amused to read an impressive circular, postmarked Los Angeles, but otherwise cloaked in anonymity, urging a "Pete Wood Nite" to be celebrated by having the film distributors contribute one night's rental on any 'A' picture selected by each of distributing companies."



RKO'S HUGHES
Peace with the U. S.

'Sweet Smelling'

Characterizing this campaign as "The Sweetest Smelling Drive of 'Em All," the mailing piece, enticingly perfumed, claims that industry drives "have all been one-sided — for the benefit of distributors at the expense of exhibitors. Currently we are "honoring" Bill Scully of U-I, Jimmy Grainger of Republic, Benny Kalmenson of Warners, Milty Cohen of Eagle-Lion, George Dembow of National Screen and Spyros Skouras of Fox, the latter drive, we understand, to run through Christmas of 1952."

It then describes a "secret" meeting in Eric Johnston's office ("while he was in Moscow trying to sell percentage pictures to Joe") which finally decided on the "Pete Wood Night," with the "money collected (less all federal, state and city taxes — and no checkers) to be deposited in a special fund and expended entirely at the discretion of Pete."

The sponsor concluded with a plea that exhibitors "honor this noble, hard-working, self-sacrificing, fearless and courageous individual who has done more for, or to, the motion picture industry than any one of the Skouras brothers, or any combination thereof."

RKO MAKES 'LONE WOLF' DIVORCEMENT DEAL WITH U. S.

Radio-Keith-Orpheum broke away from the pack last week to reach a lone wolf settlement for a consent decree with the Department of Justice. The Price: Separation of its activities into two completely unconnected corporations — a production-distribution company and a theatre-holding company — and disposition of all its jointly-owned theatre properties.

The settlement is subject to approval of the Federal District Court. Since the deal also incorporates most of the sales restrictions ordered by the Court, no hitch was expected. Thus RKO, with the least number of theatre properties among the Big Five, became the first to succumb to divestiture.

Quick Divorcement

A. F. Myers, Allied general counsel, long active in the fight to achieve divorcement, told FILM BULLETIN that the RKO settlement "furnishes an example to the court that divorcement and substantial divestiture can be quickly accomplished where there is a will to do so." The Allied executive also pointed to it as a "break in the solid front of the five major defendants."

"I do not deem it a consent order in the true sense of the word," Myers declared. "It is based on Supreme Court adjudications and can be used in private cases as evidence of matters so adjudicated. It is

(Continued on Page 5)

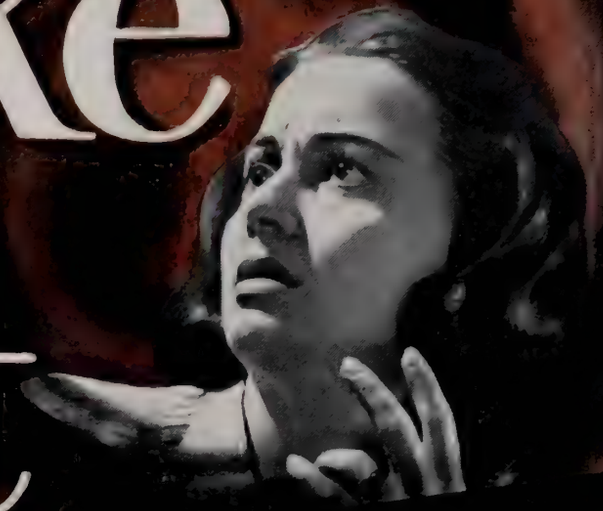
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Screen Play by Frank Partos and Millen Brand

20th CENTURY-FOX

World Premiere Engagement RIVOLI THEATRE, N.Y. *Now*

(Continued from Page 3

a quick settlement of what might otherwise be protracted proceedings on the form of a decree."

RKO Relieved Of Trial

He characterized the settlement as providing "complete divorcement," noting that "the common stockholdings of the film and theatre companies being too scattered to constitute a continuing combination." The sole gain to RKO, Myers claimed, was that it will not be subjected to a long trial to ascertain whether it should also be divested of theatres it may have acquired by monopoly methods."

According to the terms of the settlement, the new theatre company will be permitted to keep its 80 wholly-owned houses. Of the additional 241 theatres in which it has an interest, it must dispose of its holdings within a year in all but 30, and in these, it must acquire complete control. If it elected to keep the maximum number of theatres permitted under the settlement, the new circuit would have 110 theatres, principally deluxe, first-run houses.

Hughes Must Decide

The split would permit all stockholders to keep their shares in each of the companies, with one notable exception — Howard Hughes. While the rest of the stockholders each have less than one per cent of the stock, Hughes holds 24 per cent. He must sell out of one of the two companies within a year. Since Hughes is interested primarily in the production end, there was little doubt as to which stock he would relinquish.

While the company could choose the 30 theatres acquired from joint holdings, it was limited to four in New York City. Of the balance in which its holdings are liquidated, the company can sell to anyone except the other theatre owning defendants. Presumably, this includes Universal, Columbia and United Artists.

Drop Two Cincy First-Runs

The agreement also called for disposition of two first-run houses in Cincinnati, and, if the company should acquire full interest in the theatres now operated jointly with the Reade Circuit's Trenton-New Brunswick Theatres in Trenton, N. J., it must dispose of one first-run house in that city.

The production-distribution company was committed to certain selling restrictions under the consent decree, such as bans on price-fixing, clearance in concert with other distributors and excessive clearances, block-booking, franchise grants, master agreements, etc. It was permitted, however, to sell product to the RKO theatre company, just as to other exhibitors.

Companies Subject To Bans

Both the RKO film company and the theatre organization will be subject to all injunctions in the final decree by the courts. Where the final provisions might put the RKO companies under a disadvantage, the understanding is that they can drop the consent decree in favor of the ultimate ruling.

The RKO board, meeting in Hollywood, put its stamp of approval on the deal when it approved a reorganization plan to create the two new companies, contingent upon the stockholders approval within 90 days. Preceding the action on the reorganization, the board accepted the resignations of board chairman Floyd B. Odlum, Harry M. Durning and L. Boyd Hatch, each of whom is a director of Atlas Corp., tendered "to avoid any possible conflict between their duties to Atlas Corp. and their desire to see RKO proceed with this advantageous settlement." Howard Hughes and Noah Dietrich were elected to fill two of the vacancies, but the board chairmanship was left vacant for the time being.

Poised For Court Fight

The other four majors had, apparently, given up hope for a consent decree as the Government maintained its drastic divestiture demands and prepared to fight it out in the courts. Hearings were scheduled to begin this week in the New York Statutory Court before Federal District Judges Hand, Goddard and Coxe. The case against the "Little Three" has virtually been abandoned, although they will be governed by selling restrictions, just as the other defandants.

YOU CAN'T SUE EXHIBITORS JUDGE LEIBELL TELLS ASCAP

ASCAP, as it is now constituted, has no hope of collecting public performance rights from exhibitors. That was what Federal Judge Vincent Leibell's amended decision which ordered injunctive relief, but withheld divestiture of the Society's public performance rights, meant to the nation's theatremen.

Hollywood's producers, too, received a measure of balm from the amended decree. They were accorded a safeguard against possible ASCAP demands for performance fees on pictures already produced. The Court added this specific provision in deference to a plea as amicus curiae by RKO Radio and the Society of Independent Motion Picture Producers requesting protection against copyright infringement suits on completed films. The original decision, while it directed that synchronization rights and performance rights should be sold together to the producer, did not specify that the film maker need not acquire performance rights on old films.

Resigning Member Bound, Too

The amended decision restrained ASCAP from collecting performing rights fees from exhibitors as long as it continued "as an illegal combination and monopoly." Judge Leibell held, further, that a member of ASCAP, by resigning from the Society, still could not "collect on his past illegal conduct in splitting the public performance and synchronization rights."

In not ordering divestiture, the Court held that such action could very possibly result in a flood of litigation involving copyright ownerships. Judge Leibell felt that the two suits the Government has pending against ASCAP will settle the divestiture question and suggested to the plaintiff ITOA that it might intervene in the Government action if they wish to press for this course.

TOA Still Cautious

Judge Leibell maintained the validity of all other points in his previous decision.

While Allied independent exhibitors received added confirmation from the District Court decision that they need have no qualms about withholding performing fee payments to ASCAP, the TOA executive committee still cautioned its members who "elect not to pay ASCAP" to notify the Society that they are "setting the payments aside in reserve until further order of Court or until a clear course of conduct is made available as to whom and if payments should be made."

(More NEWS and OPINION on Page 6)

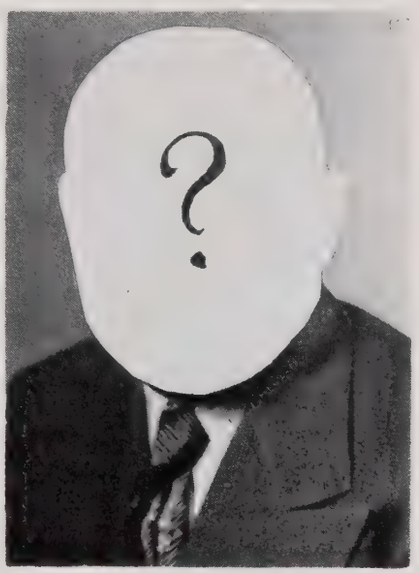
SHORT SUBJECTS

by BARN

Of all the wrong guessers in the presidential election, Warner Bros. producer Henry Blanke is probably the most red-faced in Hollywood. His production, "June Bride," in anticipation of a Republican victory, carried a line in the dialogue, "from McKinley to Dewey." Prints were in all the exchanges by the time the horrible mistake became evident. Producer Blanke hurriedly ordered a change in the sound track, rushed the corrected film to the WB outlets and thanked his lucky stars that the film was not yet in general release.

* *

Now it's the Mystery Drive! It probably was inevitable, what with the current craze for



E-L'S MYSTERY MAN
A Deep, Dark Secret

identifying secretly cached personalities on the airwaves, but it took the unpredictable Eagle Lion outfit to make the first bold step. An 18-week "Mystery Drive" beginning Dec. 3 will be launched by E-L, with the identity of the man to be honored a deep, dark secret. Sales chief William J. Heineman, in announcing the Mystery Drive, claims it will be "the most unusual and most talked-about drive ever staged by a film company," adding, "Because of the man and the occasion it honors, the Mystery Drive will give our distribution force the greatest sales angle Eagle Lion has had since its inception." There will be "incentives, prizes, publicity and promotion of the most unusual sort." Milton E. Cohen, Eastern sales manager, who captains the drive, has named as his lieutenants: Herman Beiersdorf, Southern sales manager; Edward Heiber, Chicago district head; Grover Parsons, Atlanta district manager; and Tom Donaldson, New England chief.

* *

It's a rare occasion when the lordly New York Times devotes

(Continued from Page 6)

News and Opinion

EXPANDED CONCILIATION TO GET 60-DAY TOA TRIAL

The little snowball packed by Benny Berger, of North Central Allied, and Andy W. Smith, Jr., sales head of 20th Century-Fox has rolled into a juggernaut that is picking up exhibitor adherents all over the country. Now, the TOA is going to give a broadened local conciliation plan a try for 60 days.

With N. J. Allied leading the way in expanding the plan to cover complaints against all distributors, and other exhibitor organizations climbed aboard the conciliation bandwagon, the TOA executive committee, meeting in New York, worked out an experimental plan for local level conciliation, which it recommended to all its state and regional units.

In a joint announcement by president Arthur H. Lockwood and committee chairman Si Fabian, the plan was outlined as follows:

Higher Relief If Local Fails

Each regional unit will form a Conciliation Committee consisting of three independent theatre owners — one TOA member, one member of any other exhibitor organization, if so desired locally, and one unaffiliated independent, if possible and convenient. The committee will screen all exhibitor complaints against any and all distributors. If a just grievance is found, relief will be sought on the local level. If this is not successful, it will be referred to the TOA office in New York to be taken up with the distribution officials in the home offices. A last resort would be voluntary arbitration, "all in the interest of avoiding litigation."

"Open To All"

This procedure, said Lockwood, will be "open to all exhibitors whether TOA members or not" without any cost to the exhibitors. "In the interest of peace and harmony in the industry," he added, "TOA is willing to go forward with this plan with no charge being made for the use of its manpower and of its facilities."

Meanwhile, in New Orleans, the Gulf States Allied board heard Andy Smith and voted to adopt the Smith-Berger Conciliation plan, mailing a referendum for its acceptance to the general membership.

EXHIB COMPLAINTS TO BE AIRED AT ALLIED CONFAB

Independent exhibitors in attendance at the National Allied convention in New Orleans at month's end will have a unique opportunity to air their gripes. The House Small Business Committee, which has been seeking information on abuses against the "little fellows" in industry, disclosed that a special sub-committee will attend the Allied confab to get a reliable, first-hand cross-section report of theatremen's grievances.

Rep. Walter C. Ploeser, chairman of the Committee, said in Washington that the group's recent mid-western travels uncovered a significant number of discriminatory practices. These will be discussed at the Allied convention, thence the Committee plans to get up a list of corrective measures which undoubtedly will include legislation recommendations.

The Committee chairman made special note of a recommendation by Trueman Rembusch, head of Indiana Allied, in which it was urged that special anti-trust courts, presided over by experts in monopoly jurisdiction, be set up to expedite anti-trust suits.

GOLDMAN LOSES PLEA FOR LOCAL DIVORCEMENT

William Goldman, who has been giving the major distributors and the dominating Warner Bros. chain a bad time of it in Philadelphia in recent years, received a minor setback last week when the U. S. District Court in Philly refused his plea for distributor divestiture of its theatre holdings and a ban on cross-licensing.

U. S. District Judge William H. Kirkpatrick, who had previously awarded Goldman $375,000 in treble damages as a result of his anti-trust suit against the WB circuit and the producer-distributors, this time rejected Goldman's petitions that the defendants relinquish their theatre holdings in the Philadelphia area and that affiliated companies be enjoined from licensing their films to theatres operated by any of the defendants.

(Continued on Page 15)



CONCILIATION IN NEW ORLEANS

Discussions on the adoption of the so-called Smith-Berger conciliation plan in the Gulf States were held between, l. to r.: Mark Sheridan, Fox branch manager; Abe Berenson, secretary-treasurer Gulf States Allied; Andy W. Smith, Jr., Fox general sales manager; W. A. Prewitt, Jr., Gulf States Allied president; H. G. Ballance, Fox Southern Division manager, and Paul Wilson, assistant to Ballance.

SHORT SUBJECTS

(Continued from Page 5)

editorial space to a motion picture, but it happened with "Hamlet" when the J. Arthur Rank-Laurence Olivier production, released here by Universal-International, opened its two-a-day showing at the Park Avenue Theatre. In glowing terms, the Times comments: "In bringing 'Hamlet' to the screen as superbly as he has, Sir Laurence Olivier has done a service to Shakespeare that the stage could not. He has made him available to millions in a form that need make no apology either to the playwright of the Globe or to the great stage companies that have presented it through the years. Calling upon the "wise" theatre owners to play the film, the editorial declares, "To date, 'Hamlet' has played only to a limited audience as a program picture. . . . But there is no good reason why it should not be shown everywhere, eventually, not only in this country, but abroad. It will be appreciated, we are sure, at the small crossroads movie house just as much as it is being appreciated now in New York's plushiest movie palace."

* *

Probably the most lucid and frank expositions ever aired on the topic—what are big movies made of—was presented last Wednesday night on CBS. A production of the network's documentary unit dubbed "The Hollywood Picture," the Peter Lyon script traced one film, "The Best Years of Our Lives," from the time Samuel Goldwyn conceived the idea after reading an item in TIME Magazine on home-coming soldiers to its climactic copping of nine Oscars two years later. No attempt was made to glorify or ridicule. Both the crude and the shiny surfaces were presented with an engrossing clarity and startling candor —the scripting, casting, censor difficulties, distribution, exploitation— with chucklesome sidelights and grim warnings of restrictive pressure groups. A doff of the hat to Mr. Lyon and a low, sweeping bow to CBS for presenting a competing medium in a most intelligent, unbiased light.

* *

A possible portent of the importance of reissues in forthcoming product was unveiled when Andy W. Smith, Jr., 20th-Fox general sales manager, announced that his company was inaugurating a new service devoted to the merchandising of re-issues. The new program, which Smith claimed was prompted by the company's success with its recent revivals, is being handled personally by assistant general sales manager William C. Gehring.

* *

Just for the record, here are some of the reported (but unverified) bidders for RKO's 100-theatre chain which is going on the block in a proposed settlement of the anti-trust case: Robert J. O'Donnell, head of Interstate Circuit,

(Continued on Page 15)

'JOAN OF ARC' FAITHFUL, INSPIRING, MAGNIFICENT

Rates ● ● ● ● generally

RKO (Sierra Pictures)
145 minutes.
Ingrid Bergman, George Coulouris, Jose Ferrer, Ward Bond, J. Carrol Naish, Francis L. Sullivan, Cecil Kellaway, Selena Royle, Robert Barrat, James Lydon, Rand Brooks, Roman Bohnen, Irene Rich, Nestor Paiva, Richard Derr, Ray Teal, David Bond, George Zucco, John Emery, Gene Lockhart, Nicholas Joy, Richard Ney, Vincent Donohue, Leif Erickson, John Ireland, Henry Brandon, Morris Ankrum, Tom Brown Henry, Gregg Barton, Ethan Laidlaw, Hurd Hatfield, Frederick Worlock, Dennis Hoey, Colin Keith-Johnston, Mary Currier, Roy Roberts, Shepperd Strudwick, Taylor Holmes, Alan Napier, Philip Bourneuf, Aubrey Mather, Stephen Roberts, Herbert Rudley, Frank Puglia, William Conrad, John Parrish, Victor Wood, Houseley Stevenson, Jeff Corey, Bill Kennedy.
Directed by Victor Fleming.

"Joan of Arc" is a picture on a vast scale, a magnificent panorama of churning historical forces, breath-taking in its grandeur. It is also an emotional experience, an inspiring credo of simple faith and spiritual sustenance. It is an exciting drama, a boldly clashing battle between good and evil. And it is a great motion picture, conceived with honesty and conviction, constructed with skill, a sublimation of Hollywood's finest talent.

This Technicolored production by Walter Wanger was a huge financial gamble. More than adequate returns on its $4,600,000 negative-cost investment is assured, however, for there is already an eager audience, almost unlimited, awaiting its presentation. And as a timeless standard of merit, it can have recurrent showings through the years. Furthermore, as a fine example of our traditionally lavish, large-scale cinema, it should help break the confining bonds of world film trade.

No little credit for the film's inspirational qualities should go to Ingrid Bergman; she is superb. This is the role which Miss Bergman long desired, the role she perfected and performed so brilliantly on the stage. And with every word, every gesture, she recreates the virginal Joan who came from the peasant fields of Lorraine to inspire faith and courage, to suffer tortures and become an everlasting legend. It is the glorious culmination of Miss Bergman's artistic career. We have seen her in many roles, often as a worldly, immoral woman. Here she is a saint — completely, credibly a saint.

The screenplay is by Andrew Solt and Maxwell Anderson from Anderson's play "Joan of Lorraine", which in turn was derived from authentic ecclesiastical records. And by the magic of the screen we are transported into the turbulent 15th century, as we see the young Joan in Domremy, heeding her spiritual visions and forsaking her parents to save her people; how she inspires a trusting faith in her followers, convinces the Governor of Vaucouleur to send her to the Court of Charles VII; how the Dauphin, weak and debauched, entrusts her with his fate; how she rallies an army behind her white banner and how in her shining armor she forges through the blood and flame of battle to drive off the English and Burgundian invaders. Then her bitter cross of treachery___betrayed by the Dauphin, whom she had crowned king, captured by the avaricious Count of Luxembourg, her trial for witchcraft by the Count-Bishop of Beauvais, a mocking travesty of justice as she is tortured by bestial gaolers and the ultimate tragedy ___her 19-year old body consumed alive on a flaming pyre.

This story, from the murky depths of legend, spans the centuries into a living pageant under Victor Fleming's direction.

He has done a splendid job, retaining the dignity and archaic quality of his saintly heroine. His epic battle scenes, the storming of the Fort des Tourelles, are filled with clamorous fury, crashing tumult under a blood-red sky and the concluding trial of inquisition, though long-drawn and agonizing, is masterfully composed. The Anderson dialogue, in poetic measured cadence, is eloquent and forceful.

The crowded cast is flawless. There is Jose Ferrer, noted stage actor, in a brilliant personification of the depraved Dauphin, Francis L. Sullivan as the ominous, corrupt Count-Bishop of Beauvais, Ward Bond as the bluff and war-like La Hire, J. Carrol Naish as the avaricious, one-eyed Count of Luxembourg and George Coulouris as the skeptical Governor of Vancouleurs. Robert Barrat and Selena Royle as Joan's parents, Roman Bohnen, as her uncle, Shepperd Strudwick her compassionate Bailiff, Gene Lockhart, Hurd Hatfield, Jeff Corey, Cecil Kellaway and many others all contribute fine performances. ABRAMS.

'THE SNAKE PIT' A BRILLIANT PICTURE

Rates ● ● ● generally; more if heavily sold

20th Century-Fox
108 minutes.
Olivia de Haviland, Mark Stevens, Leo Genn, Celeste Holme, Glenn Langan, Helen Craig, Leif Erickson, Beulah Bondi, Lee Patrick, Howard Freeman, Natalie Schafer, Ruth Donnelly, Katherine Locke, Frank Conroy, Minna Gombell.
Directed by Anatole Litvak.

Here is conspicuous proof that the screen has reached a notable degree of maturity. "The Snake Pit" stands out as a unique and courageous picture. Its closest parallel would be the "Lost Week End," for it carries that same chilling realism, that same awareness of social problems that have been considered taboo as movie material. This picture steps right up to the stark, ugly facts of insanity and faces them squarely, depicting one woman's terrifying struggle against mental chaos in such vivid terms that the spectators will feel themselves part and parcel of her torment.

"The Snake Pit" will undoubtedly be one of the most discussed films of the year. Commercially speaking, however, it presents a considerable selling problem and a thorough job of preparatory spade work will be necessary to invite public acceptance. And there will always be that segment, shopping for simple diversion, that won't find this picture to their liking, for this is strong stuff.

It is a faithful adaptation of the sensational Mary Jane Ward novel by Millen Brand and Frank Partos. No trace of phoniness, no exchange of fact for trite fiction was permitted, except for possibly one scene at the end. With painstaking thoroughness and dramatic emphasis, it documents the causes and cures of mental sickness, the masterly direction of Anatole Litvak making every moment real. Moreover, it goes a step further; as a public service, it points out with shocking clarity the overcrowded conditions of our state institutions.

The superb performance by Olivia de Haviland is one that will be acclaimed far and wide. What an exhausting role! With every gradation between normalcy and raving, screaming madness, with unkempt hair and sunken eyes, she presents great depth and artistry. Her solo brilliance almost eclipses the other stars — Mark Stevens and Leo Genn. Celeste Holm's role as another mental patient has been drastically shortened and there are a dozen or so bit players, too many to list here, that represent with amazing fidelity the pitiful, grotesque derelicts of mental disease.

Olivia de Haviland confusedly discovers that she is in a mental hospital; she doesn't know her name, her past and present are blurred, she doesn't recognize her husband Mark Stevens when he comes to visit. She feels strangely dependent on her doctor, Leo Genn. After several electro-shock treatments, she shows some improvement and her husband wants to release her, but Genn won't agree. With narco-synthesis, he discovers the basic cause of her love rejection, a guilt neurosis following the death of her fiance. When she appears before the staff meeting for release, she cracks up and bites the head doctor's finger. Months later, when she becomes lucid again, she is in the violent ward with the worst cases. She makes a comeback, as Genn probes into her childhood, and her submerged father fixation. But she has still another relapse, set off by the officiousness of a head nurse. Gradually, however, she begins to take an interest in helping the other patients, becomes completely aware of her inner conflicts and is released to her waiting husband. ABRAMS.

BOXOFFICE RATING
● Poor
● ● Average
● ● ● Good
● ● ● ● Excellent
Please note that the rating often varies for different types of Theatres

'YOU GOTTA STAY HAPPY' TOPNOTCH ROMANTIC COMEDY

Rates ● ● ● or better generally; less for action houses

Universal-International (Rampart)
100 minutes

Joan Fontaine, James Stewart, Eddie Albert, Roland Young, Willard Parker, Percy Kilbride, Porter Hall, Marcy McGuire, Arthur Walsh, William Bakewell, Paul Cavanaugh, Halliwell Hobbes, Stanley Prager, Mary Forbes, Edith Evanson, Peter Roman, Houseley Stevenson, Emory Parnell, Don Kohler, Bert Conway, Hal K. Dawson, Vera Marshe, Jimmie Dodd, Robert Rockwell, "Joe."

Directed by H. C. Potter.

Universal has a winner in this streamlined laugh dispenser that heads the parade of recent comedies. Its title illustrates the note of good cheer happily attuned to demands of today's audience. This William Dozier presentation is a smoothly-meshed affair, boasting a fast-moving story, packed with risibility, the astute direction of H. C. Potter and a well-nigh perfect job of casting, right down to "Joe," the cigar-smoking chimpanzee. And James Stewart and Joan Fontaine, as a romantic-comedy team, assure an audience anticipation that will be amply rewarded by a mirthful session of entertainment. Exhibitors can stay happy with more comedies like this one.

Written and produced by Karl Tunberg from a Satevepost story, it is one of those "It Happened One Night" things — the spoiled heiress, the reluctant lover, the vagaries of romance on a cross-country marathon. But it has a comic variety that gives it a fresh polish. In all these shenanigans, Jimmy Stewart is in top comedy form with that amiable awkwardness of his, and so is Joan Fontaine, displaying a spritely charm that would cause any male to forget that she is the "world's richest orphan." Eddie Albert stays happy with breezy wise-cracks and there are more laughs coming from Percy Kilbride, Roland Young, Willard Parker, Marcy McGuire and Arthur Walsh. Anyone looking for a philosophical "message" here may be disturbed to know that the way to stay happy is to have a few million bucks.

Poor, little rich girl, Joan Fontaine, with almost as many ex-beaus as she has millions, finally marries Willard Parker, only because her psychiatrist suggests it. But their first wedding night turns into a game of tag and she hides in the next suite occupied by a sleepy and chivalrous air-pilot, James Stewart. She takes a sleeping pill and next morning she's out cold. Stewart and his partner, Eddie Albert, manage to dress her in flying clothes and sneak her out of the hotel. She persuades them to take her along with their cargo of freight to California and they also pick up a honeymoon couple and a nervous gent with a satchel full of stolen dough. In Chicago, Stewart tries to ditch her, but changes his mind. He thinks she is the embezzler the police are looking for. The plane hits rough weather and they crash-land in Percy Kilbride's farm, where love blossoms under the prairie moon. The embezzler decides to give himself up and Stewart learns of the small matter she forgot to mention — her husband. He completes the flight to Burbank without her and finds his airline company bankrupt. Joan buys up the stock in the company and, with her marriage annulled and the gift of a new 4-engined freighter, she snares Jimmy for keeps. ABRAMS.

'WHEN MY BABY SMILES AT ME' SHOW-BIZ LAUGHS AND TEARS

Rates ● ● ● generally

20th Century-Fox
98 minutes.

Betty Grable, Dan Dailey, Jack Oakie, June Havoc, Richard Arlen, James Gleason, Vanita Wade, Kenny Williams, Jean Wallace, Pato Behrs, Robert Emmett Keane, Jerry Maren, George Lewis, Tom Stevenson, Sam Bernard, Maurits Hugo, Frank Scannell.

Directed by Walter Lang.

This is more like it — luscious Betty Grable back in tights — and partnered with dynamic Dan Dailey. It's solid entertainment, a Technicolored package of music and sentiment, shrewdly slanted toward popular appeal and surefire boxoffice success. Producer George Jessel has taken an affectionate backward look at the days of burlesque. Georgie's viewpoint is understandably mellow. It's more of that grease-paint nostalgia, the heartbreak and laughter of show business, the familiar back-stage musical that has been reliable boxoffice since films learned to talk___and this glittering 1948 version should follow tradition.

The burlesque routines on view here are naturally pretty tame; mother won't object. The story comes from the famous Watters-Hopkins stage show and this screen version is by Elizabeth Reinhardt and Lamar Trotti.

Betty Grable is a delight. Her best number is a torchy rendition of "What Did I Do?", a new blues ballad by Gordon and Myrow. Dan Dailey's take-off on Ted Lewis doing the title song is tops and there is one scene where he goes on a noisy crying jag that's a show-stopper. Jack Oakie, James Gleason and June Havoc are perfectly cast as burlesque troupers. Walter Lang's direction is keyed to a snappy and sentimental musical tempo.

Betty Grable is madly in love with her husband, Dan Dailey, the star comic of their cheap burlesque show. He's a happy-go-lucky character who gets soused regularly. He gets an offer from Sam Harris to do a comedy spot in a Broadway show. As he hits the big-time, she is on the road with her show and hears that he is boozing and running around with another girl. She serves him with divorce papers and he doesn't contest it, thinking to give her a break. She gets her divorce at Reno and prepares to marry Richard Arlen, her faithful admirer from a Nevada ranch. She and Dan meet at a party in N.Y. and he drowns his heartache in alcoholic cheer. He goes on a prolonged lost-week-end that lands him in Bellevue. His former boss, James Gleason, tries to straighten him out, gives him a job in his new burlesque show. But Dan is in bad shape and on the opening night can hardly stand up. Betty shows up and leads him through their old act. As they're dancing, she tells him that she didn't marry the rancher, that she is back to stay, and this news puts him back on his feet. DAV.

'THE PALEFACE' BOB HOPE COMEDY GEARED FOR BOXOFFICE

Rates ● ● ● generally

Paramount
91 minutes

Bob Hope, Jane Russell, Robert Armstrong, Iris Adrian, Robert Watson, Jack Searl, Joseph Vitale, Charles Trowbridge, Clem Bevans, Jeff York, Stanley Andrews, Wade Crosby, Chief Yowlachie, Iron Eyes Cody, John Maxwell, Tom Kennedy, Henry Brandon, Francis J. McDonald, Frank Hagney, Skelton Knaggs, Olin Howland, George Chandler, Nester Paiva.

Directed by Norman Z. McLeod.

It's Bob Hope, up to his scoop nose in hilarious Wild West antics, whooping Indians, rough-riding hombres and in amorous pursuit of pistol-packin' Jane Russell. This is a smart, showmanly production, designed to set off Bob's comic talents to best advantage, and can be expected to attract a hearty boxoffice response. Strong name values, the Technicolor and frequent laughs are its selling points and the idea of a gagged-up Western is a natural for a lively word-of-mouth.

The script by Edmund Hartmann and Frank Tashlin takes a typical horse opera yarn and turns it inside out, with every Western prop in the book getting worked over for laughs. The chases, the showdown gun duels, the rescuing cavalry___they are all there. The gags are both situation and verbal, and all tailored around Hope's characterization___alternately a swaggering show-off and quivering jelly-fish and always a fall guy for a pretty dame. As 'Painless' Peter Potter, a traveling dentist, he is practically a one-man show. He also gives an engaging rendition of that cute tune, "Buttons and Bows", that is already a popular favorite. His comedy foil is Jane Russell as "Calamity Jane," whose costume changes, from buckskin to bustles and stays, afford interesting prospects of her pneumatic charms. The direction by Norman McLeod is snappy, although the whole thing seems to be somewhat cluttered up with production trappings too heavy for brisk comedy.

"Calamity Jane" is sprung from jail on government orders to track down a gang of renegades smuggling guns to the Indians. Deciding that traveling as a married woman would be less conspicuous, she makes a play for Bob Hope and they get hitched. But every time Bob kisses her she knocks him cold with her gun butt. He gets to thinking he's quite a hero, knocking off Indians right and left, but it's really Jane who does the shooting. Arriving at the Dirty Shame saloon, he picks a fight with the town tough guy, coming out top man in one of those sundown gun battles. He and Jane are both captured by the Indians. Bob, disguised as a Medicine Man, rescues her and leads a wild chase in a wagon full of dynamite. YORK.



ways to help exhibitors





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COLOR BY TECHNICOLOR

Roaring saga of a wide-open boomtown, produced with all the lavish sweep and color of Wanger's "Tap Roots" and "Canyon Passage." SUSAN HAYWARD, ROBERT PRESTON and PEDRO ARMENDARIZ are starred!

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...UL HENREID and JOAN BENNETT co-star in ...s shocking, suspenseful story of a supreme ...oundrel, based on Murray Forbes' sensation... best-selling novel. One of the great audi... ...ce attractions of this or any other year!

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IN GLOWING CINECOLOR

All the smashing entertainment value which made "Red Stallion" one of the top box-office grossers of last year—PLUS—added production values and top-popularity star names!

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"THE BIG CAT"

COLOR BY TECHNICOLOR

PEGGY ANN GARNER, LON McCALLISTER, PRESTON FOSTER and SKIP HOMEIER head the cast of this great human story of a slum-bred coward who finds his re-birth in the dangers and terrors of the wild outdoors!

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"THE RED SHOES"

COLOR BY TECHNICOLOR

...FE Magazine rates this enchanting and ...eeply thrilling picture so highly that it has ...lready devoted a full-color picture insert to ...enes from the film—and dozens of other tre... ...endously important national magazine and ...yndicated features are now being set!

WATCH EAGLE LION • WATCH EAGLE LION

"THE WORLD AND LITTLE WILLIE"

JUNE LOCKHART, fresh from her prize-winning performance on Broadway, is co-starred with ROBERT YOUNG in this great human story — tender and with universal appeal — of a beautiful schoolma'am, a crusading newspaperman and a precocious schoolboy. Will be produced as a top-budget special.

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Walter Wanger's

"REIGN OF TERROR"

ROBERT CUMMINGS and ARLENE DAHL will co-star in this tremendous swashbuckling romantic adventure in the great box-office tradition of "The Scarlet Pimpernel" and "A Tale of Two Cities"!

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"MIRANDA"

...really great comedy-romance of the whacky ...omplications that develop when an innocent ...usband comes home with a beautiful mer... ...ajd! In the same class as "It Happened One ...ight" and "The More the Merrier" as one of ...e most zany comedies the screen has ever ...resented!

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"MICKEY"

IN GLOWING CINECOLOR

Gay and loveable, light-hearted and completely adorable—"Mickey" is America's New Sweetheart! Everyone who ever dated for a high school prom will thrill to this tender story of a 'teen-age tomboy and her first romance! Introducing lovely LOIS BUTLER, sensational singing discovery!

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Bryan Foy's

"THESE WERE MY ORDERS"

First film story of the methods employed by Army Counter Intelligence to guard and transport the Atom Bomb, told by former Intelligence Agent Norbert Gagen and filmed at Oak Ridge, Tenn., home of the Atomic Energy Commission's nuclear fission project!

...EAGLE LION IS YOUR CONTINUING S...

"LET'S LIVE A LITTLE"

HEDY LAMARR and ROBERT CUMMINGS co-starred in a fast-paced comedy-romance destined to take its place among the "blue-chip" group of top-grossing films in the tradition of "My Man Godfrey" and "The Awful Truth"! Anna Sten and Robert Shayne head the featured cast. A United California Picture.

WATCH EAGLE LION • WATCH EAGLE LION

"CANON CITY"

Raw . . . naked . . . terrifyingly true . . . the headline story of the twelve desperate killers who broke out of Colorado State Penitentiary in Canon City, Col., on the night of December 30, 1947, to terrorize the entire countryside! Shot on actual location!

WATCH EAGLE LION • WATCH EAGLE LION

"NORTHWEST STAMPEDE"

IN GLOWING CINECOLOR

Large-scale outdoors romance filmed in full Cinecolor in the majestic Canadian Rockies! The first motion picture to bring to the screen the thrills of the world-famed Calgary Stampede! The cast is headed by lovely JOAN LESLIE, JAMES CRAIG and JACK OAKIE.

WATCH EAGLE LION • WATCH EAGLE LIO

"HE WALKED BY NIGHT"

Another great Eagle Lion exploitation special based on one of the most baffling cases in Los Angeles police history, the "now-it-can-be-told" story of the capture of murderer and cop-killer David Morgan. RICHARD BASEHART and SCOTT BRADY head the outstanding cast.

WATCH EAGLE LION • WATCH EAGLE LION

"THE OLYMPIC GAMES OF 1948"

COLOR BY TECHNICOLOR

The exclusive full-feature-length record of the greatest sports event the world has ever seen! Presenting the 1948 Olympic Games, with special emphasis on American victories. The thrill-filled "on-the-spot" commentary is by TED HUSING and BILL STERN.

WATCH EAGLE LION • WATCH EAGLE LION

"THE SPIRITUALIST"

TURHAN BEY, LYNN BARI, CATHY O'DONNELL and RICHARD CARLSON head the fine cast of this great romantic drama of phoney spiritualists who prey on their gullible dupes! Timely and thrilling exploitation hit!

WATCH EAGLE LION • WATCH EAGLE LIC

"SCOTT OF THE ANTARCTIC"

COLOR BY TECHNICOLOR

Thrilling adventure bringing to the screen the smashing courage of the tough daredevils who battled glaciers at the bottom of the world! Shot on location at the South Pole, starring JOHN MILLS, hero of "Great Expectations."

WATCH EAGLE LION • WATCH EAGLE LION

Walter Wanger's

"THE BLANK WALL"

Walter Wanger's proved box-office know-how; brilliant, fast-paced direction which Anthony Mann demonstrated in "T-Men" and "Raw Deal"; star value of lovely JOAN BENNETT, and the unforgettable story, based on Elizabeth Sanxay Holding's greatest novel — and you've got a picture which is tops!

WATCH EAGLE LION • WATCH EAGLE LION

"BORDER PATROL"

The producer, director and writer of "T-Me again join forces to make "Border Patrol," the same great box-office tradition! The fi will be a tremendous screen tribute to t Treasury Department operatives who gua our border against international slavers!

WATCH EAGLE LION • WATCH EAGLE LI

"TWELVE AGAINST THE UNDERWORLD"

The true-life thriller of the courageous group of pastors who banded together to bring law and order to Steubenville, Ohio. ROBERT YOUNG will be starred in this great story of the battle against corruption and lawlessness.

"ALICE IN WONDERLAND"

IN ANSCO COLOR!
(The Great, New 3-color Process!)

The first motion picture ever to combine live action and animated puppets in color! "Alice In Wonderland," one of the world's best-loved stories becomes a film which captures all the charm and wonder of Lewis Carroll's immortal classic! Will be pre-sold by one of the most intensive nationwide campaigns ever put behind any film.

THESE 21 GREAT FILMS ARE SET TO GO....

Experienced showmen know that the balance of the Eagle Lion program will measure up to them in every boxoffice essential!

BUILD BOXOFFICE WITH EAGLE LION!....

IRCE OF FINE BOXOFFICE PRODUCT

STRAIGHT TALK From EAGLE LION

Here are the Facts:

1. Eagle Lion is in business for only one reason—to deliver films which will make profits for exhibitors and producer-distributor alike.

2. We know that we are partners of every exhibitor in the truest sense of the word. We know that we can make profits only if our pictures make profits for the exhibitors who play them.

3. Every move made by Eagle Lion—whether in production or the preparation of "hand-tailored" promotion and point-of-sale selling designed to bring in every possible dollar at the boxoffice—is planned as another step in our campaign to make Eagle Lion the industry's outstanding source of supply of fine boxoffice product.

4. The record proves that our program is right . . . just look back over the list of great boxoffice properties and great selling campaigns we've delivered up to now—the Cinecolor smash, "Red Stallion"; "T-Men," based on a composite of actual Treasury Department cases, starring Dennis O'Keefe; the six-star-studded "Ruthless"; "Northwest Stampede," Cinecolor outdoors romance starring James Craig and Joan Leslie; the Abbott and Costello comedy hit, "The Noose Hangs High"; "Canon City," factual drama filmed at the Colorado State Penitentiary, scene of the country's most thrill-packed jailbreak; "Mickey," the Cinecolor heart-warmer which made a star of young singer Lois Butler; and "Hollow Triumph," Paul Henreid-Joan Bennett co-starring dramatic romance.

5. We've got the production know-how to make fine boxoffice pictures . . . we've got the sales know-how that brings patrons into your theatre . . . and with that combination, you always have the assurance that EAGLE LION FILMS ARE DESIGNED TO DO BUSINESS . . . MORE BUSINESS . . . RECORD BUSINESS!

W. J. Heineman

BOXOFFICE PRODUCT...

. . . that's what exhibitors WANT
. . . that's what exhibitors NEED
. . . that's what exhibitors GET
. . . from EAGLE LION!

EAGLE LION FILMS

'LET'S LIVE A LITTLE' WILD AND WACKY FARCE COMEDY

Rates ● ● ● — generally; less in action and rural houses

Eagle Lion (United California Prods.)
86 minutes.
Hedy LaMarr, Robert Cummings, Anna Sten, Richard Shayne, Mary Treen, Harry Antrim, Norma Varden, Curt Bois.
Directed by Richard Wallace.

This is a lively addition to the current crop of slick, farce comedies. From a flashy start it breezes along through a merry melange of satire, slapstick and amour. It is smartly packaged, liberally strewn with racy gags and, for laugh insurance, director Richard Wallace has taken several pages from Mack Sennett's book — with clouts on the noggin, a goo tossing contest and sundry absurdities. Bolstered by the marquee lure of Hedy LaMarr and Robert Cummings, it promises strong attendance wherever such farce comedy clicks. Cummings doubled as a producer with Eugene Frenke.

Any resemblance of the characters to real people exists only in the imaginations of scripters Albert Cohen and Jack Harvey. Robert Cummings sparks most of the comedy as an advertising executive suffering from occupational neurosis; he wears his vest under his shirt, his shoes on the wrong feet and shaves off half his mustache. Hedy LaMarr, taking a whirl at light comedy, is a bit out of place in her frivolous role, as she tries to act both poised and coy at the same time; but with her looks, it doesn't matter.

As an account executive for an advertising firm, Robert Cummings works himself into a frazzle catering to the whims of his amorous client, Anna Sten. He wines and dines her, but when it comes to signing the new contract for her cosmetics account, she keeps him on a string. Finally, he's a nervous wreck, so he drops her account and starts to plug the sales of a book "Let's Live A Little," written by neurologist Hedy LaMarr. When he meets her, she takes him on as a patient. And, first thing you know, they fall in love. Believing her attitude is only professional, he brushes her off, lets himself be hooked by Sten. Now it's Hedy's turn to start hearing and seeing things, while Robert Shayne, her medical colleague, lurks in the background waiting to catch her on the rebound. But one night, as she is dreaming of Cummings, he shows up in the flesh and demonstrates to her that he is not a hallucination. YORK.

'THE STRANGE MRS. CRANE' FAMILIAR MURDER MELLER

Rates ● ● as supporting dualler

Eagle Lion (John Sutherland Prod.)
60 minutes.
Marjorie Lord, Robert Shayne, Pierre Watkin, James Seay, Ruthe Brady, Claire Whitney, Mary Gordon, Chester Clute, Dorothy Granger, Charles Williams.
Directed by Sherman Scott.

The perennial plot, in which a heel is murdered, the wrong person is almost convicted and everything gets straightened out in a dramatic court-room scene, is again worked over in this John Sutherland production. The screenplay provided by Al Martin stretches credibility with its "quirks of fate" that keep popping up in unbelievable fashion. But, for all the familiarity of plot, it is a well-made melodrama with first-rate production assists and it is satisfactory fare for the supporting feature slot. The picture's draw is limited somewhat by its lack of name values. Marjorie Lord is capable as the girl whose unsavory past leads her to murder, although she seems too nice a person to be going around cold-bloodedly sticking knives in people's backs. Robert Shayne is debonair and suave as the rat who gets stabbed. There is good support from Pierre Watkin, Ruthe Brady, James Seay and Claire Whitney.

Marjorie Lord, as wife of governor-to-be Pierre Watkin, has attained wealth and social prestige. Her happiness is threatened, however, when she meets her former partner in crime, Robert Shayne. With an eye on her bankroll, he starts a clandestine affair with her, even though he is engaged to Ruthe Brady, a model. When he tries a blackmail squeeze. Miss Lord stabs him with a paper knife. Circumstantial evidence points to the model. Strange as it seems, Miss Lord is paneled on the jury and is chosen foreman. She uses her persuasive powers on the jury to render a verdict of guilty. In her pocket is an incriminating letter to her from the dead man. By mistake she hands it to the bailiff instead of the verdict. When he reads it aloud, pandemonium breaks loose, she faints and, of course, the innocent girl is acquitted. DAV.

'THE ANGRY GOD' INCREDIBLY POOR UA RELEASE

Rates ● as dual bill filler

United Artists (Carlyle Productions)
57 minutes.
Alicia Parla, Casimiro Ortega, Mario Forastieri.
Directed by Van Campen Heilner.

"The Angry God" is a mystery picture. It is a mystery why it was ever made or why it was ever released — and by a major company at that. By standards of home-movie making it has its points, but not as a professional job intended for paying customers. It was photographed in Mexico in a blurry process called Full Color with dubbed-in dialogue. Its "all native cast" awkwardly enacts a naive Indian legend about an evil god who coveted a lovely earth maiden. In its favor should be noted these facts: it is a valiant attempt to do something different in the field of folk-lore; it has picturesque, colorful settings, arresting shots of volcanic eruptions, a good musical score by Vernon Duke (although poorly recorded), and its leading "actress" is pretty. Also it only runs 57 minutes. Edward Peskay produced, Harold McCracken wrote the script from a story by Emma-Lindsay Squier.

Once upon a time there dwelled the god, Colima, all alone in a brand new world. He became lonely, so he created out of corn husks some birds, animals and people too. A few centuries passed and then there were lots of people. One of them, the lovely maiden Mapoli, attracted his roving eye. But she repulsed his sly advances, being betrothed to a brave hunter. The naughty god tried all sorts of mean tricks to get rid of his rival. Finally, he slipped the hunter a mickey. But the villagers wouldn't stand for this and they drove him away with stones. So Colima whipped up a few thunderbolts and volcanic blasts to destroy the village. But suddenly a voice from the sky bade him desist and he was imprisoned forevermore in the volcano. That is why, to this very day, the natives propitiate the angry god, Colima, with corn husk dolls and the angry exhibitor gets stuck with such trash. YORK.

'APPONTMENT FOR MURDER' STANDARD FALCON MYSTERY

Rates ● ● — as lower dualler for minor action houses

Film Classics
67 minutes
John Calvert, Catherine Craig, Jack Reitzen, Lyle Talbot, Robert Conte
Directed by Jack Bernhard.

That super sleuth, the Falcon, goes through his familiar routine in this Film Classics programmer, which will get by in the supporting slot on double bills in the lesser action spots. "Appointment for Murder" is routine fare in every respect and, since it is totally lacking in established names in the cast, will not attract any extra business. Since the Falcon has just about milked dry the interest of mystery fans, it is just as well that the title does not indicate his presence. The script by Don Martin is from an original by Joel Malone and Harold Swanton. It's an involved yarn about a hunt for bogus art treasures that skips around from Italy to Los Angeles. To pad out the proceedings, they tossed in some false clues and characters — a diamond smuggler and an undraped artist's model — that have nothing to do with the plot. John Calvert is competent as the Falcon, although not as smooth as some of his predecessors in this role.

The valuable painting, a rare antique, in Catherine Craig's art gallery had been stolen from a wealthy Count by Jack Reitzen. The Falcon, an investigator for the insurance company, goes to Italy to find the mate to this painting. He locates it in possession of an artist, who claims he painted it himself. The artist is mysteriously murdered. The Falcon returns with the painting and makes a partnership deal with Miss Craig. He checks both paintings in a baggage room and gives her half of the checks. Reitzen sends his thugs to beat up the Falcon and, after a running gun battle, he gets away. He finally tricks Reitzen into confessing the murder and the police close in on the crook. It turns out that the paintings are originals after all and the Falcon exits with Miss Craig for further adventures. ABRAMS.

'THE PLUNDERERS' BIG ACTION-JAMMED WESTERN IN COLOR

Rates ● ● ● in action spots; slightly less elsewhere

Republic
90 minutes
Rod Cameron, Ilona Massey, Adrian Booth, Forrest Tucker, George Cleveland, Grant Withers, Taylor Holmes, Paul Fix, Francis Ford, James Flavin, Russell Hicks, Maude Eburne, Mary Ruth Wade, Louis R. Faust.
Directed by Joseph Kane.

Republic has served up a large rousing order of outdoor fare, tinted with the company's own Trucolor process. It's one of those good old-fashioned Westerns, set in the raw turbulence of frontier days, when men took their likker straight, their women rugged and bare fists and blazing six-guns upheld the law. For action fans, it offers an extra helping of familiar ingredients and is set for a soil take. It should draw well above average in other types of theatres, too. There is plenty of rip-snorting excitement, a rousing slugging match between the two husky heros and a long stretch of thrilling Indian warfare. The script by Gerald Geraghty and Gerald Adams inserts some romance without cluttering up the action very much, as the two dance hall entertainers, Ilona Massey and Adrian Booth, are paired off with the two heroes, Rod Cameron and Forrest Tucker. Paul Fix, Taylor Holmes and Grant Withers are appropriate frontier types and there is a bit spot for young Mary Ruth Wade, who recently won the "I, Jane Doe" contest. The production is dressed up considerably by some good Trucolor and by several old-fashioned ballads sung by Miss Massey.

Rod Cameron gallops into town, shoots the sheriff, George Cleveland, and escapes to the hill country. But the sheriff is just faking and Rod is really a law officer on the trail of badman Forrest Tucker. When he finds the outlaw, they join forces, developing a strong bond of friendship, as one saves the other's life more than once. It is Tucker's idea that Cameron pretend to marry the former's sweetheart, Adrian Booth, so that they can get together. This works out fine, except that Rod is smitten by the other beauty, Ilona Massey. Their romance springs from a scrapping clash of temperaments. All these conflicts come to a boil, when a band of Sioux Indians attack the military outpost. Tucker, although a prisoner of the law, gives valiant battle. By the time the cavalry gallops to the rescue, he, as well as his girl, are killed by the redskins. Also among the dead is Taylor Holmes, who, it turns out, is the real villain who has been supplying carbines to the Indians. ABRAMS.

'MILLION DOLLAR WEEKEND' FAIR MELLER HOLDS INTEREST

Rates ● ● + as supporting dualler

Eagle Lion
73 minutes
Gene Raymond, Stephanie Paull, Francis Lederer, Robert Warwick, Patricia Shay, James Craven.
Directed by Gene Raymond.

Although the title sounds like a comedy or a musical, this is a neat little meller about a million bucks, a beautiful girl and the consequences of crime. It is well seasoned with action and romance and works up enough suspense to hold audience interest through its session on a double bill.

The picture seems to be Gene Raymond's baby — not only did he direct it and take the leading role, but he also collaborated with Matty Kemp on the original story, which has been given a final polish by Charles Belden. As a director, he shows commendable skill, dovetailing the phoney situations into a well-paced narrative. While there isn't much action footage, there is one fight along at the end that is a pip. Raymond's acting, however, belongs to the "dead-pan" school of emoting, and attractive Stephanie Paull in the femme lead is equally restrained. In contrast, Francis Lederer puts a lot of verve and animation into his role as a wily scoundrel. Producer Matty Kemp has wrapped it up in a smart-looking package that included location shooting in Hawaii — scenes on Waikiki Beach and an auto chase over the Pali road. Good musical backing is supplied by Phil Ohman.

EXPLOITATION: Catch-line: "A Million Dollars, A Beautiful Girl and A Ticket to Hawaii . . . But Danger Dogged His Footsteps!"

Gene Raymond is weary of the fruitless treadmill of his brokerage job. On Friday, he absconds with a million dollars worth of securities and hops a plane for Shanghai. On the plane is Stephanie Paull, a recent widow, and Francis Lederer, who threatens her with exposure as a murderess unless she parts with half of the insurance money. She appeals to Raymond for help. As they stop over at the Royal Hawaiian Hotel, he is reluctantly drawn into her quarrel with Lederer and the latter smells out the dough in his brief case. He steals it and flys back to the States with the pair in pursuit. He vanishes in Frisco, while Raymond vainly searches for him. He and the girl discuss their troubles and she explains how her husband's death was accidental. They vow to meet in Hawaii a month hence — if they get their troubles straightened out. A chance clue puts him on Lederer's track and, after a struggle, he gets the money back. On Monday, he replaces it in the safe and a month later meets Stephanie in the moonlight on Waikiki Beach. YORK.

'THE PLOT TO KILL ROOSEVELT' EXPLOITABLE BRITISH MELLER

Rates ● ● + as dualler where exploited

United Artists (Selected Films)
83 minutes.
Derek Farr, Marta LaBarr, Manning Whiley.
Directed by William Freshman.

This picture's ace in the hole is its sensational title, which can be parlayed via exploitation into an extra margin of returns. It's a teaser that can build up a lot of curiosity. The picture itself is a British spy thriller made several years ago and demonstrates conclusively that British second-raters are no better than our own. Although its label suggests that it might be a factual documentary, it is an out-and-out dime thriller, complete with slinky spies and knife-throwing villains. The fictional yarn speculates on an attempt to assasinate F.D.R. at the Big Three conference at Teheran that is foiled by a brave, resourceful and witty war correspondent. A little skimpy on production details, it is padded a bit with newsreel clips and the photography is below par. The lackluster cast is not impressive, with the exception of Derek Farr, who plays the role of the war correspondent with considerable dash. Marta LaBarr is the glamorous Russian ballerina and Manning Whiley is the iniquitous war profiteer who hatches this insidious plot. It is interesting to note that the picture's political implications are carefully sympathetic toward the Russians.

EXPLOITATION: Back that eye-catching title with loud catchlines such as: "The Bomb That Almost Blasted Destiny! Amazing Revelation of Turmoil in Teheran!"

Told in flashback, the story starts before the war in Rome, where BBC correspondent, Derek Farr, meets and falls in love with Marta LaBarr, a Russian ballerina. He plans to take her to England, but she vanishes out of his life and, when they meet again years later in Teheran, she is the "protegee" of Manning Whiley, a wealthy merchant. In a native cafe, Farr runs across a clue that links Whiley with a plot to kill F.D.R. just before the Big Three meeting. He prevails upon the joint security brass to let him investigate and discovers that a bomb will be planted in the underground sewer system to be detonated by Whiley at the crucial moment. After a perilous chase through the sewer, he and the girl are both captured by the villains. He is trussed up and thrown on the bomb. She escapes and manages to warn the authorities. And just before the bomb is to explode, Whiley is shot, thereby changing the course of world events and causing a romantic reunion. DAV.

(Continued from Page 6)

Bids For Product

In his earlier decision, Judge Kirkpatrick had also ordered that the companies make first-run product available to Goldman on a competitive bidding basis. When the Supreme Court ruling in the New York anti-trust case threw out competitive bidding as an effective remedy, Goldman filed petition for divestiture. The Philly independent, however, has been bidding for first-run product from all companies except Warners and Fox, both of which have houses in that city.

Argument was heard last Wednesday on Goldman's request for clarification of the defendants' right to show their own pictures exclusively in their own theatres. The court took this matter under advisement.

UA PRODUCT TO AID VIDEO COMPETITION FOR THEATRES

United Artists plans to release its film product for television consumption after it has had its run in the theatres. This became evident when the company announced that "all new film distribution contracts coming up for approval by its Board of Directors would include a television clause guaranteeing the company distribution rights, upon completion of theatrical distribution."

Thus, the first major film company to initiate a full-fledged television sales department, also became the first to admit openly that it planned to furnish competition for its theatre customers by making its regular product available to video. The company's 33 exchange centers in the U. S. and Canada "will provide full releasing and sales service for its roster of outstanding independent producers," the company declared.

The announcement also stated that the "new television contract clause is expected to augment the series available to program directors, advertising agencies, sponsors, network and independent television broadcasters throughout the country." John H. Mitchell, head of the new video sales department, revealed the formation of a full film library, consisting of "full length features and existing short subjects."

COLUMBIA TO CONTINUE 'FLEXIBILITY' IN '49 PROGRAM

Columbia's product schedule for the 1948-49 season remains "flexible," the term used to describe last year's program. The company promised, however, 21 "important" pictures for the year plus an additional 29 features, and 12 westerns to be produced during the season. Seven are currently in release.

Among the top features are the completed "Man from Colorado," "Return of October," both in Technicolor, and "The Gallant Blade" in Cinecolor. Among the others now shooting are the Bogart starrer, "Knock On Any Door," "Rough Sketch," starring Jennifer Jones; "The Lovers," two Glenn Ford starrers, "Mr. Soft Touch" and "Undercover Man"; "Song of India" and "The Walking Hills."

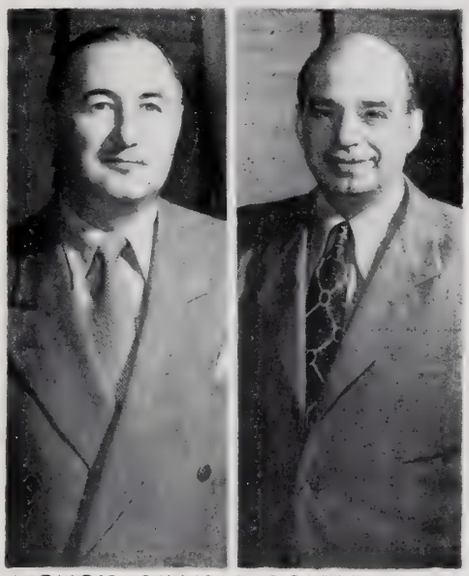
MONO-AA SHOWS FAITH IN FUTURE, EXPANDS SALES STAFF

"We mean business," said Steve Broidy. The Monogram-Allied Artists president was referring to the expansion of the companies' sales department to handle the announced 61-picture schedule, and in a jittery, economy-minded industry, it was refreshing to find a man with confidence in the future and a determination to earn success.

The new sales setup (hiking sales operations expenses more than $100,000 annually) found three sales experts from various companies added to Monogram's executive sales lineup in newly created posts: L. E. Goldhammer, formerly vice-president and general manager of Film Classics; Jim Pritchard, formerly head of Universal's Dallas branch, and Maxwell Gillis, former eastern district manager for Republic.

Expects Exhibitor Support

"Our announced program of 61 pictures for the coming season should convince exhibitors everywhere that we mean business," Broidy declared. "We have added three outstanding distribution executives to our roster to supervise the selling of these pictures in their respective territories. The acquisition of these men furnishes additional proof that we plan to deliver."



MONO'S GILLIS & GOLDHAMMER
Confidence in the Future

And then he added, significantly, "We believe we have the right to expect the full support of exhibitors in returning to Allied Artists and Monogram a fair profit on its production investment."

Four District Heads

Under the supervision of sales manager M. R. Goldstein, the sales organization will function with four regional district managers. Goldhammer, as western sales manager, will handle the midwest and southwest territories; Pritchard has been designated the Southern territory; Gillis takes on the Eastern district. Mel Hulling will continue to supervise the companies' west coast offices.

Harold Mirisch, AA vice president, will remain at the studio and will continue to act as liaison between Broidy and the sales department in the marketing of all the higher-budgeted films.

SHORT SUBJECTS

(Continued from Page 6)

backed by Texas businessmen's money, of which there is mucho (ex-RFC chief Jesse Jones is also reported included); N. Peter Rathvon, former RKO president, heading a syndicate which has reputedly offered $38,000,000; Malcolm Kingsberg, RKO Theatres president, at the head of another syndicate with an alleged $40,000,000 bid; Floyd B. Odlum's Atlas Corp., which sold its interest in RKO to Howard Hughes; and a syndicate understood to be substantially financed by Britain's J. Arthur Rank.

* *

The three Warner brothers were busy little beavers in stock trading last month. According to a Securities and Exchange commission report for the period from Sept. 11 to Oct. 10, Jack bought 10,000 shares of WB common (of which 1,500 were donated to United Jewish Welfare Fund), bringing his personal holdings to 426,500 shares; he also has 21,500 shares in trust. Albert augmented his holdings by 1,000 shares, making a total of 436,200, plus 21,000 shares in his trust. Harry, on the other hand, gave away 1,200 shares, leaving him a mere 283,150, in addition to 16,000 shares in his trust account.

* *

Economy Note: If Hollywood could transfer its operations to Malaya, its financial problems would vanish like a wraith. According to R. E. Warn, of the Westrex Corp., who spoke on "Recording Equipment Throughout the World" at the recent SMPE convention, movie stars of Malayan-filmed extravaganzas received the equivalent of five U. S. dollars per day. That was before the war, however. It might be almost double that today, so Hollywood producers had better think twice before they make the move.

* *

Of Men and Things: E. K. (Ted) O'Shea, executive assistant to Paramount distribution chief Charles M. Reagan, takes over in addition to his present tasks, supervision of the mid-Eastern division. Earle Sweigert relinquishes his three-year tenure as division sales manager to resume the district managership of the Philadelphia, Pittsburgh and Washington branches . . . Robert H. Poole, popular executive secretary of PCCITO and of ITO of S. Cal. and Ariz., bids adieu on Dec. 1 to enter a new field, as yet undisclosed . . . Fred Schwartz, vice-president of Century Circuit, succeeds Si Fabian as chairman of the amusement division of the Federation of Jewish Philanthropies. The new chairman revealed that the division's quota for this year's drive has been upped to $400,000, a $125,000 increase over last year's goal . . . Clayton Eastman, former New England district manager for UA, becomes SRO's special representative in the territory with headquarters in Boston

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

'BABE' DUALS

Associated Theatre Owners of Indiana

"I just read the September 28 issue of Theatre Facts and I believe that the item regarding the St. Louis engagement of 'The Babe Ruth Story' is very misleading.

"The engagement at the Missouri, mentioned in Theatre Facts, was the carry-over, second week. The Ambassador Theatre played 'The Babe Ruth Story' the first week and the second feature was 'Music Man', a Monogram B picture.

"From the item in Theatre Facts anyone would, naturally, assume that the Missouri Theatre engagement was the opening run, instead of being the carry-over, second week.

"In all fairness to both the exhibitors and Allied Artists, I think this should be clarified."

Very truly yours,
Monogram Pictures, Inc.
Carl Harthill, Branch Manager.

Dear Carl:

Thank you for the details on the St. Louis engagement of "The Babe Ruth Story."

Regarding the double billing of "The Babe Ruth Story" and "Two Guys From Texas" and its possible interpretation, we can agree with you only so far as it might apply to the grossing possibilities of the picture. But you will recall that the Theatre Facts article was only discussing rental terms. And as the article was strictly on the subject of terms we believe that exhibitors would accept the illustration of the St. Louis billing only as it applied to film rentals.

Now, as to rentals. You refer to the engagement as a "carry-over, second week" and so must think of the engagement as an extended first run. The second week is not unusual as the Missouri Theatre plays a move-over policy quite consistently. We believe that the vast majority of our members with their playing position will feel that they are more nearly entitled to terms comparable to the second week, carry-over than the first week terms. Of course, we don't know what the first week terms were, but we do feel pretty sure that most of our members could not play "Babe Ruth" and "Two Guys From Texas" as the Missouri Theatre did.

I think it also clarified the matter to call your attention to the fact that the Missouri Theatre with its capacity of 3500 has 500 more seats than the Ambassador. Their admission prices are the same at 50c and 75c.

The real point, Carl, is that it appears to us as just another bit of evidence that independents do not receive quite as favorable terms as the affiliates and the big circuits. Of course, Monogram is far from being the only offender.

During the past few weeks I have noticed some other outstanding double bills in the Missouri Theatre. They included "Key Largo" and "Street With No Name"; "Luck of the Irish" and "Lady in Ermine"; "Fuller Brush Man" and "Fort Apache"; "Rachael and the Stranger" and "Tap Roots."

Again, thanks for your letter. But please don't be too disturbed about exhibitors not getting the film companies' viewpoint. We might confess to a little prejudice in favor of the small exhibitor, but we believe that between most of the trade papers, distributors' advertising and salesmen's claims the case for the film company will always be heard. Anyway, you have called our attention to all the circumstances in this particular case and it remains for each exhibitor to decide after which theatre he should try to pattern his deal.

Yours very truly,
Bill Carroll

SALES TACTICS

Allied Caravan of Iowa-Nebraska

There is no secret that the film companies are now starting to audit exhibitors' books in the state of Iowa where they suspect there may be some discrepancy in reports on percentage pictures. Almost a year ago, early in 1948, a branch manager at Des Moines advised the writer that New York had requested the figures for the past five years on several theatres and what is more we would be amazed when we found out two of the theaters. We had heard before this that they were in Illinois and in all probability would move into Iowa. Allied immediately started a campaign begging their members to forego any picture they had to buy at 40% or in fact any percentage where the brutal terms forced them to cheat to feed their families. The film companies are just as guilty as the exhibitor when they sell film at discriminatory terms BUT when it comes to cheating at the box-office they have the courts on their side. In the words of our General Counsel, Abram F. Myers, "The courts look upon fraud as a cardinal sin." We are happy that many of our members have stopped buying on percentage and we say it again, for heaven's sake, IF YOU DO BUY ON PERCENTAGE — REPORT EVERY TICKET SOLD!

To show how the film companies encourage an exhibitor to cheat, we have the following letter from Lorena Hansen, Allied Member at Woodward, Iowa.

"Just had the bulletin on salesmen trying to get exhibitors to cheat the company on percentage. Well, Tuesday, I had this experience. The Universal salesman offered to sell Feudin' Fussin' Fightin' on percentage, telling me they wouldn't check. He said just send in some reasonable data. I said the film companies are auditing the exhibitors' books and having them arrested for filing false returns. He insisted I didn't know what I was talking about — it was the government checking on Federal tax. 'They can alibi anything.'"

Immediately upon receiving this information in the morning mail we sent the following wire to the General Sales Manager, William A. Scully, of Universal:

Tuesday, your salesman in attempting to sell our member Lorena Hansen, Woodward, Iowa "Feudin' Fussin' Fightin'" on percentage told her they would not check the picture and advised her to just send in some reasonable data. This type of selling must be stopped immediately.

Charles Niles
Sec. Allied States Assoc.
Anamosa, Iowa

Allied doesn't like to see anyone canned but every salesman or branch manager with any film company who encourages cheating must be fired!!

* *

Bill Scully answers:—Universal's general sales manager was very prompt on our complaint of September 30. Following is his wire of October 1:—

Your wire forwarded to me at Chicago. Thanks for information. This will be stopped and will discuss at our meeting Chicago today.

W. A. Scully

We like Bill Scully's frank and honest approach to a very great evil. If any film salesman or branch manager encourages you to cheat advise this office immediately.

WISE PROMOTION

It is noted with satisfaction that Paramount, who first nationally advertised "Emperor Waltz" in June ahead of its release July 2nd, just recently in September, again nationally advertised this picture in Life, Look and the other magazines. This has proven most helpful to the small and subsequent-run theatres who are most grateful for this consideration and boost. Seems to us this is the answer to the age-old problem of national advertising, which is usually too early to aid any except the very first runs.

—Iowa-Neb. Allied

LOSSES REMEDY

Rocky Mountain Allied

There were so many distributor bigshots at the TOA Convention in Chicago that it should have been called a sales meeting.

Barney Balaban, President of Paramount, made a big sales talk for higher film rental by telling how the distributors were losing money — so did Spyros Skouras.

We suggest to those two gentlemen that if their respective distributing organizations are losing money (???) that they sit down quietly in a room and agree to up the film rental which their respective theatre circuits pay to each other's distributing organizations.

The reason for the high profits in both the Fox and the Paramount theatre circuits are the cheap film deals which they are able to make. If the circuits' deals were brought up to a par with what the independent exhibitor has to pay, the distributing companies would be a lot better off.

All this could be accomplished with a lot less fuss and would eliminate the threat of a lot of "price discrimination" suits which are bound to come.

It would also eliminate the need for Messrs. Balaban and Skouras to make hypocrites out of themselves. For despite their wails about exhibitors "who buy film for nothing," Messrs. Balaban and Skouras as exhibitors were the most notoriously cheap film buyers in the history of the film business. They were when they were individuals with nothing to do but operate theatres and they continue to be so as presidents of distributing companies which operate big theatre circuits.

WARNING!

Inflammable Film!

The most explosive, most exploitable attraction to come to you from Paramount since its headline-hot pictures that drew news-eager crowds during the war years is

"SEALED VERDICT"



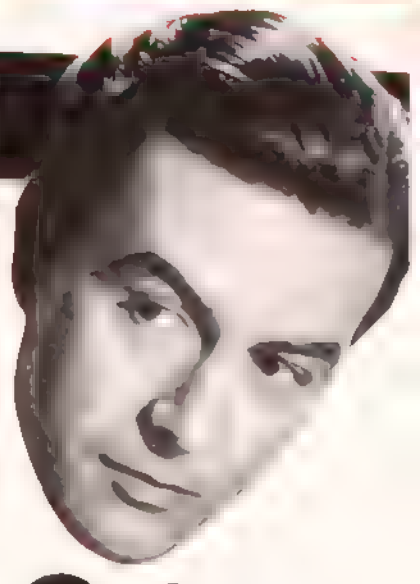
Lift **UP** the page for a boxoffice lift...

Read This Ad. See What You Have To Sell—And How You Can Sell It In

PARAMOUNT'S FLASH-SENSATION WITH

the crowd-pull of a 5-star extra! scream headline...

LET'S STOP KIDDING!



Some Pictures and Papers Have Joked About It — but

WHAT ARE TODAY'S FLAMING FACTS ABOUT

The Women Who Love Our G.I.'s Overseas!



Hundreds Of Thousands Of Lonely American Boys Right Now In Far Corners Of The Globe — Meeting, Fascinated By Glamorous New Types of GIRLS OF ALL NATIONS!

WHAT IS THE TRUTH ABOUT "FRATERNIZATION"? Is It A Picnic Or A Heartache?

A HANDSOME CAPTAIN SAYS—

"IS MY SWEETHEART A SAINT OR A SPY?

She's gorgeous all right but dangerous—TNT wrapped in silk!"

AN AMERICAN MOTHER SAYS—

"ARE YOU GOING TO LET THIS FOREIGN HUSSY MURDER MY BOY AND GET AWAY WITH IT?

My son's lying in the next room—dead, and the girl who shot him is in the hospital, having his baby... She ought to hang!"

AMERICAN MEN HAVE NEVER KNOWN LOVES LIKE THIS—

snatched in the very shadow of the seething volcano that is Germany today — as an Army Captain shows a sullen nation the meaning of American justice in the breath-taking pursuit and punishment of

The "Scarface" Mass Murderer Of Leemach



IN PARAMOUNT'S MOST POWERFUL AND PROVOCATIVE PICTURE SINCE THE WAR!

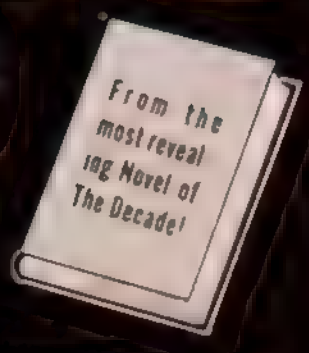
"SEALED VERDICT"

starring

RAY MILLAND

with Beautiful, New Star

FLORENCE MARLY



and

BRODERICK CRAWFORD · JOHN HOYT · JOHN RIDGELY · LUDWIG DONATH

Produced by ROBERT FELLOWS · Directed by LEWIS ALLEN · Screenplay by Jonathan Latimer · Based on the Novel by Lionel Shapiro

You're Back in Down-To-Earth, Shout-To-The-Rafters

Show Business

with

"SEALED VERDICT"



It's been a long time—too long—since you had a big exploitation attraction to sink your showmanship into—but this is *it* . . . timely as the latest news bulletins coming every hour out of Germany that again, after three years, dominates the news.

This inside-look-at-Europe-now is an after-the-war revelation shattering in its impact. And it's starred with Ray Milland in his solidest role since he won the Academy Award . . . plus the smoldering new continental personality, Florence Marly.

It's the shocker-show that challenges you to tell and sell its boiling-point drama in the biggest, boldest type you've used in months to say to the public: "Come and see EXCITEMENT!"

You're back in Show Business with the Shows for Business in

Paramount's Autumn Harvest of Hits

"Night Has A Thousand Eyes"
"Miss Tatlock's Millions"
"Sealed Verdict" · "The Paleface"
"Sorry, Wrong Number" · "Isn't It Romantic"

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

MORE DIRECTOR TROUBLE HITS TURBULENT COLUMBIA

SET ACTIVITY continues here, with three new starters underway. They are "The Devil's Henchmen" (Warner Baxter), a crime adventure. "The Mutineers" (Jon Hall), a semi-documentary, and "Bonanza" (Glenn Ford-Ida Lupino). "Bonanza" bumped into trouble after only four days of shooting when director George Marshall resigned his post. Those present say the rift was caused when producer S. Sylvan Simon made continued attempts to direct the picture himself, but Columbia officials blandly stated that "the withdrawal was amicable."

Plans for "the big ones" here are finally shaping up. "Jolson Sings Again" will roll shortly, in Technicolor, with a budget of $1,400,000. Barbara Hale, newly signed to a term contract here, will be featured opposite Larry Parks. "Lona Hanson," with William Holden playing the leading man to Rita Hayworth, will go on November 22nd, and "Anna Lucasta" is slated to start December 6, with a budget of $1,750,000, plus Paulette Goddard.

Gene Autry has a new seven-year contract here, calling for four films per year, the first of which will go in early December, and be filmed in Monochrome, Columbia's own color process.

Some Fun!

Early December is the starting date given for Collier Young's first film for Columbia, a "comedy" based on the Overell case. Our sense of humor cannot quite encompass the possibility of a comedy about a young girl who is accused, along with her fiance, of blowing her parents into the hereafter by dynamiting their yacht, and we shall have to see the picture before we can swallow this one.

A new contract has also been given producer Sam Katzman, who will turn out four pictures a year for seven years on this lot, under the banner of Kay Pictures, Inc. The films will be of a documentary nature. Columbia also plans release of "Little World, Hello," film biography of comic Jimmy Savo, who teams with Gregor Rabinovitch to produce the picture in Italy next spring.

The life of cowboy star Tom Mix is being talked about as a possibility for a twelve-part serial, and from all indications, will probably go through.

EAGLE - LION

ALL QUIET ON E-L LOT PRODUCTION RESUMES SOON

THINGS HERE are status quo, with production still halted until mid-November. Reports, however, indicate that producers William Katzell and Aubrey Schenck are frantically trying to put "Border Incident" before the cameras as soon as possible. The film is a documentary dealing with the smuggling of immigrant labor into the U. S. and it would be smart business to get the film on the market in time to take advantage of Mexico's current complaint to the U. N. about the United States taking advantage of their native labor.



FOX'S SCHENCK

Has the Goods on His Stars

See 20TH CENRTURY-FOX

Films along documentary lines continue to be popular on this lot, and E-L is currently talking deal with producer-director Steve Sekely to release a picture dealing with a case now being handled by the U. S. Food and Drug Administration, to be titled "F.D.A." The government is willing to have the case used, but not until the official files have been closed on it.

With a sure-fire success in "He Walked By Night," Eagle-Lion is most unhappy with RKO, who insists on titling a film "They Live By Night," last of four titles. Personally, we feel a prejudice in favor of Eagle-Lion, whose title is just right for a film difficult to label.

METRO-GOLDWYN-MAYER

GREEN LIGHT FOR BIG PRODUCTION SPURT HERE

THE OUTCOME of L. B. Mayer's conference in New York with Nicholas Schenck and sales chief William F. Rodgers is a big green light for this studio. Metro now plans seven big ones for starts before December, and in accordance with Mayer's announcement, "whatever money necessary to make them top quality will be spent." Two have already gone before the cameras. They are "The Stratton Story" (Jimmy Stewart-June Allyson), about the famed one-legged pitcher of the Chicago White Sox. If all goes according to plan, incidentally, this one will have a handful of baseball's top names shown in spot roles, a sure come-on for sports fans. The second one to go is "Neptune's Daughter" (Red Skelton).

In November, "Madame Bovary" (Jennifer Jones-Louis Jourdan-James Mason) will roll first. Next to go will be "The Good Old Summertime" (Judy Garland-Van Johnson). This is (we hope) the final title after three changes. It has the earmarks of the "Meet Me in St. Louis" type of thing. Next will be "The Forsythe Saga" (Greer Garson), John Galsworthy's great satirical novel of the English upper middle class. Metro has had this property on hand for some time, and is finally making definite preparations after several rumored starts. Their hesitation is understandable, as those who have read the book will be most critical of the film adaptation, a ticklish job to our way of tninking. "S orm in Vienna," an anti-communist film, will follow, then "Grey Friar's Bobby" (Edmund Gwenn). "The Conspirator" will start shooting in England, on November 8.

Set Inde Releases

Releases have been set for three of Metro's outside pictures (four more to come), at the rate of one a month. Enterprise's "No Minor Vices" goes in November, then "Force of Evil," followed by Argosy's "Three Godfathers" in January. Enterprise's third film,"Caught" will probably be out in late spring.

Harvard University is being wooed by Me.ro for rights to make a documentary film dealing with the old school, and if Sam Marx puts through the deal the picture will be shot mainly on the campus, and be the first made by Marx's new documentary unit.

Both Gloria DeHaven and Gladys Cooper have been handed new term contracts here. RztbtO__)xa:5iyffi hwitotica

MONOGRAM-AA

SIX FILMS SLATED TO ROLL WITHIN ONE MONTH

STEADY PRODUCTION continues on this lot, with three wound up, one still going ("Bad Boy") and a new starter, "Crashing Through." Latter is the first of six films scheduled for starts in the next month, and also the first of a series starring Whip Wilson, new cowboy star.

The studio figures Wilson as a potential boxoffice asset. He's nicknamed Whip because he's particularly adept with the rawhide, a novelty for a screen cowboy, and in addition, he has a good singing voice. Barney Sarecky is assigned to produce the six in this series.

The remaining five to go soon are "Tuna Clipper" (Roddy MacDowall); "The Harvester"; "American Rhythm," a musical starring ex-governor of Louisiana Jimmie Davis; "Safety Pins" and "Gun Runner."

Four are set here for November release: "Gunning For Justice" (Johnny Mack Brown), "Temptation Harbor" (Simone Simon), "Courtin' Trouble" (Jimmy Wakely) and "Kidnapped" with Roddy MacDowall for Thanksgiving release.

Roy Del Ruth is talking with producer Milton Holmes about a partnership and the deal, if it goes through, should be a profitable one for Del Ruth Productions. Holmes is the producer who turned out "Mating of Millie" on a shoestring, and has just finished "Mr. Soft Touch" (also teaming Glenn Ford and Evelyn Keyes) for Columbia.

King Bros. System

In these days of economy waves within the industry, your Studio Sizeups reporter considers a recent interview with the King Brothers worth mentioning.

In the office of these producers is a large wall chart, on which each day's shooting chores are outlined for individual players long before that day arrives. As a result, of this and other systematic production operations, the average overhead

on a King Bros. film amounts to 5%. Compared with the not infrequent overhead at other studios of well over a million dollars before production gets underway, this example stands as a shining example of common sense, and one which could well be imitated by the majors.

We were also impressed with their attitude toward big name stars who have learned their trade in King Brothers pictures, and these include such as Alan Ladd and Robert Mitchum. "It wouldn't pay us to keep high cost talent under contract," said Hymie King, "so we don't mind seeing them go on up. We don't build our films around stars anyway. We get a good story and fit a player to its demands."

PARAMOUNT

WALLIS DENIES REPORT OF 'FLAT FEE' DEAL WITH PAR.

ISSUE IS taken by Hal Wallis with our report in Studio Sizeups last issue that the producer's new pact with Paramount might provide for a flat fee of $50,000 per picture on a pre-production basis, with Paramount financing. We are advised in a wire from Walter Seltzer, Wallis' publicity director, that this report is "completely in error." He tells us, 'At no time has aflat fee entered the talks between Wallis and Paramount as a basis of negotiation, and the $50,000 fee for each picture is likewise palpably ridiculous." We stand corrected.

Ray Milland and Paramount are on speaking terms once more, the studio having lifted his suspension preparatory to his starting work soon with Betty Hutton in "The Broadway Story." His suspension was begun when he refused the male lead role in "Mask for Lucre'ia," which incidentally has just finished.

When producer Robert Fellows winds up the Hutton film, he hopes to be able immediately to go to work on "Wings of the Navy," dealing with jet planes. The reason for the rush is obvious in that Howard Hughes has announced plans to make "Jet Pilot" through RKO, and Paramount naturally wants to beat the gun on this one.

REPUBLIC

TWELVE FROM BACKLOG TO BE RELEASED BY YEAR'S END

THE LONG quietus on production here has been broken with the start and finish of "Sheriff of Wichita," an Allan "Rocky" Lane western, and currently before the cameras is "Montana Belle" (Jane Russell-George Brent). This is being produced by Howard Welsh for Fidelity Pictures Inc. and is the first outside film to use Trucolor and Republic lot facilities under president Yates' recent offer. It will have a Republic release.

Republic now has 18 films in their backlog, of which half are in the top-budget class. Twelve of these will be released during the next two months. The November lineup includes "Drums Along the Amazon," "Angel in Exile," "Grand Canyon Trail," "Sundown in Santa Fe," and a double-bill reissue of Judy Canova in "Scat.erbrain" and Joan Davis in "Yokel Boy."

The six for December release are "The Plunderers," "The Far Frontier," "Homicide for Three," "Renegades of Sonora" and "In Old Caliente." "The Red Pony" has been moved back from November to be released as Republic's Christmas special, and slated as the studio's top offering during the current Tenth Anniversary drive.

Joseph Kane, producer-direc'or with Republic for fourteen years, has had his contract renewed and will next handle "The Vanishing Westerner," William Elliott starrer.

RKO

STEP-UP IN INDE UNITS SEEN LIKELY UNDER HUGHES

HOWARD HUGHES has called for a meeting of the board of directors, the first since he took over the reins at RKO. Executives are arriving daily, and out of their conferences should come the first concrete plans of the new regime.

One of the decisions rumored is the probability that there will be a considerable increase in independent production, some say as much as 50% of the total RKO activity. This is already backed up by several indie deals which are hanging fire. Mickey Rooney's first independent venture, "Thunderbird," a story of auto racing, is currently being pushed for an RKO release, and a three-picture program is being discussed by a new company, formed by George Volck and J. Robert Bren, former writer-producer for RKO. Frederick Brisson, head of Independent Artists, has bought an original comedy, "Couple of the Month" and will start production at RKO in mid-November.

Although Hughes feels that strong boxoffice titles will offset any loss incurred by changing the monickers of sixteen RKO films, it is obvious that the monetary loss is going to be quite heavy. Foote, Cone & Belding, the studio's advertising agency has already spent a heavy chunk of money in exploiting some of these pictures, all of which have had a campaign set up for them.

'Boy's Hair' Cut

A considerable amount of hesitation has been shown in the executive department concerning "The Boy With the Green Hair." This film, which was one of Dore Schary's pets, was originally made with a strong and badly needed message which, from all reports, was expertly handled. In the last few months, however, the picture has been cut and changed so drastically that there is assertedly little of value left to the picture. Now its release date has been postponed from Thanksgiving Day until "early in 1949." All this, despite the fact that approximately $100,000 has already been spent on publicity and advertising that stressed the film's theme.

Production, meanwhile, limps along with "The Set-Up" still before the cameras, and a Tim Holt western, "Stagecoach Kid," as a new starter. This lineup is bolstered somewhat by the new Goldwyn film, "Roseanna McCoy" (Farley Granger-Joan Evans) dealing with the ancient Hatfield and McCoy feud.

Slated to start in November at RKO are "I Married a Communist" (the script of which has finally been okayed) and "It's Only Money" (Frank Sinatra and Jane Russell). This one is being produced by Irving Cummings Jr. and directed by Irving Cummings Sr., who returns to the grind after a long illness.

20th CENTURY-FOX

FOX HAS OWN 'LITTLE BLACK BOOK' ON STARS

THE POLL on boxoffice draw, started a year ago by Joseph Schenck and which queried all managers of the National Theater chain through their patrons, has recently been completed, and is being used to great advantage in handling stars. Instead of guessing at the boxoffice value of their stars, Fox is practically the only studio which really **knows** where their stars stand.

The list is top secret, and is shown to no one outside of Fox, and is the reason for their recent trend to borrow stars from elsewhere. Cary Grant, Loretta Young, Olivia de Havilland, Van Johnson, Ann Sheridan, Ann Sothern and others are among those who have recently worked for Fox, and according to reports, none of these thespians fall in a class lower than the top two of the poll's five classifications.

The poll has also helped in the matter of star temperament, for when one of the roster's top bracket personalities puts up a kick about casting or salary matters, the phrase "show her the poll" has become a standard retaliation. All in all, the system is a worthwhile economy measure which adds, rather than detracts from the product, and eliminates the floundering-in-the-dark engaged in by other studios.

More Foreign Pix

Plans continue here to utilize frozen money in Europe, with several new films announced for production in England and elsewhere. In addition to those reported in the previous Studio Sizeups, there are "Inside Scotland Yard," "Unseen Harbor," "No Highway" and "The Gay Pursuit." Ben Lyon, in his capacity of talent and casting director, has gone to England to scout suitable story material for scripts, and will play an important role in foreign production management. It is rumored that Fox intends producing plays in London, with the intention of developing those which are successful into pictures.

Production here continues with the same two (and two going in Europe), and three are lined up for start in early November. These are "Mr. Belvedere Goes to College" (Clifton Webb-Shirley Temple), "Hard Bargain" and "You're My Everything" (Dan Dailey-Ann Baxter). Sol Siegel's "East Side Story" starts in early December, after which he will make the first feature done in Haiti, Kenneth Robert's best-seller, "Lydia Bailey." Siegel, incidentally, has been given a new four-year contract.

UNITED ARTISTS

UA LOSING OUT ON THREE NASSER-FINANCED PICTURES

JAMES NASSER has announced that his financing offer, reported here recently, to cover three films for UA will be ex-

SCREEN GUILD PRODUCTIONS announce

48 Smash Box-Office Attractions FOR THEIR 1948-49 PROGRAM



A Showman's Special—Geared for Big Time Box-Office Returns!

"HARPOON"

Actually Filmed in the Arctic Wilds!
With the new sensational star JOHN BROMFIELD
A Danches Bros. Production • Produced and Directed by Ewing Scott



The MOZART STORY

A Patrician Pictures Presentation

The Exciting Life... Loves... and Music of the World's Greatest Composer

LIPPERT PRODUCTIONS present 16 NEW ACTION ADVENTURES!



A BIG ACTION-PACKED OUTDOOR SPECTACLE...
filmed in "easy-on-the-eyes" SEPIATONE . . . against the breath-taking beauty of the Rogue River Valley in Southern Oregon.

"LAST OF THE WILD HORSES" in SEPIA-TONE

With a BIG cast including
JAMES ELLISON • JANE FRAZEE • MARY BETH HUGHES • DOUGLAS DUMBRILLE
REED HADLEY • JAMES MILLICAN • OLIN HOWLIN • WILLIAM HAADE
Produced by Carl K. Hittleman • Directed by Robert L. Lippert

An Exploitation natural with the magic Box-Office name of Jesse James!

"I Shot Jesse James"

Based on a story read by millions in American Weekly.
A THRILLING DRAMA OF AMERICA'S MOST COLORFUL OUTLAW!



"THE RETURN OF WILDFIRE" in SEPIA-TONE	RICHARD ARLEN • PATRICIA MORISON MARY BETH HUGHES • JAMES MILLICAN REED HADLEY • CHRIS-PIN MARTIN	"JUNGLE GODDESS"	Thrills and Romance! GEORGE REEVES • RALPH BYRD WANDA McKAY • ARMIDA
"THUNDER IN THE PINES" in SEPIA-TONE	GEORGE REEVES • RALPH BYRD • GREG McCLURE LYLE TALBOT • MICHAEL WHALEN VINCE BARNETT • DENISE DARCEL • MARIAN MARTIN	"SHEP COMES HOME"	ROBERT LOWERY • BILLY KIMBLEY • "FLAME the DOG" MARGA DEAN • MARTIN GARRALAGA SHELDON LEONARD • MICHAEL WHALEN
"GRINGO"	"GRINGO"... The bandit cry that started a wave of thrills and action across the border!	THE BLACKMAILERS	Revenge... lust... and greed lead to violence and murder in a fast paced mystery drama.
"GRAND CANYON" SEPIA-TONE	Exciting action set against the background grandeur, color and mystic spectacle of one of the Seven Wonders of the World!	"SKY LINER"	Mystery... Murder... Suspense... Above the clouds!
"OOMO"	Based on the thrilling South Sea story by Herman Melville, author of "Moby Dick"!	"EMERGENCY WARD"	Men and women in white... in an Exciting ... Tense... Romantic Melodrama!
"RIMFIRE" in SEPIA-TONE	Filmed to the roar of six guns ... a thrill swept story of Western outlawry!	"POLICE WOMAN"	A one-woman police force challenges the underworld in an unusual fast-paced film!!
"ROLLING WHEELS"	Hijackers... murder... and suspense ride the highways	JAMES OLIVER CURWOOD'S "TRAIL'S END" in SEPIA-TONE	Northwest Mounties gun for new outdoor adventure and thrills!

BIG Action for BIG Box-Office!



6 LASH LA RUE & FUZZY ST. JOHN Westerns

LASH LA RUE SPECIAL No. 1
"SON OF BILLY THE KID"

LASH LA RUE SPECIAL No. 2
"SON OF A GUNMAN"

"DEADMAN'S GOLD" • "MARK OF THE LASH"
"FRONTIER REVENGE" • "OUTLAW COUNTRY"

Western Adventure Productions • Produced by Ron Ormond • Directed by Ray Taylor

BIGGEST Navy Picture in Years!



An all-out showman's exploitation natural!

SOS SUBMARINE

3 BELL RINGERS AT THE BOX-OFFICE!

James Fenimore Cooper's GREAT AMERICAN CLASSIC.

"THE PRAIRIE"

LENORE AUBERT • ALAN BAXTER

"THERE IS NO ESCAPE"

The true story of Stanley Thurston... master criminal... jail breaker!

"POLICE FORCE"

20,000 men in blue... in a high tension drama pulsing with suspense and intrigue ... told with bullet force!

12 HOPALONG CASSIDYS

RE-RELEASES starring **BILL BOYD**

6 PROVEN PICTURES FOR RE-RELEASE!

SHIRLEY TEMPLE • "MISS ANNIE ROONEY"	JOAN FONTAINE • LOUIS HAYWARD "THE DUKE OF WEST POINT"
BARBARA STANWYCK • ROBERT YOUNG "RUNAWAY DAUGHTER"	ADOLPHE MENJOU • DOLORES COSTELL "KING OF THE TURF"
JIMMY DURANTE • "THAT'S MY BOY"	JOE E. BROWN • "FLIRTING WITH FATE

HOME OFFICE: SCREEN GUILD PRODUCTIONS, INC. 346 SO. LA BREA AVE., HOLLYWOOD 36, CALIF. • FOREIGN DEPT: 723 7th AVE., NEW YORK 19, NEW YORK

'MUSKETEERS' GETS BARBS, BOUQUETS, BUT IT'S AN EYEFUL

It ain't Dumas, you won't believe it, but brother, will you get an eyeful at M-G-M's star-studded, opulent production of "The Three Musketeers," New York newspaper critics tell their readers. Despite a great deal of carping by the scribes, their notices are such that very few moviegoers will want to miss the film after reading them.

The Times' Bos Crowther warns that for Dumas enthusiasts or those "who expect a moderate measure of poetry and style, this onrush of million-dollar cliches and star-steam-rollering will be a staggering bore," but notes that never has there been "more glittering swordplay, more dazzling costumes, more color or more of Miss Turner's chest." For those who like "such flashy and fleshy displays . . . here is a heaping dish."

The Star's Cecelia Ager accords it a "gusty, rowdy distinction" for its "magnificent acrobatic claptrap," for its "visual and furious fun," but bemoans its ultimate attempts to get serious.

"Agile, swashbuckling movie, whooping up a merry and exciting frenzy" is the way the World-Telegram's Alton Cook describes it. He finds Gene Kelly a "splendid D'Artagnan," and predicts that patrons will be "piling their dollars into the boxoffice."

Archer Winsten feels that while it reaches "a peak of productive opulence . . . the illusion of romantic reality wears thin in more than two hours of cut, thrust, parry and rousing gallops." He gets the impression of "a magnificently costumed operetta overlaid with costumes and sets, distractingly exaggerated with a fantasy of acrobatics."

Dumas loses again to Hollywood, says Otis Guernsey, Herald Tribune. The "vortex of duels, ambushes, chases" keeps it from "buckling altogether under its great weight." He gasps at the colors, finds Kelly an "excellent D'Artagnan," but on the whole, "merely 3.2 beer, pure Culver City."

"A pretty wonderful picture," says the Sun's Eileen Creelman, "a handsome, dashing tale of adventure in the bravura style . . . one of the few pictures which every one in the family will probably enjoy."

The Journal-American's Rose Pelswick notes a resemblance to a wigged and brocaded western, with "Kelly's acrobatics and the general mood of derring-do" making it "colorful entertainment."

'NIGHT HAS A THOUSAND EYES'

PARAMOUNT

"Excursion into the supernatural — and an unusually exciting and fascinating one . . . Extraordinary Hollywood entertainment simply by steering away from hackneyed paths."—COOK, N. Y. WORLD TELEGRAM.

"Such unadulterated hokum that it almost ingratiates itself . . . It doesn't . . . because it tries to put over the pretense that it is serious and solemn stuff." — CROWTHER, N. Y. TIMES.

"Mildly fascinating . . . Settles too soon for the customary contrivances of a mystery melodrama of the shrieks and clutching-hand variety . . . Neither very chilling nor diverting."—BARNES, N. Y. HERALD TRIBUNE.

"Take an ordinary who-dun-it . . . twist it fore and aft. It is now a who's-gonna-do-it . . . Old suspense courses through as if the whole thing were brand new . . . It gave me a rugged time." — AGER, N. Y. STAR.

"Few pictures as incredible as this surmount the obstacle so successfully . . . Absorbing entertainment in the midst of its disturbing thought." — WINSTEN, N. Y. POST.

"Does not ask to be believed, only to stir up some chills and thrills. In this it does not always succeed . . . Mild little chiller-diller."—CREELMAN, N. Y. SUN.

"Very much on the spooky side . . . Spared neither shudders nor chills . . . Whether you go along with this occult stuff or not, the film is tense melodrama." —PELSWICK, N. Y. JOURNAL AMERICAN.

"QUOTES"

What the Newspaper Critics Say About New Films

'JULIA MISBEHAVES'

MGM

"Miss Garson tries everything in the comedy line. She doesn't hesitate at slapstick, funny falls, song and dance clowning, and a ducking in the lake . . . She works too hard . . . More a stunt than an ac ing performance." — CREELMAN, N. Y. SUN.

"Fantastic knockabout farce . . . Maybe Miss Garson's wild adorers will think it the giddiest sort of lark, but it looks to this anxious observer like a fall on her beautiful face." — CROWTHER, N. Y. TIMES.

"A more likeable Garson than in her last few films .. . Getting the middling results one might expect from a weight of talent in a shaky vehicle." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Will gratify all but the fastidious . . . Commercial variation in which established stars get the old switcheroo in treatment." — WINSTEN, N. Y. POST.

"Intensely high-toned Metro slapstick romantic comedy . . . A full-scale riot — for Garson fans." — AGER, N. Y. STAR.

"Slapstick farce with some amusing gags and situations . . . Designed chiefly to give Miss Garson every chance to be as hoydenish as all get-out." — PELSWICK, N. Y. JOURNAL AMERICAN.

"HAMLET"

"Magnificently suited to the screen . . . Visual closeness to the drama offers insights that are brilliant and rare . .. Uncommonly galvanic."—CROWTHER, N. Y. TIMES.

"Magnificent achievement . . . Great or not, the conception and playing of the role is intelligent, sensitive and generally satisfactory." — COOK, N. Y. WORLD-TELEGRAM.

"Most enthralling, the most moving, the most exalting talking picture of our time."—AGER, N. Y. STAR.

"Excellent . . . Extraordinarily rich experience, worthy of all the thought, diverse reactions and lyrical appreciations it will inspire."—WINSTEN, N. Y. POST.

"Inspired . . . Action moves with a pulsing crescendo that makes two hours and a half of film illusion seem short indeed. The screen has come of age with **Hamlet**." — BARNES, N. Y. HERALD TRIBUNE.

"In spite of its shortcomings . . . a vigorous work, imaginatively and intelligently made . . . Should and probably will be viewed by every serious moviegoer."—CREELMAN, N. Y. SUN.

"Screen achieved greatness and grandeur last evening . . . Picture-making at its finest, and seeing it is a breathtaking emotional experience." — PELSWICK, N. Y. JOURNAL AMERICAN.

CLASSIFIED

AGENT WANTED

Film or theatre promotion salesman or booking agent with established theatre contacts wanted on full or part time basis to sell much needed inexpensive "juvenile attendance building" promotion to theatres. Call Mr. Knapp at GRanite 4-2885 for appointment or write Philadelphia Chewing Gum Corporation, Eagle and Lawrence Roads, Havertown, Pa.

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

Your Service — Our Responsibility

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
LOcust 7-4823

THEATRE MANAGERS and OWNERS

we thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

HIGHWAY EXPRESS LINES, Inc.

236 N. 23rd St., Philadelphia 3
1239 Vine St., Phila. 7
LOcust 4-0100
Member National Film Carriers

tended to cover "five or six films." This, however, does not entail more money, only the provision that the coin be spread thinner over a greater number of films. This would indicate that the three films hoped for by UA will fall through, as they are all too expensive to be made under such limited budgeting. Sam Bischoff's "Mrs. Mike" is already reported to be going to RKO, and Tay Garnett's "White Jade" and the Riskins' "Half an Angel" also seem to be slipping away from UA. It's unfortunate for UA, as these top quality products would have bolstered their schedule considerably.

With Hunt Stromberg's "Too Late for Tears" finished, "Impact" is the only film going here at present. Scheduled for November starts are the Abbott and Costello comedy "Africa Screams" and "The Champion" (Kirk Douglas). In December, Lester Cowan will start "The Customer is Always Right" (Ilona Massey-Vera Ellen). Cowan, incidentally, is talking a deal with the famed Hildegarde for rights to a film biography on her life, with the singer starred.

UA has a new deal with W. Lee Wilder, to release "Cell Number 17," formerly titled "By Hook or By Crook." It will start in December, and probably star Steve Cochran. A deal is also being closed with Leopold Schlossberg for production in Canada of a dual version French and English feature to be titled "A Man Scans His Past."

UNIVERSAL-INTERNAT'L

FUTURE U-I PRODUCT TO BE AIMED AT COMMON FOLKS

EXECUTIVES HERE feel that the program for the coming year is much more commercial than any they have had since the merger of Universal with International and the striving to "go class." They have finally wakened to the sad fact that movie goers will not buy the so-called "arty" films, but will pour boxoffice money into such pictures as "Feudin', Fussin' and a-Fightin'" and Abbott and Costello epics, a type that has mopped up for U-I in the past. A definite decision has been made here to stick to light comedy and fanfare that will go in the smaller towns rather than the sophisticated audiences.

The "back-to-work" move as reported in this last column continues, with the intention of keeping at least three films before the cameras at all times. That number is shooting here now, with several starts scheduled for the near future. "Gambling Lady" (Barbara Stanwyck) will begin November 12. Stephen McNally, who will appear opposite Stanwyck, is to be given a big publicity build-up. "Ma and Pa Kettle" will start on November 15.

Line up for the future includes: William Powell's third in his series of four for U-I, a suspense meller titled "One False Step," to begin in January; "Sing Your Way Out," a musical comedy recently purchased; "Paradise Lost — 1948", and "The Night Watch." The latter two will be produced in Europe.

WARNER BROS.

SLATE SHOWS ONLY ONE MORE TO SHOOT HERE IN '48

ONE NEW starter here, "Task Force" (Gary Cooper), dealing with the history of naval carrier aviation and produced by Jerry Wald — and it looks as though this one is the last starter for the current year! And this at the studio that where, a couple of months ago, the theme was: "What this industry needs is work and plenty of it!

Although six are now before the cameras, with "Happy Times" and "It's a Great Feeling" (new title for "Two Guys and a Gal") finished, all of them will be finished within a month or so. The "permanent" staff here has been hacked to about two-thirds of its size, in view of the backlog of 27 films. Studio spokesmen say frankly that the studio is facing a definite lag for the remainder of the year.

Plans for early 1949 show up a bit brighter, with at least seven properties being readied for production at that time, plus a determination that scripts will be completed before these pictures go before the cameras. An astounding amount of money has been thrown away due to the tendency to shoot recent films from the cuff. Producers Jerry Wald, Harry Kurnitz, Lou Edelman, Henry Blanke and Anthony Veiller are all working on properties in the high hope that 1949 will bring a production splurge and some signs of normalcy.

INDEPENDENTS

FILM CLASSICS

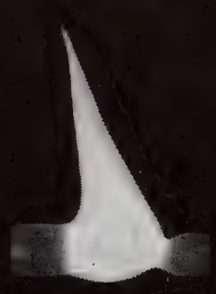
On October 28, the story broke that a syndicate, headed by the Danches brothers and Jacques Grinieff, had taken a 60-day option on the purchase of Film Classics. President Joseph Bernhard was reported to be out of FC if the deal went through and would move in with Cinecolor, which is currently affiliated with FC through stock holdings. It was reported that Harry Thomas had been approached to serve as new president, and that the new prospective owners planned radical changes in the FC structure, including the acquisition of their own studio.

On the following day, loud denials were made by Bernhard, who said all information was incorrect and that the combo of FC and Cinecolor was proving highly successful, that there was no intention of selling. The denials are hard to believe in the face of the detailed information given, although the Danches brothers themselves denied any knowledge of the action. And it isn't exactly correct to say that FC has been successful — not judging by its product, anyhow.

SCREEN GUILD

Robert L. Lippert productions will soon start "Rolling Wheels" as the first of four to be made on the Republic lot for Screen Guild. If these four are turned out successfully, it is likely that twenty-four more will be made on the Yates lot this coming year, all for SG release. Features will have budgets of from $90,000 to $100,000 and will increase this year's program for SG by ten.

INTRODUCING A WORLD-ESTABLISHED CARBON TO AMERICA



Lorraine carbons

KEEPING PACE WITH MOTION PICTURE PROJECTION SINCE 1877

- STAR CORE—Exclusive feature with Lorraine Carbons achieving a steadier, consistent, more brilliant white light.
- DIFFERENT LIGHT—Lorraine Carbons produce a blue white brilliancy that sparkles resulting in more depth, better contrast and a 3rd dimensional effect in black and white or color pictures.
- COST—Lorraine Carbon advantages are attainable at standard carbon costs.
- ECONOMY—Amperage tests in theatres conclusively proved that Lorraine Carbons produce more, better, whiter light —More Economically.
- The largest theatres in the U.S. and throughout the world are now using Lorraine Carbons.

Write for distribution data

CARBONS, INC.
BOONTON, N.J.
NEW YORK: 234 WEST 44th STREET

'NIGHT' HAS INTRIGUING THEME

Press Book Has Wealth of Material

Pre-vision, extra-sensory perception, premonition, hunch — call it what you will, every man and woman in your movie audience has experienced it to some degree. Many scoff at it, others believe that it lies in the realm of scientific fields yet unexplored, another group is afraid of it — yet everyone finds it a fascinating topic. It is the subject of Paramount's "Night Has a Thousand Eyes" — and it puts into the theatreman's hand a sales magnet that can exert a tremendous power.



PREDICTION
"Tonight At Eleven . . ."

Using a little of his own, the showman can excite his patrons' imagination into a potent box-office asset. He can do it by merely asking the question: "If you could, would you want to know what the future holds in store for you?" Or, he can go further and utilize some of the excellent, provocative stunts and displays, co-operative tie-ups, contests and other exploitips which Paramount has incorporated into its idea-packed press book. And he can make use of the intriguing newspaper ads whipped up by Stanley Shuford's admen, including the teasers (two of the six teaser ads are reproduced in ad panel below, at right).

The exhibitor who plays "Night Has a Thousand Eyes" has a gem of an exploitation picture. Spotlighting it with the proper ballyhoo, it can make the box-office sparkle.

The casting of Edward G. Robinson as a vaudeville mentalist who has thrust upon him the power to visualize future happenings was a master stroke. In lesser hands, the plot could easily have disintegrated into wild nonsense. Yet with Robinson as the keystone (and, incidentally, marquee-stone), the melodrama has been developed into a persuasive edge-of-the-seater that will have the tongues wagging to the film's gain. And Paramount was so certain of its provocative nature that it held a special screening for psychologists — practically an invitation to tear it apart. Yet it held up remarkably well.

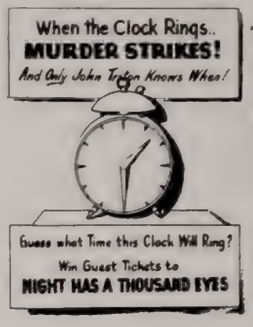




WINDOW STUNT

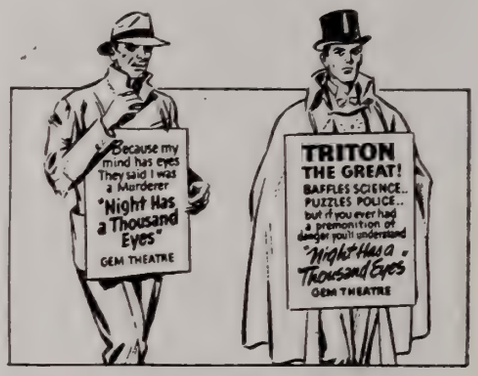
There's plenty of eye-appeal in the "Sleeping Beauty" window stunt (above). A department store or furniture store can be lined up for co-operation. A natural tie-up is indicated for optician or optical goods store.

STRIKING CLOCK CONTEST



. A lobby promotion stunt with an alarm clock is good for attention. Suggest you have cards available on which patrons could write their guesses.

In the film, the murder time prediction is for 11 o'clock. This time is suggested for the clock to ring.



STREET BALLYS

Here are a couple of ideas for street ballys which can be devised by following the copy and illustrations above. Costume adds to value of man at right.

PEEP DISPLAY

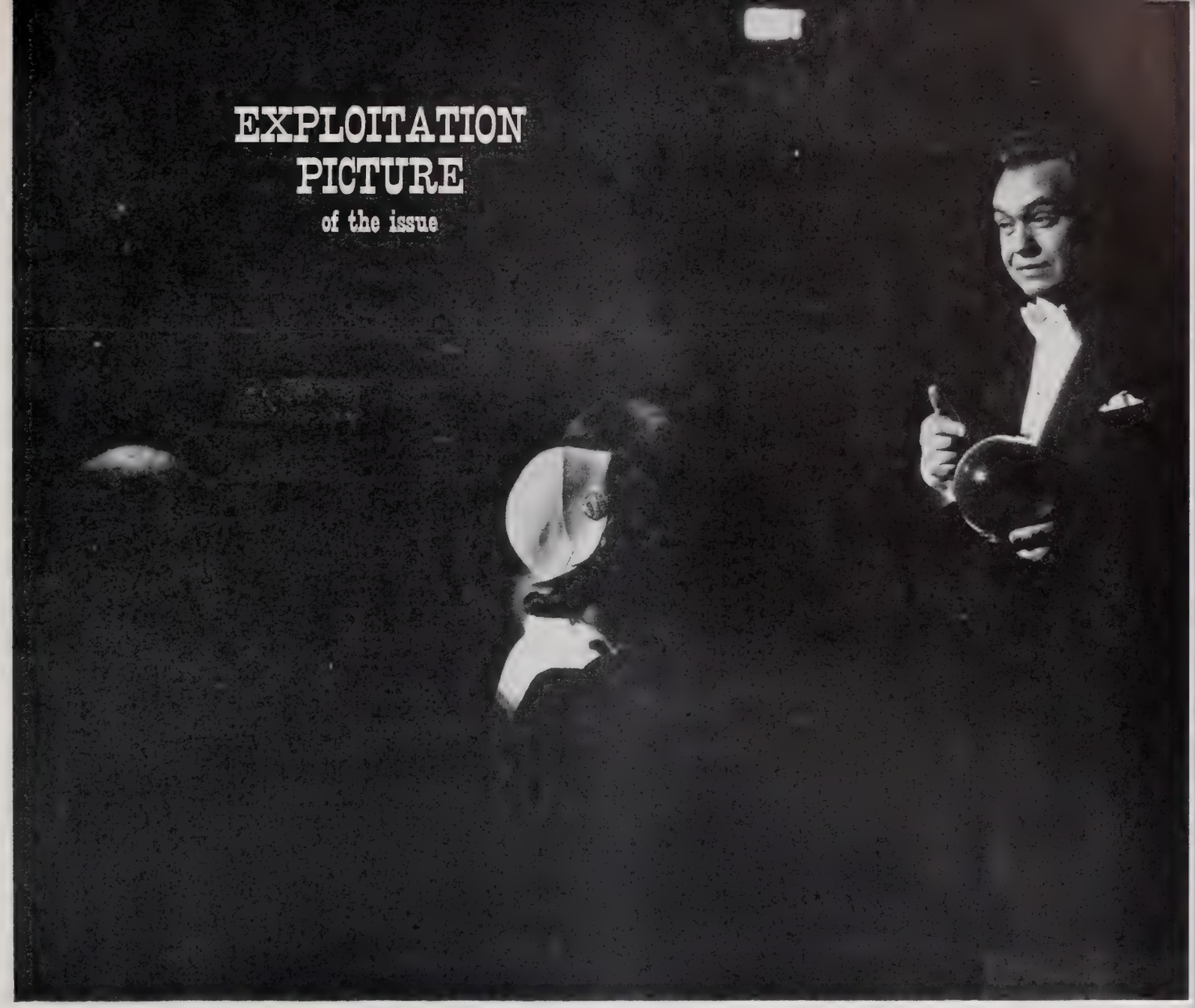
Illustration shows peep hole stunt for store window or lobby.

Stills, poster or other teaser advertising would be lighted dramatically on the inside of the display.



EXPLOITATION PICTURE

of the issue



Edward G. Robinson as "The Great Triton" goes through his mind-reading act in a shabby vaudeville house, unknowing that in a few minutes he will receive the first flash of prophetic vision that will plague him for twenty years.

Robinson forecasting to skeptic John Lund the string of events that will result in his sweetheart's death, gets a vision of his own violent end.



NIGHT HAS A THOUSAND EYES

By the simple expedient of telling you that something is going to happen and then letting you simmer while it goes about doing its utmost to prevent it from happening, Paramount's "Night Has a Thousand Eyes" hangs a new twist on suspense melodrama. It tells a fantastic story with such candor, such a straight face, that by the time the climax comes, it has you believing the whole weird business.

Twenty years ago, the Great Triton, key figure in a vaudeville mind-reading act, begins to get "visions" of future occurrences. At first he cashes in on his gift, but when he foresees the death of the girl he intends to marry, he goes into solitude, hoping to forestall her death. She dies in childbirth, as he had envisioned. Twenty years later, he sees the death of the man she had married and for whom he had acquired a fortune, then of their daughter.

His attempts to save the girl from her fate bring the police on his neck, but despite every precaution, his predictions begin to come true, one by one, until everyone — including the audience — feels that nothing can avert tragedy.

Edward G. Robinson has a terrifying time as the unwilling recipient of "prevision"; Gail Russell is the girl; John Lund, a skeptical scientist and William Demarest, a down-to-earth, realistic detective amid the welter of extrasensory to-do.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (71)	In Production (4)
Serials	Completed (4)	In Production (0)
Westerns	Completed (27)	In Production (0)

NEW PRODUCTIONS

THE DEVIL'S HENCHMEN
Drama—Started October 21
Cast: Warner Baxter, Mike Mazurki, Peggy Converse.
Director: Seymour Friedman Producer: Rudolph Flothow
Story: Insurance company agent tracks down gang of waterfront thieves.

BONANZA
Drama—Started October 25
Cast: Glenn Ford, Ida Lupino, Gig Young.
Director: George Marshall Producer: S. Sylvan Simon
Story: Saga of the hundred years of search for the Lost Dutchman mine near Phoenix.

THE MUTINEERS
Drama—Started October 27
Cast: Jon Hall, Adele Jergens, George Reeves.
Director: Jean Yarbrough Producer: Sam Katzman
Story: Minority of ship's crew put down mutiny and get ship back to port under sail.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Wild Bill Doolin	Scott–Allbritton	10–25			

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Air Hostess	Henry–Wright	9–27			
Arkansas Swing, The	Vincent–Hot Shots	3–29	7–29		
Details under title: Texas Sandman					
Big Sombrero, The (C)	Autry–Verdugo	8–18			
Details under title: A Little Spanish Town					
Black Arrow, The (76)	Hayward–Blair	8–4	8–48		
Black Eagle, the Story of a Horse	Bishop–Patton	5–10	9–16		
Details under title: Black Eagle					
Blazing Across The Pecos (55)	Starrett–Burnette	11–24	7–1		
Blondie Hits the Jackpot	Singleton–Lake	10–25			
Blondie's Big Deal	Singleton–Lake	9–27			
Blondie's Secret	Singleton–Lake	6–7			
Boston Blackie's Chinese Venture	Morris–Mayo	7–5			
Details under title: Boston Blackie's Honor					
Bruce Gentry	Neal–Clark	8–30			
Challenge of the Range	Starrett–Burnette	7–5			
Congo Bill	McGuire–Moore	5–10			
Coroner Creek (C) (90)	Scott–Chapman	9–29	7–48		
Crime Doctor's Diary, The	Baxter–Maxwell	8–30			
Dark Past, The	Holden–Cobb	6–7			
Details under title: Hearsay					
Desert Vigilante	Starrett–Burnette	9–27			
El Dorado Pass	Starrett–Burnette	6–7	10–14		
Father Brash Man, The (93)	Skelton–Blair	10–27	6–48		
Gallant Blade (C)	Parks–Chapman	12–8			
Gentleman From Nowhere (66)	Baxter–Baker	5–10	9–9		
Her Wonderful Lie	Klepura–Eggerth	11–10			
Details under title: The Eternal Melody					
Jungle Jim	Weismuller	8–16			
Jungle Jim's Adventure	Weissmuller–Dell	9–27			
Knock On Any Door	Bogart–Derek	8–16			
Laramie	Starrett–Burnette	10–25			
Law of the Barbary Coast	Shayne–Henry	8–2			
Loaded Pistols	Autry–Britton				
Lone Wolf and His Lady, The	Randall–Vincent	8–30			
Loser Take All	Mitchell–Nigh	3–15			
Details under title: Winner Take Nothing					
Lovers, The	Wilde–Knight	7–19			
Loves of Carmen, The (T) (95)	Hayworth–Ford	11–24			9–27
Lulu Belle (87)	Lamour–Montgomery	11–10	8–48		
Make Believe Ballroom	Courtland–Warrick	9–27			
Man From Colorado, The (T)	Ford–Drew	3–17			
Manhattan Angel	Jean–Ford	3–15			
Details under title: Sweetheart of the Blues					
No Soft Touch	Ford–Keyes	8–30			
Quick on the Trigger	Starrett–Burnette	6–21			
Return of October, The (T)	Ford–Moore	9–29			
Ridin' the Old Pine Trail	Autry–White	7–5			
Details under title: Wings Westward					
Rough Sketch	Jones–Garfield	9–13			
Rusty Leads the Way	Donaldson–Moffett	3–1			
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Singin' Spurs	Hoosier Hot Shots		9–23		
Slightly French	Lamour–Ameche	1–19			
Details under title: Let's Fall In Love					
Smoky Mountain Melody	Acuff–Smoky Mt. Boys	8–2			
Song of India	Bey–Russell	7–5			
Strawberry Roan, The (C)	Autry–Henry	7–7	8–48		
Superman (Special Serial)	Alyn–Neil	2–16	7–15		
Thunderhoof (77)	Foster–Bishop	2–16	7–8		
Details under title: Wild Fury					
Trail to Laredo (54)	Starrett–Burnette		8–12		
Triple Threat	Henry–Crane	7–19	9–30		
Undercover Man	Ford–Foch	5–24			
Untamed Breed, The (C)	Tufts–Britton	4–12			
Details under title: The Wrangler					
Walk a Crooked Mile	O'Keefe–Hayward	5–24	9–48		
Details under title: FBI Meets Scotland Yard					
Walking Hills, The	Scott–Raines	5–24			

EAGLE-LION

1947-48 Features	Completed (45)	In Production (0)
Westerns	Completed (7)	In Production (0)

RELEASE CHART

COMPLETED — 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Gallant Bess (73)	Mitchell–Long		10–8	905	8–2
Behind Locked Doors (61)	Bremer–Carlson	6–7	10–15	906	9–13
Details under title: Inside the Wall					
Big Cat, The (T)	McCallister–Garner	8–2			
Blanche Fury (93)	Hobson–Granger	Foreign			8–30
Canon City (83)	Brady–Meade	3–29	6–30	826	7–5
Close-up (76)	Baxter–Gilmore	12–22	6–9	824	
He Walked By Night (80)	Basehart–Brady	5–10	11–19	910	
Details under title: Twenty-Nine Clues					
Hollow Triumph (83)	Henreid–Bennett	2–16	8–30	904	8–16
In This Corner (66)	Brady–Shaw	3–15	9–19	903	9–13
Details under title: Born To Fight					
It's Murder	Switzer–Whalen	5–12			
Lady At Midnight	Denning–Lee	3–15	8–8	831	
Let's Live A Little (85)	Lamarr–Cummings	3–1	11–12	907	
Man from Texas (71)	Craig–Barl	5–26	10–18	815	4–12
Details under title: A Texas Story					
Mickey (C) (87)	Butler–Goodwin	11–10	6–23	825	6–2
Million Dollar Weekend (73)	Raymond–Paull		11–26	908	
Northwest Stampede (C) (79)	Leslie–Craig	7–21	7–28	830	7–19
Details under title: Wild Conquest					
Old Fashioned Girl, An	Jean–Rafferty		9–27		
Oliver Twist	Davies	Foreign	7–14	828	
Olympic Games, The (T) (136)	Documentary		9–12	902	9–27
Parole	O'Shea–Bey		8–16		
Rampage	Mitchell–Long	12–22			
Red Shoes, The (T) (133)	Walbrook–Shearer	Foreign			10–25
Red Stallion in the Rockies (C)	Heather–Franz	8–2			
Reign of Terror	Cummings–Dahl	9–13			
Shed No Tears (70)	Ford–Vincent	3–1	7–21	829	8–30
Spiritualist, The (79)	Bey–Zari	1–19	8–1	827	
Sword of the Avenger (76)	Delgado–Gurie		6–2	823	
Tioga Kid (54)	Dean–Ates		6–16	858	
Tomorrow You Die	Ireland–Ryan	5–12			
Tulsa	Hayward–Preston	7–5			

FILM CLASSICS

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Appointment with Murder (62)	Calvert–Craig	8–16	11–24		
Details under title: Date with Murder					
Argyle Secrets (63)	Gargan–Lord		5–7		
Daughter of Ramona (C)	Vickers–Reed	9–27			
Devil's Cargo (61)	Calvert–Hudson		4–1		
Inner Sanctum (62)	Hughes–Russell	7–19	9–48		10–25
Judge, The	DeMille–Hale	10–11			
Miraculous Journey (C) (76)	Calhoun–Long	4–12	9–48		10–11
Money Madness (73)	Rafferty–Beaumont		4–15		
Soda (C) (83)	Raymond–Gurie	3–29	6–48		9–27
Unknown Island (C)	Grey–Reed	6–21	9–48		
Details under title: The Unbelievable					
Will It Happen Again? (61)	Documentary		4–48		

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (27)	In Production (0)
1948-49 Features	Completed (22)	In Production (4)

NEW PRODUCTIONS

THE STRATTON STORY
Drama—Started October 25
Cast: James Stewart, June Allyson, Frank Morgan.
Director: Sam Wood Producer: Jack Cummings
Story: Film story of Monty Stratton, one-legged pitcher of the Chicago White Sox.

NEPTUNE'S DAUGHTER (T)
Comedy—Started October 27
Cast: Red Skelton, Esther Williams, Keenan Wynn, Ricardo Montalban.
Director: Edward Buzzell Producer: Jack Cummings
Story: Musical comedy about a bathing suit designer whose hair-brained sister gets her involved with South American polo team.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Great Sinner, The	Peck–Barrymore	10–25			
Secret Garden, The	O'Brien–Stockwell	10–25			

COMPLETED — 1947-48

Barkleys of Broadway	Rogers–Astaire	8–2			
Big City, The (103)	O'Brien–Murphy	10–27	June	827	3–29
Big Jack	Beery–Main	9–27			
Date With Judy, A (113)	Beery–Powell	1–5	July	831	7–5
Easter Parade (T) (103)	Astaire–Garland	12–8	July	829	6–7
Homecoming (113)	Gable–Turner	9–15	May	826	
On An Island With You	Williams–Lawford	6–23	June	828	5–24
Pirate, The (T) (102)	Garland–Kelly	3–3	June	825	4–12
Search, The (105)	Clift–MacMahon		Aug	830	4–12

1948-49

Act of Violence	Heflin–Ryan	6–21			
Bribe, The	Taylor–Gardner	6–21			
Caught	Bel Geddes–Ryan	8–2			
Details under title: Luckiest Girl in the World					
Command Decision	Gable–Pidgeon	4–26			
Edward, My Son	Tracy–Kerr	7–19			
Force of Evil	Garfield–Pearson	7–5	Jan		
Details under title: The Numbers Racket					
Hills of Home (97)	Gwenn–Leigh	9–29	Dec		10–11
Julia Misbehaves (99)	Garson–Pidgeon	1–19	Oct	803	8–16
Little Women	Allyson–Taylor	7–5			
Luxury Liner (T) (98)	Brent–Gifford	9–1	Sept	901	8–30
Kissing Bandit, The (T)	Sinatra–Grayson	5–26	Dec		
No Minor Vices (96)	Andrews–Palmer		Nov	904	10–25
Secret Land	Navy Documentary		Oct	905	
Sun in the Morning, The (T)	MacDonald–Nolan	5–10			
Southern Yankee, A (90)	Skelton–Dahl	2–2	Sept	902	8–16
Take Me Out to the Ball Game (T)	Sinatra–Williams	8–16			
Tale of Navajos	Navajos Indians				
Three Godfathers, The (T)	Wayne–Armendariz	5–24	Jan		
Three Musketeers (T) (126)	Turner–Kelly	2–16	Nov	906	10–25
Words and Music	Garland–Rooney	4–26	Jan		

MONOGRAM

1947-48 Features	Completed (35)	In Production (1)
Westerns	Completed (17)	In Production (1)

NEW PRODUCTIONS

CRASHING THRU

Western—Started October 29
Cast: "Whip" Wilson, Andy Clyde, Christine Larsen.
Director: Ray Taylor Producer: Barney Sarecky
Story: Not available.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Bad Boy	Nolan–Wyatt	10–25			
When a Man's a Man	Madison–Calhoun	9–27			

COMPLETED — 1947-48

Back Trail (54)	Brown–Hatton		7–18	4757	
Bomba the Jungle Boy	Sheffield–Garner	10–25			
Courtin' Trouble (56)	Wakely–Belmont	9–27	11–21	4763	
Details under title: Headin' for Trouble					
Cowboy Cavalier (55)	Wakely–Taylor		7–4	4762	
Feathered Serpent, The	Winters–Luke	10–11			
Details under title: Charlie Chan in Mexico					
Fighting Ranger, The (57)	Brown–Hatton	6–7	8–15	4753	
Frontier Agent (56)	Brown–Hatton		5–16	4756	
Golden Eye, The (69)	Winter–Young	4–26	8–29	4720	
Gunning For Justice (55)	Brown–Hatton	9–13	11–7	4758	
Henry, the Rainmaker	Walburn–Catlett	10–11			
Details under title: The Rainmaker					
Hidden Danger	Brown–Hatton	10–25	12–5		
I Wouldn't Be in Your Shoes (70)	Castle–Knox	2–16	5–23	4716	
Incident (66)	Douglas–Frazee	8–16	1–9	4803	
Iron Dukes	Bowery Boys	8–2			
Details under title: Bowery Comeback					
Jiggs and Maggie in Court	Yule–Riano	9–27			
Jinx Money (68)	Gorcey–Caldwell	1–19	6–27	4717	
Joe Palooka in the Big Fight	Kirkwood–Romay	8–30			
Kidnapped (81)	MacDowall–England	5–24	11–28	4725	9–27
Michael O'Halloran (79)	Roberts–Beckett	4–12	8–8	4719	
Music Man	Stewart–Brito	5–24	9–5	4721	
Outlaw Brand (57)	Wakeley–Larsen		10–24	4764	
Partners of the Sunset (53)	Wakely–Larson		5–6		
Perilous Waters (66)	Castle–Long	9–1	2–14	4707	
Range Renegades (54)	Wakeley–Holt		6–5	4766	
Rangers Ride (56)	Wakeley–Belmont		9–26	4767	
Shanghai Chest, The (65)	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sheriff From Medicine Bow (55)	Brown–Hatton	7–19	10–3	4754	
Sign of the Wolf (69)	Whalen–Brady	Reissue	5–2	4711	
Silver Trails (53)	Wakely–Taylor	7–5	8–22	4763	
Sixteen Fathoms Deep (Anso)	Lake–Chaney		7–25	4801	
Smugglers' Cove (66)	Gorcey–Hall		10–10	4726	
Stage Struck (71)	Long–Richmond	3–15	6–13	4715	
Stampede	Cameron–Storm	10–25			
Trigger Man	Brown–Hatton		6–20	4752	
Trouble Makers (69)	Gorcey–Hall	6–7	1–2	4727	
Details under title: High Tension					
When a Man's a Man	Madison–Calhoun	9–27			
Winner Take All (65)	Kirkwood–Knox		9–19	4802	

ALLIED ARTISTS

Babe Ruth Story, The (106)	Bendix–Trevor	3–29	9–6	10	8–2
Bad Men of Tombstone	Sullivan–Reynolds	6–21	11–15		
Details under title: Last of the Badmen					
Dude Goes West, The (87)	Albert–Storm	12–8	8–30	8	6–21
Details under title: The Tenderfoot					
Hunted, The (85)	Bellia–Foster	4–14	4–7	6	
Panhandle (84)	Cameron–Downs	9–29	2–22	5	
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7	
Strike It Rich	Cameron–Granville	7–19			

PARAMOUNT

1947-48 Features	Completed (20)	In Production (0)
1948-49 Features	Completed (21)	In Production (4)

NEW PRODUCTIONS

EASY DOES IT

Comedy—Started October 27
Cast: Bob Hope, Rhonda Fleming, Roland Young.
Director: Alexander Hall Producer: Edmund Beloin
Story: Newspaper man assigned to conduct boys' group through Europe gets into trouble on voyage home.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Bitter Victory	Scott–Cummings	10–25			
El Paso	Payne–Russell	9–27			
Samson and Delilah (T)	Lamarr–Mature	10–25			

COMPLETED — 1947-48

Beyond Glory (82)	Ladd–Reed	9–29	9–3	4726	6–21
Details under title: The Long, Grey Line					
Big Town Scandal (62)	Reed–Brooke		7–30	4722	6–7
Crusades, The (126)	Young–Wilcoxon	Reissue	6–48	R3508	
Dream Girl (86)	Hutton–Carey		5–12	7–23	4721 5–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine		6–24	7–2	4720 5–10
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	6–21
Hatter's Castle (105)	Mason–Kerr	Foreign	6–18	4718	4–26
Hazard (95)	Goddard–Carey	11–10	5–28	4716	3–29
Speed To Spare (57)	Arlen–Rogers	10–27	5–14	4715	3–1
Waterfront at Midnight (64)	Gargan–Hughes	12–3	6–25	4719	5–24

1948-49

Accused, The	Young–Cummings	4–26	1–14	4808	
Connecticut Yankee, A (T)	Crosby–Fleming	6–24	4–15	4814	
Disaster (60)	Denning–Marshall	2–16	12–3	4806	10–25
Dynamite	Gargan–Welles		1–28	4809	
Great Gatsby, The	Ladd–Field	3–29			
Heiress, The	deHavilland–Clift	7–5			
Isn't It Romantic (87)	Lake–DeWolfe	3–1	10–8	4802	10–25
Mask for Lucretia	Goddard–Lund	9–13			
Miss Tatlock's Millions (101)	Hendrix–Lunt	4–12	11–19	4805	9–27
My Own True Love	Douglas–Calvert	7–7	2–4	4810	
Now and Forever	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Night Has A Thousand Eyes (81)	Robinson–Russell	7–7	10–22	4803	7–19
One Woman	Ladd–Reed	8–16			
Paleface, The (T) (91)	Rope–Russell	8–18	12–24	4807	
Sealed Verdict (83)	Milland–Marty		11–5	4804	9–13
Shaggy (C) (72)	Joyce–Shayne		6–11	4717	4–26
Sorrowful Jones	Hope–Ball	4–26			
Sorry, Wrong Number (89)	Stanwyck–Lancaster	2–2	9–24	4801	8–2
Special Agent	Eythe–Reeves	5–24			
Strange Temptation	Milland–Totter	5–10	3–4	4812	
Details under title: Dark Circle					
Streets of Laredo (T)	Holden–Freeman	8–2			
Whispering Smith (T)	Ladd–Marshall	4–28	2–18	4811	

REALART

RELEASE CHART

REISSUE — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev
Alias Mary Dow (66)	Milland–Ellers			736	
Ex-Champ (72)	McLaglen–Brown		Aug	926	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1095	
Model Wife (78)	Blondell–Powell			1124	
When Tomorrow Comes (92)	Bunne–Boyer		Aug	948	
You're Not So Tough (71)	L.T.Guys–D.E.Kids			1063	

1948-49

Ali Baba and the Forty Thieves (T) (87)	Montez–Bey				
Armored Car (64)	Wilcox–Romero				
Captive Wild Woman (60)	Carradine–Ankers		May	12 0	
Corvette K-225 (98)	Scot–Fitzgerald		May	12 0	
Crazy House (80)	Olsen–Johnson				
Diamond Frontier (91)	McLaglen–Loder				
Drums of the Congo (61)	Erwin–Munson		May	1210	
Frontier Badmen (77)	Chaney–Paige				
Give Out Sisters (65)	Dailey–O'Connor				
I Cover the War (68)	Wayne–Gage				
Magnificent Brute (78)	McLaglen–Barnes		Apr	796	
Men of Texas (82)	Abbott & Costello		July	1222	
Mr. Big (74)	O'Connor–Ryan				
My Little Chickadee (84)	Fields–West				
My Man Godfrey (93)	Powell–Lombard		July	7.8	
Mutiny on the Blackhawk (66)	Arlen–Moore				
Next Time We Love (87)	Stewart–Milland–Sullavan		June	756	
North to the Klondike (58)	Crawford–Chaney				
Pardon My Sarong (84)	Stack–Cooper		June	1238	
Phantom of the Opera (T) (92)	Rains–Eddy				
Rio (77)	Rathbone–Cummings				
Saboteur (108)	Cummings–Lane				
Sea Spoilers (63)	Wayne–Grey		Apr	361	
Ski Patrol (64)	Dorn–Hinds				
State Police (78)	Lundigan–Moore				
Timber (60)	Dailey–Lord				
Wings Over Honolulu (78)	Milland–Barry		May	871	
Zanzibar (69)	Craig–Lane				

REPUBLIC

1947-48 Features	Completed (28)	In Production (0)
Westerns	Completed (15)	In Production (1)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

MONTANA BELLE (Tr)
Western—Started October 27
Cast: Jane Russell, George Grant, Scott Brady, Andy Devine, Forrest Tucker.
Director: Alan Dwan Producer: Howard Welsh
Story: Tale of Belle Starr and the Dalton brothers.

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Frank & Jessie James	Moore–Neill		4–26	10–30	794
Angel In Exile	Carroll–Mara		4–12	9–3	719
Details under title: Miracle of Charlie Dakin					
Bandits of Dark Canyon	Lane–Waller		12–15		752
Bold Frontiersman	Lane–Waller		12–22	4–15	754
Details under title: Cimarron Trails					
California Firebrand (Tr.) (63)	Hale–Booth		10–13	4–1	654 4–26
Carson City Raiders (60)	Lane Waller		2–16	5–13	755 6–21
Code of Scotland Yard	Homolka–Farr			10–24	713
Dangers of the Canadian Mounted (Serial)	Bannon–Belmont		10–27	4–24	7 2
Daredevils of the Clouds (60)	Livingston–Clark		3–11	8–10	716 8–2
Daughter of The Jungle	Hall–Cardwell		9–13	2–8	
Denver Kid, The	Lane–Gallagher		7–5	10–1	758
Desperadoes of Dodge City	Lane–Waller		6–21	9–15	757
Dick Tracy Returns (Serial)	Boyd–Roberts			7–17	793
Drums Along the Amazon	Brent–Ralston		5–10	11–1	
Eyes of Texas, The (Tr) (70)	Rogers–Roberts		4–12	7–15	732 8–2
Far Frontier, The	Rogers–Devine		8–16	12–29	
Federal Agents Vs. Underground	Allen–LaPlanche		7–19		
Gallant Legion, The	Elliott–Booth		1–5	7–25	715
Grand Canyon Trail (Tr.)	Rogers–Frazee		6–21	11–15	
Heart of Virginia	Martin–Lowery		12–22	4–25	707
Homicide For Three	Long–Douglas		6–7	12–8	
I Jane Doe (85)	Hussey–Carroll		11–24	5–25	710 5–24
It's A Grand Old Nag (Tr.)	Cartoon Feature			12–20	761
King of the Gamblers	Wright–Martin			5–10	709
Macbeth (107)	Welles–Nolan		7–7	10–1	10–25
Marshal of Amarillo	Lane–Waller			7–25	756
Missourian, The (TR)	Elliott–Booth		9–13	2–15	
Moonrise	Clark–Russell		1–5	10–1	714
Nighttime in Nevada (T)	Rogers–Harmon		5–10	9–5	733
Old Los Angeles	Elliott–McLeod		10–13	4–25	708
Out of the Storm (61)	Lydon–Collier		3–29	9–11	717 9–13
Details under title: Backfire					
Plunderers, The	Cameron–Massey		6–7	12–1	
Red Pony, The (T)	Loy–Mitchum		6–9		
Renegades of Sonora	Lane–Waller		8–30	11–24	
Rose of the Yukon	Brodie–Dell		8–16	1–5	
Secret Service Investigator (60)	Bridges–Roberts		2–16	5–31	711 6–7
Son of God's Country (Tr.)	Hale–Blake			9–15	741
Sons of Adventure	Hayden–Roberts		3–15	9–1	718
Sundown in Santa Fe	Lane–Waller			11–5	
Timber Trail, The (67)	Hale–Roberts		6–21	6–15	656 8–2
Train to Alcatraz	Barry–Martin		3–1	6–28	712
Details under title: Alcatraz Prison Train					
Under California Stars (Tr.) (70)	Rogers–Frazee		11–25	5–1	731 6–7
Wake of the Red Witch, The	Wayne–Russell		8–2	1–1	
Window, The	Hale–Kennedy		11–24		

SPECIALS

Bishop's Wife, The (109)	Grant–Young		3–17		11–24
Enchantment	Wright–Niven		5–24		
Details under title: Take Three Tenses					
Fugitive, The (104)	Fonda–Del Rio		1–6		11–10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9–1
Good Sam (114)	Cooper–Sheridan		8–18		8–2
I Remember Mama (137)	Dunne–Homolka		6–9		3–15
Joan of Arc (T)	Bergman–Farrer		10–13		
Melody Time (T)	Disney Musical				5–24
Miracle of The Bells, The (118)	MacMurray–Valli		8–4		3–15
So Dear To My Heart	Driscoll–Patten				
Song Is Born (T) (113)	Kaye–Mayo				8–30

COMPLETED —— 1947-48 ——

BLOCK NO. FOUR

Arizona Ranger, The (63)	Holt–Leslie		11–10		4–12
Tarzan and the Mermaids (68)	Weissmuller–Joyce		8–4		4–12

BLOCK NO. FIVE

Berlin Express (86)	Cheron–Ryan		9–1		5–24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell		3–31		
Guns of Hate (61)	Holt–Leslie		12–22		5–24
Return of the Badmen (90)	Scott–Jeffreys				5–24

BLOCK NO. SIX

Mystery In Mexico (66)	Lundigan–White		10–13		7–5
Race Street (79)	Raft–Maxwell		5–1		7–5
They Live By Night (95)	O'Donnell–Granger		7–7		7–5
Details under title: The Twisted Road					
Velvet Touch, The (97)	Russell–Genn		10–13		8–2

SCREEN GUILD

1947-48 Features **Completed (20)** **In Production (0)**

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Dead Man's Gold	LaRue–Stewart		5–10	9–10	
Frontier Revenge	LaRue–St. John		8–16		
Harpoon	Bromfield–Louis				
Hollywood Barn Dance (65)	Tuttle–Irving		3–31	6–21	4701
Details under title: Western Barn Dance					
Jungle Goddess	Reeves–McKay		6–21	8–13	
Last of the Wild Horses	Ellison–Frazee				
Mark of the Lash	LaRue–Crandell		5–24	10–29	
Miracle in Harlem (71)	Stepin Fetchit			5–14	X–3
Outlaw Country	LaRue–St. John		8–16		
Prairie, The (80)	Albert–Baxter			4–30	4705
Shep Comes Home	Lowery–Kimberley		9–27		
Son of a Gunman	LaRue–St. John		10–25		
Thunder In The Pines	Reeves–Martin		9–27		

SELZNICK—S.R.O.

Features **Completed (5)** **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones–Cotten		3–19	4–9	4–14
Intermezzo (70)	Bergman–Howard		Reissue		
Mr. Blandings Builds His Dream House	Grant–Loy		10–13	7–1	3–29
Paradine Case, The (132)	Todd–Peck			12–23	1–19
Portrait of Jenny	Cotten–Jones		3–3		

RKO RADIO

1948 Features **Completed (48)** **In Production (2)**

NEW PRODUCTIONS

STAGECOACH KID
Western—Started October 25
Cast: Tim Holt, Richard Martin, Jeff Donnell.
Director: Lew Landers Producer: Herman Schlom
Story: Not available.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Set-Up, The	Ryan–Totter		10–25		

—— 1948-49 ——

GROUP ONE

Rachel and the Stranger (93)	Young–Holden		9–1		8–16
Details under title: Rachel					
Pearl, The (77)	Marques–Armendariz	Foreign			3–15
Variety Time (59)	Errol–Kennedy				8–16

GROUP TWO

Bodyguard (63)	Tierney–Lane		5–10		9–13
Design for Death (48)	Documentary				9–13
Station West (92)	Powell–Greer				9–13

GROUP THREE

Blood On The Moon	Mitchum–Bel Geddes		3–1		
Every Girl Should Be Married	Grant–Tone		6–7		
Indian Agent	Holt–Martin		6–7		

NOT DESIGNATED

Baltimore Escapade	Temple–Young		6–21		
Boy With Green Hair (T)	O'Brien–Ryan				
Brothers in the Saddle	Holt–Forman		7–5		
Clay Pigeon, The	Hale–Williams		10–11		
Follow Me Quietly	Lundigan–Patrick		8–30		
Green Promise, The	Chapman–Paige		9–27		
Gun Runners	Holt–Hyer		8–2		
Interference	Mature–Ball		7–19		
Judge Steps Out, The	Knox–Sothern				
Details under title: Indian Summer					
Le Silence Est D'or	Chevalier–Durrier	Foreign			
Long Denial, The	O'Hara–Douglas		3–1		
Mad Wednesday (80)	Lloyd–Walburn		10–1	Stg	3–3
Rev. under title: Sin of Harold Diddlebock					
Mourning Becomes Electra (121)	Russell–Redgrave		4–14		11–24
Mr. Joseph Young of Africa	Johnson–Armstrong		1–5		
Outlaw, The	Russell–Beutel				
Outlaw Valley	Holt–Martin		6–21		
Return of the Badman	Scott–White				
Tarzan's Fountain of Youth	Barker–Joyce		7–19		
Details under title: Tarzan and the Arrow of Death					
Tycoon (T)	Wayne–Day		2–3		2–8
Under Arizona Skies	Holt–Leslie		9–1		
Vendetta	DeGeorge–Brooks		8–19	Hgs	
Weep No More	Cotten–Valli		5–10		

20th CENTURY-FOX

1948 Features **Completed (48)** **In Production (4)**

NEW PRODUCTIONS

PRINCE OF FOXES
Drama—Started August 16
Cast: Tyrone Power, Orson Welles, Wanda Hendrix.
Story: Film adaptation of best selling novel.

I WAS A MALE WAR BRIDE
Comedy—Started September 21
Cast: Cary Grant, Ann Sheridan, William Neff.
Director: Howard Hawks Producer: Sol C. Siegel
Story: Trials of American Army nurse who attempts to return her French husband to the U. S.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Beautiful Blonde from Bashful End, The	Grable–Romero		10–11		
Down to the Sea in Ships	Barrymore–Widmark		8–30		
Mother Is A Freshman (T)	Johnson–Young		8–30		
Sand (T)	Stevens–Gray		7–5		

COMPLETED —— 1948-49 ——

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820	
Apartment for Peggy (T) (99)	Crain–Holden		1–19	Oct	842 9–27
Belle Starr's Daughter (86)	Montgomery–Roman		8–30	Nov	846
Details under title: Rose of Cimarron					
Bungalow 13 (65)	Conway–Hamilton		7–19		
Canadian Pacific (C)	Scott–Wyatt		8–30		
Checkered Coat, The (67)	Conway–Nash			July	825
Chicken Every Sunday	Dailey–Holm		7–5		
Counterfeiters, The (73)	Sutton–Merrick			June	819
Creeper, The (64)			3–29	Sept	839
Cry of the City (95)	Mature–Conti		1–5	Oct	841 9–27
Details under title: The Chair for Martin Rome					
Deep Waters (85)	Andrews–Peters		10–13	July	821 7–19
Escape (78)	Harrison–Cummins		9–16	Sept	822 6–7
Fan, The	Crain–Sanders		7–19		
Forever Amber (139) (T)	Darnell–Wilde			Sept	838

Fury at Furnace Creek (88)	Nature–Gray	9–15	May		4–26
Details under title: Ballad of Furnace Creek					
Gay Intruders, The (68)	Emery–Geva	3–15	Sept	840	
Give My Regards to Broadway (T) (89)	Guild–Daley	5–12	June	827	6–7
Green Grass of Wyoming (T) (89)	Cummins–Coburn	6–23	June	818	4–26
Iron Curtain, The (87)	Andrews–Tierney	12–8	May	816	5–24
Jungle Patrol (70)	Miller–Franz		Nov	848	
Let's Live Again (67)	Emery–Brooks	11–24	Apr	813	
Letter to Three Wives	Darnell–Crain	6–21			
Luck of the Irish (59)	Power–Baxter	2–16	Sept	837	9–13
Details under title: For Fear of Little Men					
Meet Me at Dawn (89)	Eythe–Court		Apr	812	3–29
Mine Own Executioner (102)	Meredith–Moore		July	824	7–19
Miss Mink kof 1949	Lydon–Collier	8–2			
Mother is a Freshman	Johnson–Young	8–30			
Road House (95)	Lupino–Wilde	4–12	Nov	844	9–27
Sand (T)	Stevens–Gray	7–5			
Scudda Hoo! Scudda Hay! (T) (95)	Haver–McCallister	3–17	Apr	811	3–15
Sitting Pretty (84)	Young–O'Hara	11–10	Apr	810	3–29
Snake Pit, The	deHavilland–Genn	8–4			
Street With No Name, The (91)	Stevens–Lawrence	1–5	July	823	7–5
That Lady in Ermine (T) (89)	Grable–Fairbanks	11–10	Aug	836	7–19
Details under title: This Is the Moment					
That Wonderful Urge	Power–Tierney	4–12			
Thirteen Lead Soldiers (66)	Conway–Wescott	12–22	Apr	8–14	
Tucson	Lydon–Edwards	7–5			
Unfaithfully Yours (105)	Harrison–Darnell	3–1		850	10–11
Walls of Jericho, The (106)	Wilde–Darnell	11–10	Aug	826	7–19
When My Baby Smiles at Me (T)	Grable–Dailey	5–24	Nov	845	
Details under title: Burlesque					
Winner's Circle, The (70)	Wilde–Farley		Aug	829	
Yellow Sky (T)	Peck–Baxter	6–7			

SOL WURTZEL PRODUCTIONS

Arthur Takes Over (63)	Collier–Cowan	12–22	May		4–26
Night Wind (68)	Russell–Christine	4–26	Oct	843	9–13
Details under title: Big Dan					
Fighting Back (60)	Langton–Rogers	3–29	Aug	8 8	7–19
Trouble Preferred (63)	Knudsen–Russell				

UNITED ARTISTS

1947-48 Features **Completed (39)** **In Production (1)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Impact	Donlevy–Raines	9–27		Pop	

COMPLETED — 1947-48 —

An Innocent Affair (90)	Carroll–MacMurray	3–29	9–17	Nas	9–13
Angry God	Paris–Ortega				
Arch of Triumph (120)	Bergman–Boyer	7–22	3–48	Est	4–26
Cover Up	Bendix–O'Keefe	7–5		Nas	
Dead Don't Dream	Boyd–Brooks	8–4		BB	
False Paradise	Boyd–Brooks	9–1		BB	
Four Faces West	McCrea–Dee		7–9	Ent	5–24
Gay Amigo	Renaldo–Carrillo	7–19		Pnk	
Girl from Manhattan (81)	Montgomery–Lamour			Bog	9–27
Details under title: All's Well That Ends Well					
High Fury	Carroll–Hunter		8–20	BC	
Happy's Holiday (60)	Boyd–Ware	9–30	7–18	BB	5–12
Indian Scout	Montgomery–Drew	7–5		Sml	
Details under title: Some Rain Must Fall					
Kings of the Olympics	Documentary		5–48		
Laff Time (C)	Olsen–Jannsen	9–30		Rgs	
Details under Misc. Independents Chart					
Love Happy	Marx Bros.	8–2		P–C	
Details under title: Blonde Heaven					
Lucky Stiff, The	Lamour–Donlevy	8–2		Amus	
Man of Evil (90)	Mason–Calvert	For		GFD	4–12
Montana Mike (97)	Cummings–Donlevy	12–23	9–47	Neb	8–4
Details under title: Heaven Only Knows					
My Dear Secretary (94)	Day–Douglas	5–24	10–15	Pop	9–13
On Our Merry Way	All-Star	8–5	6–15	Eag–Mer	
Details under title: A Miracle Can Happen					
Outpost in Morocco	Raft–Tamiroff			BB	
Personal Column	Sanders–Ball	11–11	7–25	Smg	7–21
Pitfall (85)	Powell–Scott	2–2	8–13	Eis	8–16
Plot to Kill Roosevelt, The			10–22	Sel	
Red River (125)	Wayne–Clift	9–30		Hks	7–19
Silent Conflict	Boyd–Brooks	7–21	8–27	BB	
So This Is New York (79)	Morgan–Vallee	10–13	6–25	Szk	5–24
Strange Gamble	Boyd–Clyde	9–1		BB	
Texas, Brooklyn and Heaven (76)	Madison–Lynn	2–16	7–16	Gol	7–19
Time of Your Life, The (107)	Cagney–Bendix	5–26	7–30	Cgy	6–7
Too Late for Tears	Scott–Duryea	9–27			
Urubu (65)	Scott–Powell		8–20	B–C	
Vicious Circle	Conrad Nagle		5–48	Wil	6–7

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (44)** **In Production (3)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Amboy Dukes	Curtis–Jaeckel	10–11			
Calamity Jane and Sam Bass	deCarlo–Duff	10–25			
Life of Riley, The	Bendix–DeCamp	10–25			

COMPLETED — 1947-48 —

Abbott & Costello Meet Frankenstein (83)	Abbott–Costello		July	664	7–5
All My Sons (94)	Robinson–Christians	10–13	May	657	4–12
Another Part of The Forest (107)	March–Blyth	11–10	June	660	
Are You With It (90)	O'Connor–San Juan	11–24	May	656	
Bad Sister (90)	Palmer–Niven	Foreign	July		7–19
Beware of Pity (102)	Lockwood–Hunter	Foreign	July		
Black Bart (T) (80)	DeCarlo–Duryea	6–23	Apr		3–15
Details under title: Adventures of Black Bart					
Brothers, The (80)	Ree–Fyffe	Foreign	May		5–24
Casbah (94)	DeCarlo–Martin	10–27	Apr		
Case Against Calvin Cooke (91)	March–Eldredge	2–2			8–30
Details under title: An Act of Murder					
Captain Boycott (52)	Jenie–Kirby	4–6			
Countess of Monte Cristo	Donat–Granger	Foreign			
Criss Cross	Lancaster–deCarlo	7–5			
Dear Murderer (90)	Pertgan–Gynt	Foreign	May	653	5–24
End of the River (80)	Sabu–Lovell	Foreign			7–5
Family Honeymoon	Colbert–MacMurray	6–21			
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3–1	July	665	6–21
Details under title: The Wonderful Race at Rimrock					
For the Love of Mary (90)	Durbin–O'Brien	4–12	Sept	672	9–13
Details under title: Washington Girl					
Hamlet (153)	Olivier–Herlie	Foreign			7–19
Hungry Hill (92)	Lockwood–Price	Foreign			10–27
Kiss the Blood Off My Hands (79)	Lancaster–Fontaine	3–29	Nov		10–25
Larceny (89)	Payne–Caulfield	4–12	Aug	669	8–16
Letter From An Unknown Woman (87)	Fontaine–Jourden	9–15	June	659	
Man–Eater of Kumaon (79)	Sabu–Page	12–22	July	666	7–5
Mexican Hayride	Abbott–Costello	6–21			
Mr. Peabody and the Mermaid (89)	Powell–Blyth	1–19	Aug	667	8–16
O'Flynn, The	Fairbanks–Carter	5–24			
One Touch of Venus (81)	Walker–Gardner	2–16	Aug	670	8–30
Red Canyon (T)	Blyth–Duff	7–5			
Details under title: Black Velvet					
River Lady (T)	DeCarlo–Duryea	8–4	June	661	
Rogues Regiment (86)	Powell–Toren	2–16	Nov		10–11
Saxon Charm (88)	Montgomery–Hayward	2–16	Sept	671	9–13
Tap Roots (T) (109)	Heflin–Hayward	6–23	Aug	668	7–5
Up In Central Park (87)	Durbin–Haymes	10–13	June	662	6–7
You Gotta Stay Happy	Fontaine–Stewart	5–24			

WARNER BROTHERS

1947-48 Features **Completed (40)** **In Production (6)**

NEW PRODUCTIONS

TASK FORCE
Drama—Started October 25
Cast: Gary Cooper, Wayne Morris, Walter Brennan, Julie London.
Director: Delmar Daves Producer: Jerry Wald
Story: The history of Naval carrier aviation.

RELEASE CHART

IN PRODUCTION

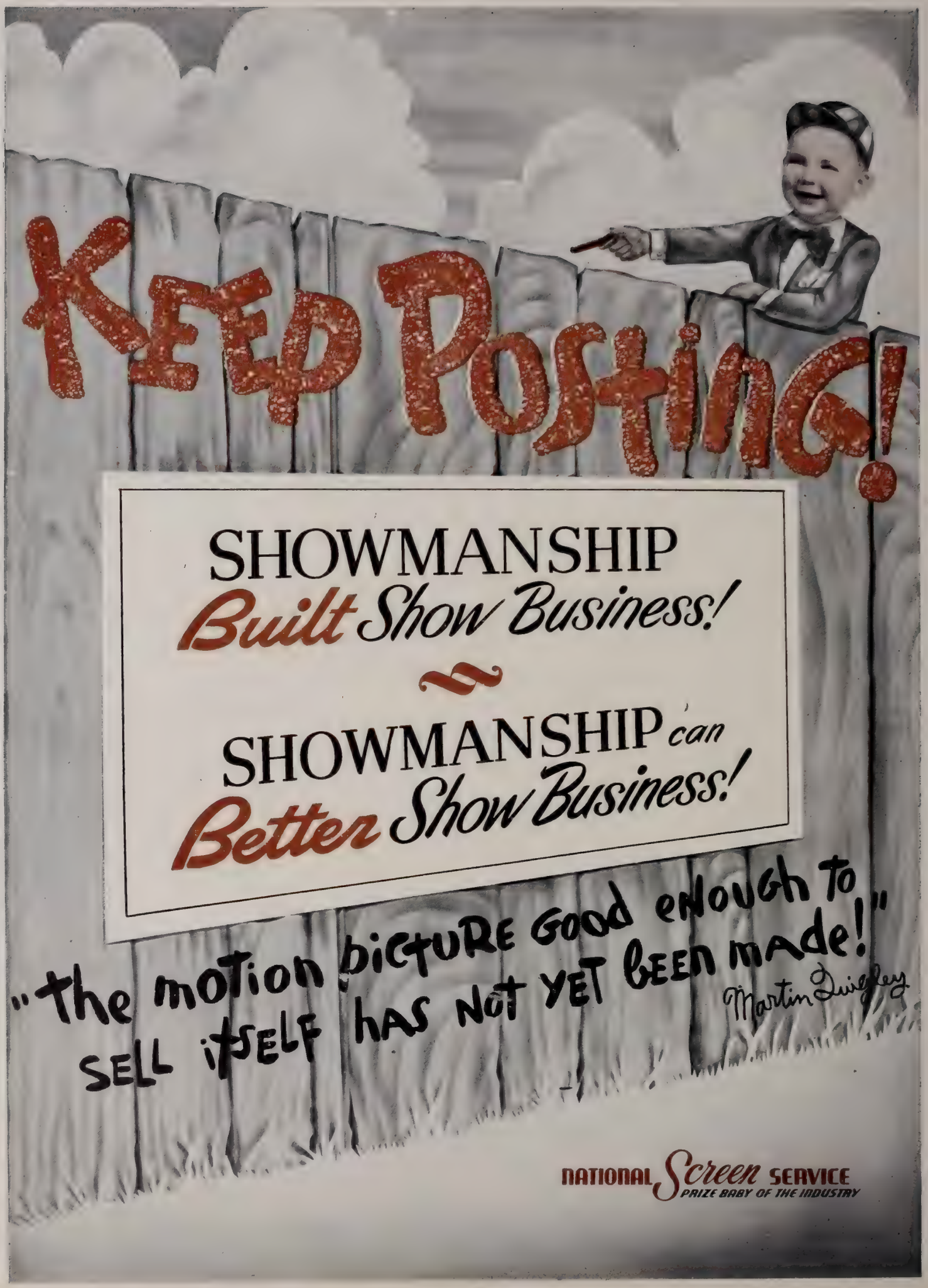
Title—Running Time	Cast	Details	Rel.	No.	Rev.
Colorado Territory	McCrea–Mayo	5–27			
Flamingo Road	Crawford–Scott	9–27			
Montana (T)	Flynn–Smith	9–13			
This Side of the Law	Lindfors–Smith	10–25			
Details under title: "Deadlock"					
Under Capricorn (T)	Bergman–Cotten	5–27			

COMPLETED — 1947-48 —

April Showers (94)	Carson–Sothern	9–15	3–27	719	3–15
Big Punch, The (80)	Morris–Maxwell	2–2	6–26	727	6–7
Details under title: The Fighting Terror					
Embraceable You (80)	Clark–Brooks	3–15	8–21	732	8–2
Details under title: Sunburst					
Key Largo (101)	Bogart–Bacall	1–5	7–31	731	7–19
Life With Father (118)	Powell–Dunne		8–14	702	
Romance on the High Seas (T) (99)	Carson–Paige	6–23	7–3	728	7–5
To the Victor (100)	Morgan–Lindfors	8–18	4–10	720	4–26
Winter Meeting (104)	Davis–Davis	10–13	4–24	721	4–12
Woman in White, The (109)	Parker–Smith	10–14	5–15	724	4–26
Wallflower (77)	Reynolds–Hatton	3–3	6–12	726	6–7

— 1948-49 —

Adventures of Don Juan (T)	Flynn–Lindfors	10–27			
Christopher Blake	Smith–Douglas	5–15			
Fighter Squadron (T)	O'Brien–Slack	6–7	11–27	806	
Flamy Martin	Mayo–Scott	4–26			
Details under title: Smart Money					
Fountainhead, The	Cooper–Neale	7–19			
Girl from Jones Beach, The	Reagan–Mayo	5–24			
Happy Times	Kaye–Bates	8–30			
House Across the Street, The	Morris–Paige	8–16			
It's a Great Feeling	Morgan–Day	8–30			
Details under title: Two Guys and a Gal					
John Loves Mary	Reagan–Neal	2–2			
Johnny Belinda (102)	Wyman–Ayres	5–15	10–23	804	9–27
June Bride (97)	Davis–Montgomery	5–24	11–13	805	10–25
Kiss in the Dark, A	Wyman–Niven	3–29			
My Dream Is Yours	Carson–Day	4–12			
Night Beat	Douglas–Westcott	7–19			
Night Unto Night	Lindfors–Reagan	5–30			
One Last Fling	Smith–Scott	2–16			
One Sunday Afternoon (T)	Morgan–Paige	2–15			
Rope (T) (80)	Stewart–Chandler	2–2	9–25	802	8–15
Silver Lining (T)	Haver–Boyer	4–26			
Silver River (110)	Flynn–Sheridan	5–12	5–29	725	
Smart Girls Don't Talk (80)	Mayo–Bennett	3–1	10–9	803	10–11
Details under title: Dames Don't Talk					
Somewhere in the City	Lindfors–O'Brien	8–16			
South of St. Louis	McCrea–Smith	6–7			
Two Guys From Texas (T) (86)	Morgan–Carson	3–17	9–4	801	8–16
Whiplash	Clark–Smith	3–31			
Younger Brothers (T)	Paige–Morris	5–24			


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Film BULLETIN

NOVEMBER 22, 1948

In This Issue:

ALLIED'S FIFTH OF A CENTURY

Editorial, Page 3

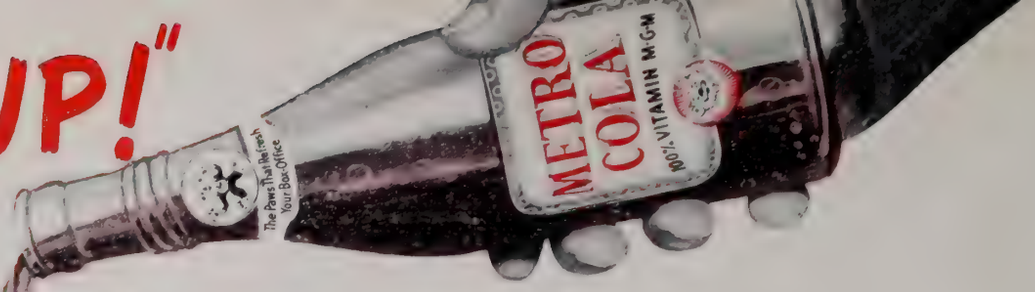
SELZNICK-UA DEAL FALLS THRU

News and Opinion, Page 5

Reviews of New Films

BLOOD ON THE MOON
BELLE STARR'S DAUGHTER
EVERY GIRL SHOULD BE MARRIED
HE WALKED BY NIGHT
THE ACCUSED
and Others

FILL 'EM UP!"





"Fill 'em up at THANKSGIVING!"

(The State, N. Y. record-breaker, a simultaneous Thanksgiving sensation!)

M-G-M presents Alexandre Dumas' "THE THREE MUSKETEERS" Starring LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, FRANK MORGAN, VINCENT PRICE KEENAN WYNN, JOHN SUTTON, GIG YOUNG • Color by TECHNICOLOR • Screen Play by Robert Ardrey • Directed by GEORGE SIDNEY • Produced by PANDRO S. BERMAN • An M-G-M Picture



"Fill 'em up at CHRISTMAS!"

(Next at Radio City Music Hall and America's perfect Xmas show!)

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Metro-Cola hits the spot!

"Fill 'em up all year 'round"

EDITORIAL

Vol. 16, No. 24 November 22, 1948

☆

THINK IT OVER

WISDOM

Wisdom is having a great deal to say and not saying it.

☆

Film BULLETIN

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ALLIED'S FIFTH OF A CENTURY

In New Orleans next week Allied States Association of Motion Picture Exhibitors celebrates its 20th Anniversary on the occasion of the 15th Annual Convention. The lapse of five years between its birth and first national conclave is explained by the fact that during those formative years the fledgling organization of independents was too occupied in a life or death struggle against forces that would have destroyed it to bother with such luxuries as national conventions and such. Now, greater than ever in numbers, more secure than ever in its vital role as an industry factor, Allied richly merits a convention that will combine all the serious business at hand with the pleasures that unique New Orleans has to offer.

Those who have observed Allied from its inception know well enough how difficult were those early years when film leaders and even some independent exhibitors seemed determined to crush the new organization in its cradle. They recall how the very life of Allied hung by the strong thread of determination of a small group of pioneers. The names of Al Steffes, Col. H. A. Cole, Jim Ritter, Herman Blum, Henderson Richey, Glenn Cross, and the redoubtable Abram F. Myers shall never be erased from Allied's annals, for it was their courage, their resolve, their fortitude, in the face of severe odds, that held the first bastion in the fight for a real independent organization.

But Allied never could have survived had not its ranks been bolstered by such stalwarts as Nate Yamins, Fred Herrington, Sidney Samuelson, Aaron Saperstein, Jack Kirsch, Martin Smith, Pete Wood and others. It is high tribute to all these men, plus the many new leaders, who have carried forward the founders' principles, that Allied units now cover virtually the entire nation and number so many thousands of staunch and loyal members.

Enlightened film leaders, like Metro's William F. Rodgers and 20th Century-Fox's Andy W. Smith, have come to recognize and respect Allied's important niche in the industry. Their willing efforts to remove causes of friction and establish greater harmony between exhibitors and their companies must be commended. But other film men, unfortunately, still harbor blind, foolish resentment against this organization because it dares speak and fight for the "lowly" independent theatreman, with the result that their companies suffer a deficiency in customer good will that must spell a loss in income.

In his message to the forthcoming convention, Mr. A. F. Myers has this to say:

"The 1948 National Convention celebrates Allied's twenty years of unremitting, undeviating service to the independent motion picture exhibitors of America. A fifth of a century is a long life for an organization that was supposed to fold in one year. But Allied enters upon its twenty-first year greater in numbers, more influential and more strongly entrenched in the hearts of the independent exhibitors than ever before. That it survived its early trials, that it has been successful in its endeavors, that it stands today the powerful, democratic organization that it is, is due to the devotion and zeal of a comparatively small group of idealists composed of the founders and chief leaders of Allied during the past two decades. This great convention is dedicated to honoring the more conspicuous members of that band, not merely for their own achievements and sacrifices, but because they are symbolic of the spirit of devotion that extends down and through the rank and file of Allied. It is due to that great spirit and to the exertions of those men that we are able to enjoy this great convention in 1948."

To all those leaders, past and present, and to those in the ranks, whose faith and devotion made and makes Allied what it is, our salute.

MO WAX

GROSSES SOAR WITH A ROAR!

...AS BELLE STARR'S DAUGHTER RIDES INTO THE CIMARRON COUNTRY IN 100-THEATRE STATE-WIDE OKLAHOMA PREMIERE!...and TOPPING 1948's BIG-SIZE OUTDOOR HITS IN FIRST 11 DATES IN CALIFORNIA!





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BELLE STARR'S DAUGHTER





with Wallace Ford · Charles Kemper · William Phipps · Edith King

Directed by LESLEY SELANDER · Produced by EDWARD L. ALPERSON · Associate Producer JACK JUNGMEYER, JR. · Original Screenplay by W. R. BURNETT

An Alson Production · Released by 20th Century-Fox

Film BULLETIN

Volume 16. Number 24
November 22. 1948

News and Opinion

SRO DEAL WITH UA COLD, MAY SHIFT TO EAGLE LION

The David O. Selznick-United Artists deal which seemed a sure thing a week ago, appears now to have run afoul of the shoals of conflicting personalities. It was learned from a reliable source at the weekend that negotiations have come to a virtual stand-still and have little chance of being revived.

FILM BULLETIN's informant also revealed that there is a strong likelihood of Selznick's opening negotiations with Eagle Lion for the distribution of his product.

Late in the week the negotiations were carried to the West Coast where representatives of UA partners Mary Pickford and Charles Chaplin were to have sought to reconcile their often divergent views on acceptance of the very special terms Selznick demanded as his price for coming into the United Artists fold.

It could not be learned specifically who dashed the cold water on the negotiations, but on Friday of last week it became known that virtually no hope existed for consummation of the deal.

Overhead Too Heavy

The report of possible negotiations between Selznick and Eagle Lion points up the fact that the present SRO setup is apparently too top-heavy (it has a weekly nut around $25,000) to operate in the present restricted market and with so limited an output.

The one major stumbling block to a deal between Selznick and an established distribution company (and this chiefly was responsible for the falling through of the UA deal) is Selznick's insistence upon maintaining his own sales organization to sell first-run accounts. Eagle Lion's eagerness to step into the big time may sway them to accept this condition.

As for his television plans, Selznick is holding off indefinitely any video production projects. Commenting on a recent publicity release that four Selznick features had been sold to Columbia Broadcasting System for television purposes, DOS emphatically denied that any of his enterprises had sold "any past, or present Selznick pictures to television for even a single performance."

The four pictures in question, "Nothing Sacred," "Made for Each Other," "Dancing Pirate," and "Little Lord Fauntleroy" were acquired by the Whitney interests, Selznick explained, at the time of the division of the assets of the old Selznick International Company some years back and were resold by Whitney to other groups, who, in turn, have sold them to television.

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FOX 39-WEEK PROFIT IS NO CAUSE FOR BLUES

In an industry addicted to blues singing, 20th Century-Fox continues to give out with a happy note. Keeping its nose to the grindstone in the business of turning out money-making product, this outfit is reaping its just reward.

For the second successive quarter this year, the company topped its earnings for the comparative period in 1947 and narrowed the gap between totals for the three-quarter mark in 1948 and 1947 to less than $1,500,000. Thus, the prediction made by president Spyros P. Skouras last May that his company's 1948 net would approximate the profits rolled up in 1947 was being borne out in fact.

The third-quarter profit, after taxes, for the period ended Sept. 25, 1948, came to



DAVID OLIVER SELZNICK
His UA Deal Is Cold

$2,225,000, a considerable drop from the second quarter net of $3,967,000, but higher than the comparable quarter in 1947, $2,206,000. This brought the 39-week net to $9,119,000 in '48, compared to $10,608,000 for the '47 period.

Over a million dollars more were lopped off expenses during the third quarter making a total of $65,000,000 for the three quarters, compared to over $71,000,000 in the '47 39 weeks.

The trend toward levelling off of high cost inventories, as reported in FILM BULLETIN some months ago in the half-year Fox profit story, was borne out completely as amortization of film costs was clipped to a point where it slipped below the 39-week figure for the preceding year. Amortization was $38,719,000 thus far this year, $39,056,000 in '47.

Gross for the 39 weeks this year from film rentals and theatre receipts was $121,432,000 compared with $130,767,000 in the '47 period.

FOX-U. S. DECREE MAY SHRINK DEFENDANTS TO 3

Before the industry anti-trust case is resumed on Nov. 29th, there is a distinct possibility that the Big Four may become the Big Three. The original Big Five was whittled down to four following RKO's dismissal from the case via a consent decree, the theatre-holding defendants may lose another company via the same route if current negotiations between the Government and 20th Century-Fox reach a satisfactory conclusion.

Meetings between special counsel James A. Byrnes and Samuel Rosenman for 20th-Fox, and Government attorney Robert L. Wright were being held last week in an attempt to formulate a proposal which would meet the Government's demands for substantial divestiture and yet permit Fox to retain a sizeable number of theatres. It was understood that no revision of corporate structure, as in the case of RKO, was contemplated. However, partially-owned houses and wholly-owned theatres in closed situations would go on the block.

May Force Similar Deals

If the breach in the majors' solid front caused by RKO's settlement is widened by a consent decree with 20th-Fox, the other three defendants would be in a sorry plight indeed and in all probability, would be forced into similar deals with the Government, largely on the latter's terms.

That the weary Federal District Court would approve any settlement which offers substantial divestiture was virtually inevitable since it would meet the Supreme Court's directive and spell finis to the protracted proceedings. That the three-judge Statutory Court did not expect to decree total divestiture was implicit in presiding Judge Augustus N. Hand's statement on the opening day of the trial, Nov. 8th, when he replied to Wright's demand for divorcement with: "I do believe that the opinion of the Supreme Court spells divorcement, but not complete divorcement. The Supreme Court has told us that there is an illegal conspiracy and that the proposed remedy (competitive bidding) is bad. Their opinion indicates not a wholesale divorcement but suggests it as a remedy."

To Get Stipulated Testimony

The postponement to Nov. 29th, readily granted by the Statutory Court consisting of Judges Hand, Goddard and Coxe, after two days of testimony was to permit the four theatre-owning defendants to get together with Wright in an attempt to reach agreement on disposition of partially-owned theatres. The period will also be used by the companies to gather stipulated testimony of partners instead of presenting a long string of witnesses from all sections of the country. The current meetings between Wright and the Big Four will seek agreement on which partners are exhibitors or potentially so and which are involved purely as investors. This is in line with the Supreme Court ruling that defendants should divest themselves of partnership theatres

(Continued on Page 7)

JOHNNY BELINDA



ROPE



IN COLOR BY TECHNICOLOR

TRANSATLANTIC PICTURE

JUNE BRIDE



FIGHTER SQUADRON



IN COLOR BY TECHNICOLOR

THE DECISION OF CHRISTOPHER BLAKE



ONE SUNDAY AFTERNOON



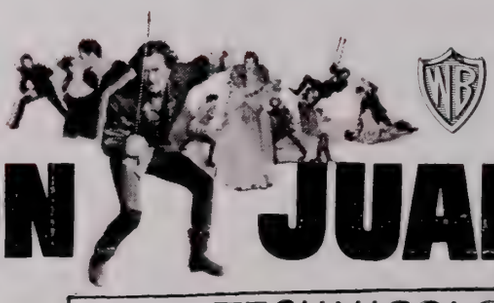
IN COLOR BY TECHNICOLOR

WARNERS' SMASH-AFTER-SMASH CLIMAX TO '48

THIS WILL BE CONTINUED AS

WARNERS
PUT IT ON THE LINE
IN 1949

THE NEW YEAR STARTS WITH



ADVENTURES OF DON JUAN

IN COLOR BY TECHNICOLOR

(Continued from Page 5)

in which the independent party is an active or potential exhibitor.

Right from the start of the proceedings in the massive Court House in New York's Foley Square it was apparent that Wright would seek a court decree requiring total divorcement and a ban on cross-licensing. Judge Hand's interpretation of the Supreme Court ruling, however, led him to remark that the Government's demands were "too sweeping."

Say Monopoly Ended

The Big Four countered with a plea that divorcement was not necessary, that by observing the selling restrictions imposed by the 1946 District Court decree they have ended the monopoly. Loew's attorney John W. Davis led William F. Rodgers, M-G-M distribution vice-president, through an analysis of the sales picture in an attempt to show that competitive bidding, which Metro had instituted in many territories, had improved the independent exhibitors' position to a point where no discrimination existed. Judge Hand, who had originally decreed competitive bidding as the remedy, termed this "good proof," but doubted that it would be sufficient in the light of the Supreme Court's tossing out competitive bidding as a cure. Asked by the presiding judge whether the other companies had met with similar success in bidding, Davis blandly professed ignorance, because "Loew's never conferred with its competitors on such matters."

Throughout the proceedings, it was evident that while the theatre-owning companies were going to fight tooth-and-nail to retain their theatre properties, they expected to be divested of at least a portion of their exhibition interests.

Little Three Confused

The orphans of the court, Columbia, Universal and United Artists, forgotten in the big fight over divestiture, were indignant and confused as to their standing. UA counsel Edward A. Raftery demanded to know how his company should sell its product "without being dragged to the courthouse" since competitive bidding was thrown out. Columbia attorney Louis Frohlich predicted a wave of lawsuits which will "ruin every company in the industry" if the uncertainty caused by the trial continues. Universal's Cyril Landau asked that at least they be allowed to ask for modification of current selling restrictions.

It was a sad Little Three when the Court adjourned until November 29th.

ATOI SOLUTION TO RADIO GIVEAWAYS: MOVIE GIVEAWAYS

Associated Theatre Owners of Indiana may have the solution to the problem of stay-at-homes caused by radio giveaway programs. It's simply — movie giveaway programs.

The ATOI plan, advanced by Joseph F. Finneran of Columbus, Ind., at the organization's fall convention in Indianapolis, received the tentative approval of the membership and was assigned to a committee to draw up the plan in detail. At least 125 theatres must participate for feasibility.

Finneran's proposal would assess each subscribing theatre for the prizes. All ticket-buyers would be eligible for a stage quiz show to be held in Indianapolis. Contestants would be drawn from stubs and the competition would be transmitted to participating theatres throughout the state by telephone hookup



S. CHARLES EINFELD
Returns to First Love

EINFELD NEW FOX AD BOSS; SCHLAIFER MAY FORM AGENCY

S. Charles Einfeld's status as vice-president in charge of advertising, publicity and exploitation for 20th Century-Fox was complete in all but the actual contract signing at the weekend. But that was a mere formality; he already had established quarters at the studio and in the home office, previewed forthcoming product and was laying campaign plans.

Einfeld, eminent figure in the field of film industry promotion for over 20 years, who left his post as vice-president of advertising-publicity for Warner Bros. to form Enterprise Productions, returned to his first love, the advertising game, at the behest of Spyros P. Skouras, president of 20th-Fox, after the latter had been notified by Charles Schlaifer, director of ad-publicity-exploitation, that he was resigning to enter business for himself.

Schlaifer Stays to February

Schlaifer, who agreed to remain with the company until February 1, did not disclose the nature of the enterprise on

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CHARLES SCHLAIFER
To Continue "Pleasant Association"

SHORT SUBJECTS

by BARN

Ned E. Depinet's acceptance of the chairmanship of the 1949 Motion Picture Committee for Brotherhood Week was the signal for intensive preparations to make the 16th annual observance of the occasion sponsored by the National Conference of Christians and Jews during the week of February 20th a precedent-breaking campaign. RKO prexy Depinet, who promises "one of the most comprehensive Industry-wide participations in the 15 years since Brotherhood Week was inaugurated," has named Leon J. Bamberger as his executive assistant for the event and has set a "kick-off" luncheon for industry workers at the Waldorf-Astoria, Nov. 23rd.

* *

Eric Johnston's habit of jotting down in detail everything that has happened to him each day has resulted in an engrossing book which seems to be on its way to best-seller laurels. The new tome, "We're All In It," which he wrote "to clarify my own thinking as to where we've come and where we're going and in the hope it will help other people to clarify theirs," has one of the greatest cast of characters in the annals of journalism, practically all of the big — and little — people of contemporary history. "I have been back stage in the global drama of today," Johnston says of his book, "and talked with men and women who have flesh-and-blood parts. I didn't rely for my impressions on just the heads of states — the Stalins, the Blums, the Churchills or the Roosevelts; I also saw and talked with people in less exalted positions — with people in labor, agriculture, in the professions and with small shopkeepers. Wherever I've been I never went to bed without first putting down in great detail everything that occurred during the day — including what people told me and my own impressions at the moment. It started as a hobby and grew into a habit." Johnston's vast memoranda warehouse has brought forth a provocative and penetrating book.

* *

Indiana exhibitors are considering turning the current radio "giveaway" craze from a boxoffice liability into a b.o. hypo. A proposal advanced by exhibitor Joe Finneran at the recent Associated Theatre Owners of Convention in Indianapolis for exhibitors to stage their own giveaway programs on a cooperative basis received a tentative nod from the ATOI membership. The plan, which requires at least 125 theatres subscribing, would assess each of the houses for prizes. Each theatre would give its patrons slips from which quiz show contestants would be chosen to go to Indianapolis for the competition which would be transmitted to theatres by a telephone network .

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which he will embark, although it was indicated that he will continue his advertising work on an independent basis.

Einfeld arrived in New York last week after conferring with studio executives Darryl F. Zanuck and Joseph M. Schenck on the West Coast, where he spent a great deal of time viewing his new company's product. He is scheduled to return to the Coast Wednesday (Nov. 24). There will be no changes in the department's personnel, he assured members of the home office advertising, publicity and exploitation staff.

The new ad-publicity head will receive a $2500 weekly salary with options.

Will Have 'Future Associations'

Skouras announced Schlaifer's resignation "with real regret." The latter, too, expressed similar sentiments at severance of "a long and most pleasant association with Mr. Skouras and a great film corporation. I am very happy that I shall have future associations with him and this company."

During his tenure as advertising-publicity head at 20th-Fox, the 39-year-old Schlaifer instituted several innovations which have proved highly successful. He was chairman of the MPAA's Advertising and Publicity Director's Committee and the MPAA's Advertising Advisory Council, the only individual to serve two successive terms in both capacities.

DEPINET SEES 'BENEFICIAL EFFECTS' IN DIVORCE DECREE

It's almost like getting consent of the children after mama and papa have received their divorce decree. Favored with the New York Federal District Court's blessing, RKO's divorcement from its theatres awaits only the approval of the stockholders.

The Statutory Court put its stamp of approval on the settlement, arranged between RKO and the Department of Justice, as the first order of business upon resumption of the industry anti-trust case on Nov. 8th. RKO attorney Gordon E. Youngman cannily insisted that the Court take action on the consent decree before any testimony was taken on the anti-trust case, so that the company would not be liable to any future exhibitor treble-damage suits. Otherwise, Youngman noted, the consent decree could be used as prima facie evidence of RKO's participation in monopolistic trade practices.

Assures Wholly-Owned Theatres

RKO president Ned E. Depinet beamed his approval of the decree, which, he said, "will have far reaching and, I believe, very beneficial effects on our future." He also expressed his belief that it is "the only way RKO can be assured of retaining substantially all its so-called wholly-owned theatres."

He characterized the separation as "a relatively simple one" because the company has always "operated its theatres independently of its production and distribution business . . . With each unit specializing in its own field. I am confident that RKO pictures and RKO Theatres will each be leaders in the advancement and growth of motion picture entertainment."

To whom the 24 per cent stock interest in the theatre company which Howard Hughes is expected to relinquish (he must give up his interest in either the film company or the theatre company) was still a mystery, but best bet to take over was Floyd B. Odlum, Atlas Corp. board chairman. It was reported that Odlum, from whom Hughes acquired controlling interest in RKO, has assurance from the big boss that he will have the privilege of meeting the final bid and can take over at that figure.

ALLIED AGENDA PROMISES FIREWORKS AT NEW ORLEANS

An agenda pregnant with fireworks has been fixed for the National Allied board meeting on Nov. 27-28 in New Orleans. The result of the meeting will form the backbone of discussion at the independent exhibitors' annual convention the next three days, an event which is expected to draw over 600, the largest exhibitor organization convention in history.

Prominent among the subjects scheduled for consideration by the board, as revealed in a bulletin from A. F. Myers, board chairman and general counsel, are:

—Percentage pictures. "Whether the time has arrived for an all-out drive against forced percentage playing; that is, against the distributors forcing themselves into an unwanted partnership with the independent exhibitors."

—Film rentals and trade practices with "special reference to the abandonment by Metro of its sliding scale and its insistence upon a minimum of 40% on percentage pictures."

—The Government suits in the Paramount, Schine and Griffith cases "together with an analysis of the so-called consent decree against RKO."

—The "challenge of television to the theatres based on experiences to date, and possible representations to the film companies against making pictures available to television in competition with the established theatres."

—Legislative program to decide Allied's stand on "creating new anti-trust courts, amending the Robinson Patman Act to include film rentals, prohibition on vertical integrations in industry (i.e. producer-distributor ownership of theatres) and repeal of the admissions tax."

—"The Finneran Plan for disciplining the motion picture stars who, by their conduct, become involved in public scandals."

—Examination of the Smith-Berger Conciliation Plan to determine whether it has "national implications" calling for consideration by the board.

The convention will mark the 20th Anniversary of Allied States Assn., formed in Chicago on Dec. 17, 1928. The climactic banquet on Dec. 1 will honor the past presidents of Allied and its Honorary Life Councilor, Herman A. Blum. These include Myers, James C. Ritter, Sidney E. Samuelson, Nathan Yamins, Col. H. A. Cole, Morris A. Rosenberg, Martin G. Smith, Jack Kirsch, and the late W. Al Steffes. "In anticipation of that remote date when he may attain to the eminence of being a past president," Myers noted, "current president William L. Ainsworth will also be accorded the testimonial scroll."

ASCAP TO ASSUME ZOMBIE STATUS IF STAY IS GRANTED

ASCAP's status as a dead duck, insofar as exhibitors are concerned, became official on Nov. 12th, when New York Federal

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SHORT SUBJECTS

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Elections at the two-day confab saw all the officers returned to office for another year: Trueman T. Rembusch, president; Samuel W. Neall, vice-president; Marc J. Wolf, treasurer; William A. Carroll, executive secretary, and Ann Craft, secretary.

* *

Unlike Messrs. Gallup, Roper, Crossley, Pearson and all the other experts who went askew in their predictions on that fateful Tuesday, FILM BULLETIN maintains its record of unswerving accuracy. In the November 8th issue, we went out on a limb by reproducing "Eagle Lion's Mystery Man," the man to be honored in the company's forthcoming "Mystery Drive" beginning Dec. 3rd. His identity, a closely guarded secret known only to a few top-echelon executives, was not revealed in this column since the face in the photo was completely obliterated. Last Monday (15th) the



JACK SCHLAIFER

As We Predicted . . .

(See E-L's MYSTERY MAN, Nov. 8 Issue)

lid on the top-drawer secret was lifted by E-L distribution vice-president William J. Heineman when he disclosed that the campaign will be dedicated to L. J. "Jack" Schlaifer, who a few days earlier was named general sales manager of the company. Compare the above photo with that in this column last issue.

* *

The threat of the movies' extinction posed by television will never materialize according to Rouben Mamoulian, stage and screen director. Speaking before the American Television Society in New York, Mamoulian professed his belief that video "will vitally hurt and restrict radio, but it will not affect motion pictures adversely." Critics who paint rosy pictures of the isolated individual lolling in an air-conditioned living room while enjoying his video-screen are ignoring the

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To a Waiting World..

WORLD PREMIERE

THURSDAY, NOVEMBER 11, 1948

VICTORIA THEATRE

Broadway at 46th St., New York, N.Y.

JOAN OF ARC

starring **INGRID BERGMAN**

A **VICTOR FLEMING** PRODUCTION

Produced by **WALTER WANGER**

Directed by **VICTOR FLEMING**

Based on the Stage Play "JOAN of LORRAINE" by MAXWELL ANDERSON

Color By TECHNICOLOR

A CAST OF THOUSANDS

with JOSE FERRER

FRANCIS L. SULLIVAN • J. CARROL NAISH • WARD BOND

SHEPPERD STRUDWICK • HURD HATFIELD • GENE LOCKHART

JOHN EMERY • GEORGE COULOURIS • JOHN IRELAND and CECIL KELLAWAY

Screenplay by MAXWELL ANDERSON and ANDREW SOLT • Art Direction by RICHARD DAY

Director of Photography JOSEPH VALENTINE, A.S.C.

Presented by SIERRA PICTURES, INC. • Released by RKO RADIO PICTURES

'EVERY GIRL SHOULD BE MARRIED' GRAND BOXOFFICE COMEDY

Rates ● ● ● or better generally; less in action spots

R K O
85 minutes.
Cary Grant, Franchot Tone, Diana Lynn, Betsy Drake, Alan Mowbray, Elisabeth Risdon, Richard Gaines, Harry Hayden, Chick Chandler, Leon Belasco, Fred Essler, Anna Q. Nilsson.
Directed by Don Hartman.

Here is a bright comedy that should attract a steady stream of ticket-buyers. It has wit, charm, a lively pace, and a polished cast — all combined to stimulate laughter. Without resorting to slapstick, it s irs up considerable merriment out of the giri-chases-man routine. Feminine patrons will enjoy it to the utmost. Everything about it seems to be slanted to please the distaff side; they will really go for this turnabout version of the age-old chase, where a silly, yet determined girl, out-maneuvers the superior male and finally hooks the poor fish. The men folks might find it overly cute (and, perhaps, too true), but, generally, this picture should ring the boxoffice bell.

It is one of the last RKO productions supervised by Dore Schary. Don Hartman served as co-writer, producer and director and did a slick job in every department, although the continuity might have been a bit more coherent. The picture introduces a promising, young newcomer, Betsy Drake. She has a refreshing and buoyant personality that will shine even more brightly once she learns to discard those dramatic school phonetics. And as the harried bachelor, Cary Grant is just plain wonderful, his expert, off-hand comedy functioning smoothly. Diana Lynn and Franchot Tone provide skillful assistance and there is a neat bit of comedy from Eddie Albert, although he is unaccountably not listed in the credits.

Marriage-minded Betsy Drake decides that baby doctor Cary Grant is the man in her life. To her, playing the waiting game is old-fashioned stuff; so she makes ingenious plans to trap her quarry and, before long, the whole town is watching the chase. But Grant is quite contented with his carefree bachelorhood and meets her persistant attacks with amused indifference. To complicate matters, she uses her boss, department store owner Franchot Tone, as jealousy bait. But Tone gets some wolfish ideas of his own and later wants to settle for matrimony. She still isn't making much progress with Cary and she rigs up a scheme to needle him into action. This involves Eddie Albert who, posing as her home-town sweetheart, arrives to marry her. Cary doesn't fall for this gag, but he surrenders anyhow. ABRAMS.

'FIGHTER SQUADRON' EXCITING AERIAL WARFARE IN COLOR

Rates ● ● + generally

Warner Bros.
96 minutes.
Edmond O'Brien, Robert Stack, John Rodney, Tom D'Andrea, Henry Hull, James Holden, Walter Reed, Shepperd Strudwick, Arthur Space, Jack Larson, William McLean, Mickey McCardle.
Directed by Raoul Walsh.

It remains to be seen whether or not the public wants war pictures at this time, but here is a well-made sample, to test the taste of moviegoers for this type of entertainment. "Fighter Squadron" has only a slender thread of plot; it is mostly a documentary-styled account of a group of P-47 pilots, their heroism and valor in their dangerous missions over Germany during the last war. This big, Technicolored production has a wealth of technical detail, plenty of blazing sky warfare and thunderous bombardment. It includes some actual combat footage and amazingly realistic miniature effects, all of it expertly integrated by director Raoul Walsh into an exciting and credible movie. The picture lacks strong marquee names in its all-male cast. It will serve best if coupled with a light comedy or musical supporting feature.

The story written by Seton I. Miller, who also produced, presents a Technicolored version of the war that may seem rather over-glamorous to any vets in the audience. It stresses the brave camaradarie and fighting spirit of the men, draws conflict between their hell-for-leather tactics and official red tape. The dialogue is virile and full of army lingo; the humor is a bit on the corny side, working a gag about a "slick operator" sergeant, well played by Tom D'Andrea, who does some fast and loose Casanovaing all over the countryside. Edmond O'Brien, Robert Stack and John Rodney make convincing war heroes; Henry Hull thoroughly hams up his role as the major-general. The music composed by Max Steiner is a bit too brassy and martial.

Ex-Flying Tiger Edmond O'Brien is the ace pilot of the 17th Fighter Squadron based at Herfordshire, England. But his dare-devil tactics keep him in continual hot water with his commanding officers. One of his crazy exploits causes his wing commander, Shepperd Strudwick, to request his court-martial to Major-General Henry Hull, but it is refused in view of his wonderful record. John Rodney, the squadron's C. O. is transferred and O'Brien takes over as skipper. This brings him in conflict with his pal, Robert Stack. There is a no-marriage rule in the outfit, but Stack gets married on leave and returns for another tour with the squadron. O'Brien orders his transfer, but permits him to fly one more mission — in which Stack is shot down. Approaching D-Day, O'Brien persuades the top echelon to order tactical changes; to drop belly tanks in combat and to permit emplacement strafing. In the big push over Normandy, his Thunderbolt is hit by flak and spirals into a crash. ABRAMS.

'THE ACCUSED' ENGROSSING MURDER PSYCHODRAMA

Rates ● ● ● — if exploited, less otherwise

101 minutes
Loretta Young, Robert Cummings, Wendell Corey, Sam Jaffe, Douglas Dick, Suzanne Dalbert, Sara Allgood, Mickey Knox.
Directed by William Dieterle.

The latest production by Hal Wallis for Paramount is a rather engrossing study in murder, augmented by a strong cast and expert direction. It takes an adult slant and hits several peaks of dramatic excitement. But through the second half of the picture the theme is stretched pretty thin and much of its entertainment value is submerged in a lot of superficial hocus-pocus about psychology. Fancy text-book terms as "syndrome" and "cyclothymiac" are freely tossed around. If your patrons understand all of the dialogue, they are very smart indeed. Grosses will depend to a large extent on the exploitation applied by the exhibitor. If sold strongly, returns should be above average.

The first half of the picture gathers strong momentum as director William Dieterle cleverly builds suspense and shapes up the characterizations. Then it gradually gets repetitious and talky and finally stalls abruptly to an inconclusive ending. The photography is mobile and there is potent shock value in the murder scene and the sequence in a boxing arena. Loretta Young is cast in a very complex role as a spinsterish professor of psychology who is plunged into a swirl of passion, crime and retribution, and she carries it off very well. Despite her severe make-up, she doesn't look very spinsterish. She is defended by Robert Cummings, hunted by detective Wendell Corey — both turning in fine performances, as do Douglas Dick and Sam Jaffe in subordinate roles.

Loretta Young has a problem student in her university psychology class. He is Douglas Dick, an unstable, over-sexed youth, who keeps leering at her during her lectures. He meets her after school to discuss his problems, takes her for a drive, parks beside an ocean cliff. When he makes violent love to her, she whangs him over the head with an iron spanner, disposes his body to simulate an accident and hitch-hikes home. Although the coroner's verdict is accidental death, detective Wendell Corey suspects murder, starts snooping, has his eye on Loretta. Also interested in the case is Robert Cummings, who was the dead youth's legal guardian. She finds solace in his arms, as she struggles against mounting fear and tension, and they decide to leave town and get married. But Corey's ring of evidence gradually tightens around her and she is arrested. Cummings valiantly defends her at the trial, but the verdict remains a secret. ABRAMS.

BOXOFFICE RATING
● Poor
● ● Average
● ● ● Good
● ● ● ● Excellent
Please note that the rating often varies for different types of Theatres

'HE WALKED BY NIGHT' SUSPENSEFUL FACTUAL THRILLER

Rates ● ● ● for action houses; slightly less elsewhere

Eagle Lion
80 minutes.
Richard Basehart, Scott Brady, Roy Roberts, Whit Bissell, Jim Cardwell.
Directed by Alfred Werker.

Searching through the files of the Los Angeles police, producer Bryan Foy found the record of a most amazing criminal, and in "He Walked By Night" has converted it into an absorbing movie. It's a four-square documentary with more of that solid realism that marked his "Canon City." While there is nothing new about presenting a police-versus-killer manhunt, the fidelity with which this picture details the up-to-date police methods sustains compelling interest and the peculiar personality of the killer adds a note of weird fascination. From the start, this picture is charged with suspense and builds up to a hair-raising climax. The whole effect, however, is cold and impersonal; its hero is the collective police force, there is a detached, almost scientific objectivity about it that underplays human and emotional values. Feminine movie-goers may deplore the absence of any love interest, but they will hardly be able to resist being as absorbed as their male escorts undoubtedly will be. The cast doesn't list any big names, but that should not handicap "He Walked By Night" in achieving real box-office success — where its sock exploitation assets are capitalized.

Crane Wilbur, who conceived the original story, has attained top rank in this type of documentary writing and, in collaboration with John C. Higgins, has provided a swift-moving scenario. It is augmented by Alfred Werker's crisp direction and by the graphic, highly dramatic photography by John Alton. The scene where the killer clatters wildly through the dark tunnels of the underground sewer system, illuminated only by a flickering flashlight, is vividly effective. Richard Basehart, as the killer, has a most unusual role, which he handles effectively. Speaking only a few lines, he suggests a shadowy, enigmatic figure of ingenious cunning and depraved intensity. Scott Brady and Roy Roberts ably personify the relentless force of the law and there is a fine bit by Whit Bissell as a terrified little character.

One night, a policeman stops to question a suspicious looking stroller, in reply gets a spray of .45 slugs. The killer (Basehart) escapes and the police dragnet begins. Homicide Investigator Scott Brady and his partner James Cardwell get a tip on a man who is supplying a laboratory with stolen electronic equipment. They wait for him to show up, but he shoots his way out of the trap. Cardwell is seriously wounded and the killer also stops a slug. He removes the bullet in the secrecy of his hideout. Later he starts a wave of liquor store hold-ups, cleverly eluding capture by ducking into the storm sewer system. The police are baffled; he seems wise to all their methods. Brady finally identifies the phantom killer as a radio technician, a former civilian employee of the police force. By posing as a milkman, he locates the cottage where Basehart lives with his dog and his arsenal of G.I. guns. The place is surrounded by a police stake-out, but the killer escapes into the sewer drain. They chase him through the tunnels, corner him with tear gas and finally shoot him down. ABRAMS.

'BLOOD ON THE MOON' SOMBRE, FULL-FASHIONED WESTERN

Rates ● ● ● — for action houses; slightly less generally

R K O
88 minutes.
Robert Mitchum, Barbara Bel Geddes, Robert Preston, Walter Brennan, Phyllis Thaxter, Frank Faylen, Tom Tully, Charles McGraw, Clifton Young, Tom Tyler, George Cooper, Richard Powers, Bud Osborne, Zon Murray, Robert Bray.
Directed by Robert Wise.

"Blood On The Moon" gives the big budget treatment to a standard western theme. The result is an engrossing, actionful picture, which, with its potent title and name cast, should do fairly well in all types of houses . For dyed-in-the-wool Western fans, who like their gallopers direct and simple, it may be somewhat confusing, since the plot is a complex yarn of range warfare, adapted by Lillie Hayward from the Luke Short novel, and the approach is heavy and sombre. Under the direction of Robert Wise it moves at a deliberate pace, with powerful undercurrents of tension that occasionally explode into furious conflict. A thundering cattle stampede and a bloody, walloping fight between Mitchum and Preston highlight the action. Its grim, brooding atmosphere is enhanced by the low-key photography.

An unknown quantity at the moment is the name value of Robert Mitchum. He isn't called upon to do much acting, but is convincingly hard-bitten as the terse, sleepy-eyed cowpoke from Texas. Love enters the picture with Barbara Bel Geddes as the spirited range heroine and Robert Preston registers strongly as the dirty-dealing heavy. A skillful characterization by Walter Brennan tops the supporting cast that includes Phyllis Thaxter and Frank Faylen.

Mitchum, answering a call from his old pal, Robert Preston, rides into the middle of a deadly range warfare. The ranchers, headed by Tom Tully, are battling the homesteaders over grazing rights. He meets Tully's daughter, Barbara Bel Geddes, and she scorns him for being a hired gunman. He soon discovers that Preston is stirring up all this trouble, planning to ruin the cattlemen, buy their beef cheaply and sell it to the nearby Indian reservation, where his partner is the agent. Mitchum wants no part of such crookedness, especially when he finds that Preston is having a secret love affair with Tully's other daughter, Phyllis Thaxter. He beats up Preston, goes to Tully with an offer of help. When his friendship is refused, he hits the trail, but Barbara goes after him and persuades him to return. Then he kidnaps the government agent, allowing the ranchers to complete their round-up. Preston vengefully tracks him down and he and the girl are besieged in a cabin. Mitchum finally ambushes his former friend and peace returns to the range. ABRAMS.

'HIGH FURY' CONTINENTAL DRAMA WILL BE WEAK BOXOFFICE

Rates ● ● as dualler

United Artists (Peak Film Prod.)
71 minutes.
Madeleine Carroll, Ian Hunter, Michael Rennie, Anne Marie Blanc, Michael McKeag, Arnold Marle, Wille Fueter, Max Haufler, Margarete Hoff, Gerard Kempinski.
Directed by Harold French.

This British-made production, introduced here under the aegis of Charles "Buddy" Rogers and Ralph Cohn, has only a modicum of boxoffice value for the general run of theatres. And as a starring vehicle for Madeleine Carroll it doesn't come up to expectations, although her name affords the exhibitor good marquee value. The theme of "High Fury" is basically sound and deserving of wide recognition; it concerns the plight of European refugee children, as did that fine picture "The Search." But the similarity ends right there, for in this picture the realistic approach is smothered in a laborious plot. The script by Harold French and Lesley Storm is contrived and unconvincing, resorting to the convenient device of killing off an extraneous character just to make all the loose ends come out even.

The production is enhanced by some excellent location photography of the picturesque Alpine scenery and the mountain climbing episodes are moderately thrilling. The competent British cast makes the most of the story complications. Miss Carroll is an accomplished actress and the sincerity of her performance shines throughout the picture. Michael Rennie, as her philandering husband, does well with his unsympathetic part. But Ian Hunter gives a rather flat performance as the kindly village doctor and young Michael McKeag, as the sensitive war orphan, doesn't quite manage his difficult role. American audiences may be confused by the fact that all the characters are supposed to be Swiss villagers, yet they all speak with a British accent.

During the war, this Swiss village has been a haven for French refugee children. One of them is Michael McKeag, a bewildered, frightened orphan, who is sheltered by Madeleine Carroll, owner of a tourist inn. Her husband, Michael Rennie, is a boorish peasant who resents the fact that his wife owns the property and spends his time chasing after the pretty housemaids. Her confidant in time of trouble is Ian Hunter, the village doctor, who nurses a secret love for her. When the time comes for the children to be sent back home, the boy runs away from the train and returns to the inn. Madeleine wants to adopt him, but her husband dislikes the boy. He refuses to sign the adoption papers until she turns over the property to him. In celebration, he throws a party and becomes increasingly arrogant. The lad tries to win his respect by offering to go mountain-climbing with him. They are accidentally trapped on a mountain peak and Rennie, showing an unsuspected core of nobility, sacrifices his own life to save the youngster. Madeleine and Hunter come to his rescue and the way is now clear for their romance. YORK.

'BELLE STARR'S DAUGHTER' FAIRLY STRONG SAGEBRUSHER

Rates ● ● ● — for action houses; ● ● + as dualler elsewhere

Twentieth Century-Fox (Alson)
86 minutes.
George Montgomery, Rod Cameron, Ruth Roman, Wallace Ford, Charles Kemper, William Phipps, Edith King, Jack Lambert, Fred Libby, Isabel Jewel.
Directed by Lesley Selander.

"Belle Starr's Daughter" is not an "epic" western, but it is several notches above the run-of-the-mill outdoor film. This Edward Alperson production benefits by some sturdy plotting and well-defined characterization for a sagebrush story. It's a moderate budget affair that manages to build up considerable drama in the vigorous tradition of the Old West and it should garner good grosses in action houses. Elsewhere it will add satisfactory entertainment to a double bill. There are long stretches of dialogue in the W. R. Burnett scenario and the pace maintained by Lesley Selander occasionally stalls for character development. The action does perk up considerably with a smashing bar-room brawl and several exciting chases and gun battles. The outdoor terrain backgrounding the action is appropriately rugged and well photographed. George Montgomery is just a little too stiff as the stalwart U. S. Marshal, while Rod Cameron is more at ease as the smooth and virile heavy. Caught in the conflict between these two huskies is Ruth Roman, giving a spirited version of the title role. Wallace Ford does a standout characterization of an alcoholic

Belle Starr, the outlaw queen of Cherokee Flats, is murdered by one of her gunmen, Rod Cameron. Her rambunctious daughter, Ruth Roman, believes that U. S. Marshal George Montgomery is responsible for her death and nothing he can say will erase her bitterness. Meanwhile, Cameron has gone on as a roving bandit to terrorize the whole territory. One of his men, Wallace Ford finds the going too rough and drifts into Antioch to go straight. Cameron comes gunning for him and kills him. The Marshal is about to nab him, when the girl blocks his aim and gallops off with the bandit. Montgomery starts a dogged hunt for the gang and almost gets bushwhacked in their lawless town. The girl goes along with their marauding depredations, until she discovers the true story of her mother's death. She escapes from Cameron and Montgomery finally shoots him down. She is also arrested, but the odds are on romance. DAV.

'DULCIMER STREET' LONG, DULL BRITISH COMEDY-DRAMA

Rates ● ● + for select houses; weak elsewhere

Universal-International (J. Arthur Rank—Prestige)
112 minutes.
Richard Attenborough, Alastair Sim, Stephen Murray, Fay Compton.
Directed by Sidney Gilliat.

For the carriage trade in select "arty" houses, this J. Arthur Rank picture may offer some entertainment, but general audiences on these shores will find it very long, very dull and very, very British. It is an intimate study of middle-class life in a London suburb in a curious blending of humor, pathos and satire, as the many plots and sub-plots intertwine with Dickensian complexity. Although the names in the large cast mean nothing over here, the performances are proficient and the production is thoroughly realistic, pointed up by Sidney Gilliat's discerning direction.

The assortment of odd characters to be found in this Dulcimer Street apartment house includes Richard Attenborough, an adolescent punk who reads crime comics; landlady Joyce Carey, a wistful widow; Alastair Sim, a phoney spiritualist with a yen for the widow's cooking; Ivy St. Helier, a dizzy hat-check girl in her flirty forties; Wylie Watson, a meek, little pensioned clerk.

The main plot concerns young Attenborough, a garage mechanic who gets mixed up in a stolen car racket and accidentally kills a girl in a police chase. He is arrested by detective Andrew Crawford, who has been visiting Dulcimer Street to court Susan Shaw. A sub-plot has to do with Alastair Sim, a penniless imposter, who plays upon the landlady's sympathies and her interest in spiritualism, to work himself into a cosy matrimonial spot. He gets tangled in a mess of lies and she finally tosses him out. Attenborough has been charged with murder and the rest of the developments center around the efforts of the household, aided by various crackpots, to raise money for his defense. When he is sentenced to death, they stage a protest parade, marching to appeal to Parliament. Their ludicrous crusade is unnecessary, however, for the lad has been reprieved. YORK.

'JUNGLE PATROL' FAIR LOW BUDGET WAR DRAMA

Rates ● ● as supporting dualler

Twentieth Century-Fox
70 minutes.
Kristine Miller, Arthur Franz, Ross Ford, Tom Noonan, Gene Reynolds, Richard Jaeckel, Mickey Knox, Harry Lauter, Bill Murphy, G. Pat Collins.
Directed by Joe Newman.

Considering its low budget limitations, this Frank Seltzer production for 20th-Fox will barely serve to fill the lower slot of double bills in action and naborhood houses. It sets up a dramatic situation in which a group of Army fliers, eight typical youths, fight a last-ditch defense of a Pacific island outpost that is taking a pounding from the Japs. The film is rather stagey, as directed by Joe Newman, retaining the stilted effects of the original stage play by William Bowers. For a war picture, it doesn't have the snap of action — it's practically all talk. For instance, the spectator never sees any of the aerial blitzkrieg, it's only suggested by the dialogue over the intercom radio. A box-office deterrent is the total absence of any known names for the marquee. Only feminine member is Kristine Miller, a USO entertainer who brings romance into the lives of these eight nonchalant heroes. Performances are fair.

Eight fighter pilots in New Guinea are waging a desperate fight against the Japs, pitting old P-40s against the faster Zeroes. But so far, all of them have miraculously escaped death. One day, to their astonishment, a B-24 flies in with a pretty girl, Kristine Miller. She is a USO entertainer, stranded from her troupe. She puts on an impromptu show for the boys, singing "Forever and Always" and dancing with every one of them. They are cheered by her presence and they write home to their loved ones. She and the young C. O. Ross Ford fall in love. The next day the Japs start a big strike. She and the skipper and Arthur Franz, who has a wounded leg, listen in on the operations radio and hear how the boys are taking a shellacking. Ford and Franz both take off to join the fray. Ford returns, the only survivor, and he and the girl await the death crashing bombs. YORK.

'INDIAN AGENT' OKAY TIM HOLT GALLOPER

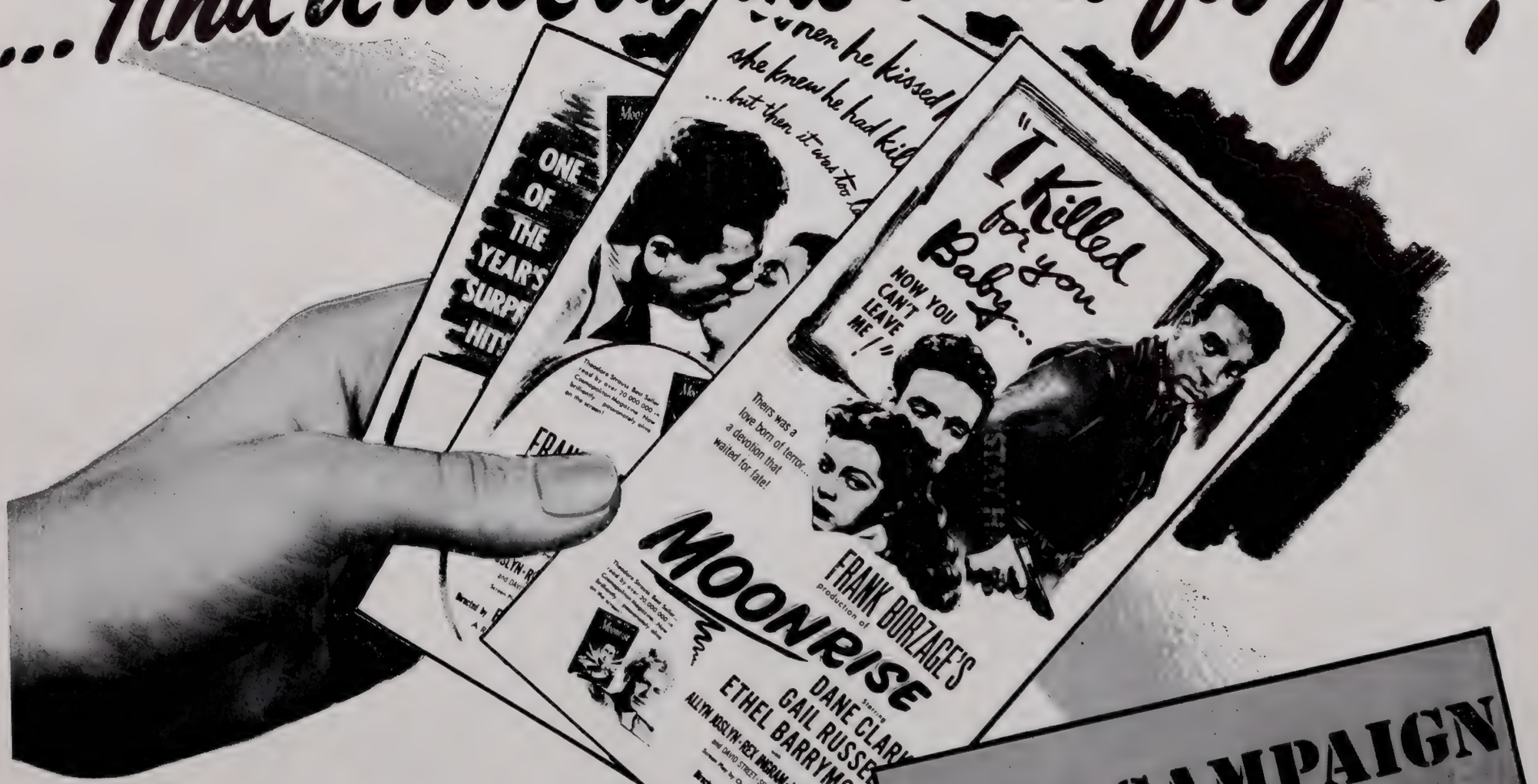
Rates ● ● for western houses

R K O
65 minutes.
Tim Holt, Noah Beery Jr., Richard Martin, Nan Leslie, Harry Woods, Richard Powers, Claudia Drake, Robert Bray, Lee White, Bud Osborne, Iron Eyes Cody.
Directed by Lesley Selander.

"Indian Agent" is a sturdy, little galloper that will ride in on Tim Holt's popularity to bring nice grosses in western houses. It is good enough to hold down a supporting slot in naborhood houses and a large juvenile trade can be expected wherever it plays. Producer Herman Schlom and director Lesley Selander have given it their expert know-how in the field of sagebrush. The yarn, well plotted by Norman Houston, makes no pretense of originality, but moves along at a fast clip. There is enough honor scattered around to brighten up the hero-versus-varmints tussle. Tim Holt makes a likeable, young hero. He is one of the most natural of the six-gun fraternity, quite at ease as he rides the range with his Mexican-Irish pal, Richard Martin, who makes with the funny remarks. Noah Beery Jr. is all dressed up as an Indian chief, Harry Woods is a hissable heavy and Nan Leslie prettifies the picture, although there is no suggestion of romance to annoy the kids.

Tim Holt and his pal, Richard Martin, ride into the reservation as guards for a wagon load of government food supplies. Harry Woods, the wagon-express operator, is in cahoots with the Agent to sell the food to mining camps, while the Indians are starving and rebellious. Tim gets wind of this when he finds a hungry baby in his cabin, left there by her Indian mother. With the aid of Nan Leslie, who is starting a newspaper in town, the two cowpokes crack down on the crooks. But Tim gets framed for shooting the Indian chief and later for killing the Agent. He gets away, kidnaps Woods and threatens him with torture by the Indians. A bang-up chase and a shooting fray winds up this adventure. YORK.

...And it will do the same for you!



FRANK

BORZAGE'S

production of

MOONRISE

starring

DANE CLARK · GAIL RUSSELL
ETHEL BARRYMORE

WITH

ALLYN JOSLYN · REX INGRAM · HENRY MORGAN
AND DAVID STREET · SELENA ROYLE
LLOYD BRIDGES · LILA LEEDS

Screen Play by Charles Haas — Produced by CHARLES HAAS
Based on the Novel "Moonrise" by THEODORE STRAUSS

Directed by FRANK BORZAGE

A REPUBLIC PRESENTATION



EXPLOITATION PICTURE

'LIVE A LITTLE'-LAMARR & LAUGHS!

Farce A Relief From 'Realism' Cycle

"A merry melange of satire, slapstick and amour" are the terms used to describe "Let's Live a Little" in *Film* BULLETIN's review on the Eagle Lion production starring Hedy Lamarr and Robert Cummings. And that's the cue for the exhibitor who would get the most out of this wild and wacky fun- and love-fest.



STEN, CUMMINGS, LAMARR
Satire, Slapstick, Amour

In these days of "realism" films dealing with murder, gore, insanity, intrigue, which have been crowding the nation's screens, a release in the form of straight, out-and-out nonsense romantic comedy aimed solely at the funny-bone should be a welcome arrival on almost any exhibitor's screen. So first and foremost, we have the fun for fun's sake selling point.

But right up there with this angle is the marquee allure of Hedy Lamarr. The name alone means money in the till, the name plus photographs of the lovely lady in ads, fronts and lobbies is even more potent. However, the high-powered Eagle Lion boxofficers under Max Youngstein weren't satisfied with the Lamarr as revealed in stills. They sought out a couple of famous New York illustrators, Morr Kusnet and Hy Rubin, and asked them to reproduce the heady Hedy in more ravishing splendor than the camera eye could handle. Despite the threat that they might be gilding the lily, the results were eminently satisfactory and the E-L publiciteers plastered the art work throughout their promotion material. The newspaper ads (see below center) glow with Lamarr allure; the posters and other accessories feature the full-length version of beauty personified — and it all belongs to the exhibitor, almost for the asking.

The copy sells Lamarr in her first comedy and the showman would do well to make sure that the light angle is plugged to a fare-thee-well. Of course, the romance shares top billing and co-star Robert Cummings as the object of the lady's affections has a goodly share of draw himself. The latter can make with a crack or a kiss equally well and it is his broad shoulders which bear the comedy burden. He gets the whole book of funmaking tossed at him. That he withstands the deluge of deluge of gags, situations and slapstick and turns them into entertaining farce comedy is a tribute to his versatility and judgment, for he doubles as producer of "Let's Live a Little."

STUNTS

A good, interest-rousing gag is a package of "laugh vitamins" as an amusing street giveaway to capitalize on Hedy Lamarr's role of a lady doctor. A drug store can make up some sugar pills or capsules in which there has been inserted a printed message. In the case of the former, the envelope would carry copy like: "Dr. Hedy Lamarr says, 'Get your vitamin L (Love and Laughter) at the Blank theatre, where "Let's Live a Little" begins (date)." The message would be rolled up in the capsule.

Another stunt to tie in with the current radio giveaway craze can be worked in cooperation with any of the stores participating in your overall merchandising campaign who regularly buy radio time. Either a 25-word letter on why the prize offered will help the contestant to "live a little better" or a telephone call for listening audience participation is suggested.

LOBBY DISPLAY

A swell lobby stunt to tie in with the love-and-laugh selling demonstrates the potency of the Lamarr kiss by blowing up a still of the co-stars kissing and having Cummings' hair stand on end via a flash sign attachment with which false hair is zipped up with a spark coil.



TEASERS

Four type-teasers designed for newspaper advance ads, lobby cards, stairmarkers, street posts, etc.



EXPLOITATION PICTURE

of the issue

Robert Cummings, the harassed advertising executive, has a symbolic dream.

Below, psychiatrist Hedy Lamarr applies the stethoscope to the affected portion of her patient.



LET'S LIVE A LITTLE

Producer Robert Cummings has given Actor Robert Cummings the very lovely Hedy Lamarr as co-star in a romantic farce that twits psychiatry, the advertising game and love in an assortment of humor that ranges from subtle gags to goo-tossing sessions in the broadest slapstick tradition.

Cummings, a high-pressure account executive for an advertising agency, works himself into a psychotic frazzle attempting to get his former flame, cosmetics queen Anna Sten, to give her account to his firm. He lands in the office of neuro-psychiatrist Hedy Lamarr, primarily to plug the sales of her book "Let's Live a Little," but eventually as her very willing patient. At a rest camp, the patient-doctor relation becomes more intimate, much to the discomfiture of Dr. Lamarr's colleague, Dr. Robert Shayne, who fancies the pretty practitioner himself.

Complications set in when a radio broadcast reveals that the doctor thinks of Cummings as a guinea pig, so back he rebounds to the filthily rich Miss Sten. Now, the doctor begins to hear and see things, all manifestations that the guinea pig has come much closer to her coldly-calculating heart than she had believed. It ends up with Cummings copping the professional's hand and as consolation prize, Shayne is forced to accept scads o' dough Sten.

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

HIGHER AND HIGHER

Independent Exhibitors, Inc. (N. E.)

There have been editorials and editorials regarding film prices. All have been reasonable and rational — and sometimes effective. We take time to repeat a most important line of reasoning at a most opportune time.

Several major companies are in the process of "flattening out" many exhibitor accounts for obviously selfish reasons.

First of all, the elimination of percentage deals with an account does away with the checking costs. This is a legitimate gain for the distributors. This is a reasonable way to cut costs and we endorse the move heartily. — But, what we don't like and what we openly oppose is the "flattening out" of a deal with the payment of an additional sum of money in excess of an established top flat (a buy-off price); to apparently eliminate percentage terms, thereby establishing a new bracket to take the place of the old percentage deal and then — to come back later with a must percentage deal on a "super-duper" production that rightfully belongs in the "buy-off" bracket!

This is injurious to exhibitors in itself but the film companies light-heartedly follow thru by insulting our intelligence and move "run of the mill" productions, come one — come all, into the new "buy-off" bracket. Very obviously the idea is to get higher and higher rentals for pictures that should be in the third and fourth brackets.

Our advice is to move cautiously on the increase asked in establishing a "buy-off" price and stand firm when the "super-duper" is dragged out for new percentage allocation. If you go for the new percentage gimmick, then almost any other picture that comes along will be deserving of the "buy-off" bracket. — Your old percentage deal — in the eyes of the distributors.

The story of the fool that owned the goose that laid the golden eggs in modern version is appropriated here: — —

Once upon a time there was a distributor that literally owned a little exhibitor who gave off with golden eggs when fed properly. After a while, the greedy owner of the little exhibitor felt that if he could get at the source of his fortune by killing the exhibitor, he would get the gold all at once. He proceeded, figuratively, to kill off the little exhibitor by exorbitant film rentals, thereby bringing about his demise and to the sorrow of the fool, lost the source of an otherwise lucrative income.

Moral: To get rich quick oft' times is disastrous.

—Editorial in 'Film Facts'

DISCOURAGING

Associated Theatre Owners of Indiana

The great rank and file of motion picture exhibitors have a sincere concern about their community responsibilities and conducting their business in a manner to earn the good will of the public. But, though it ought not to be, it is an unhappy fact that the disreputable actions of a very few irresponsibles debase the entire industry.

An advertisement of a double bill now playing in a large city in a neighboring state is, to our mind, an illustration of the harm that can be done in this manner. The copy in feature number one reads: "Daring expose of today's headlines! Nation's No. 1 dope menace. A gateway to crime and hell! Movie stars caught smoking marihuana. See the truth about drug addicts. Marihuana. Weeds with roots in hell." In feature number two the name of the star is emphasized in large bold letters and it is not easily apparent that he is not featured in "Marihuana." The star's name, Robert Mitchum.

Disheartening though it is, there is nothing for responsible exhibitors to do except work that much harder on the public relations job they have set out to do.

TV and UA

Independent Theatre Owners of Ohio

Exhibitors will be delighted to learn that United Artists has announced that it is the first major distributing company to organize a distribution setup for the release of films for television, thus enabling it to sell their films to television stations in direct competition to those theatres which have bought U-A product, and which establishments must charge admission, while television is given gratis to those having television sets.

Of course, this announcement has its brighter side as it is quite possible that United Artists will now be able to dispose of its "turkeys" to television stations and relieve exhibitors of showing them. In this connection, if past experience means anything, very few United Artists pictures will henceforth be shown in theatres, and those who remain at home will have the advantage of being able to tune them out on their television sets.

As a starter, we urge and recommend all television stations to show a recent United Artists release, "Angry God" which, according to a report by an Allied member, is one of the finest stinkeroos ever produced and was undoubtedly made from the sweepings on the cutting room floor. This exhibitor states it is a fraud to sell this to an exhibitor and a sin for an exhibitor to show it.

We feel certain that general use of this subject by television stations will kill television forever.

—P. J. Wood.

PRAISE FOR U-I

Allied Rocky Mt. Independent Theatres

In response to a series of complaints against Universal sales tactics in this territory, the ARMIT office was visited last week by two representatives of Universal Pictures.

Western Division Sales Manager, Charles Feldman, and District Manager, Foster Blake, held a long session going over a number of individual problems. They were very fair and open-minded in their appraisal of the various situations.

ARMIT feels that a great deal was accomplished. This Bulletin would like to thank the gentlemen for their visit and would also like to thank Mr. William Scully for his consideration which we feel prompted the meeting.

Branch Manager, Mayer Monsky, has announced his desire to sell Universal pictures to every possibility in this territory. This Bulletin hopes that he will.

This Bulletin urges every independent exhibitor in the territory to make an earnest effort to get together with Universal. We think that now it can be done.

EXTRA RECEIPTS

We notice from one of our local theatres that a candy concern contracted for space on the screen for advertising purposes. The sale of that particular candy increased 500%! We are wondering if it would be a good idea for more of the theatres to advertise their popcorn and candy sales on their own screen. Trailers from Filmack and other trailer companies are very reasonable and very profitable. This is a good time to get behind the concession operation.

Gulf States Allied.

Your ARMIT office will watch the success of these new negotiations hopefully and with a great amount of interest.

The highest purpose of Allied is to see that each one of its members obtains a sufficient supply of product at fair and equitable terms.

The highest purpose of this Bulletin is to publicize and praise those distributors who adopt fair selling tactics and to raise hell with those distributors who don't.

THE VIDEO CHALLENGE

Allied Theatres of Michigan

Perhaps many of you heard "America's Town Meeting of The Air" broadcast over the ABC network on Tuesday evening, November 12th, on which was discussed "How Will Television Affect The Motion Pictures." The featured participants in this discussion were Mark Woods, ABC President; Paul Raibourn, Paramount Vice-President in charge of planning and the President of Television Productions, Inc.; Walter Abel, radio, stage and screen star and Chairman of the Television Committee of the Screen Actors Guild; Rouben Mamoulian, stage and film director and Charles H. Carmine, Executive Vice-President of the Philco Corporation.

There was considerable discussion relative to the subject at hand but two statements in particular seem to sum up the entire standpoint from a logical standpoint. Woods visualized people attending the theatre not only because they like film, "but because it gives them a chance to get out of the house, get a change of scene, meet and mingle with others. Man is a social animal. He likes his entertainment in groups, not in solitude. The little woman will want to see what the new Hollywood dress designs are, see what Greer Garson's new hairdo looks like or whether Walter Pidgeon is really twice as good-looking as you. The only art that may suffer from television is the fine art of conversation."

This statement is a challenge to the industry. If Woods is correct in his summation, then it is, first, the responsibility of the exhibitor to make his theatre a place where people gather not alone to see pictures and eat pop-corn but to meet friends and others with whom it is smart to be seen. Our theatres should be showplaces in and of themselves. Beautiful appointments, modern attractive conveniences, clean and bright reception facilities with someone to meet them at the door with a smile not a spirit of "give me the ticket, find your own seat." Secondly, it is the responsibility of the producer to provide pictures for which we are not forced to apologize. Pictures that will make the patron want to come back because you operate the theatre, you make them comfortable and welcome, you provide entertainment that is far superior to anything they can get from a television set.

TRIUMPH!

HIS SCAR... marked them both!

EAGLE LION FILMS presents

PAUL HENREID · JOAN BENNETT "HOLLOW TRIUMPH"



"I'm sick and tired of being wise, and rotten and dirty!.."

with EDUARD FRANZ · LESLIE BROOKS · JOHN QUALEN · MABEL PAIGE · HERBERT RUDLEY

Produced by PAUL HENREID · Directed by STEVE SEKELY · Screenplay by DANIEL FUCHS · Based Upon a Novel by MURRAY FORBE

Another hit for the BILL HEINEMAN DRIVE!

BOX-OFFICE TRIUMPH!... Broke 6-year record at Astor Theatre, Reading Pa.,—tops at Hollywood, Atlantic City; Senate, Harrisburg; Warner, Memphis; Roxy, Oakland; United Artists, Chicago; United Artists, San Francisco!

'JOAN OF ARC' OPULENCE OVERWHELMS STORY, DRAMA

The New York newspaper critics hauled out the well-worn superlatives to describe Walter Wanger's Technicolor production, "Joan of Arc," starring Ingrid Bergman. Such verbal laurels as "stupendous . . . magnificent . . . massive . . . lavish . . . ornately impressive . . . richly mounted pageant" are heaped upon the physical production and the acting, particularly of Miss Bergman and Jose Ferrer, also wins plaudits. However, into each review there creeps--and, sometimes, is boldly inserted--a discordant note, keyed to the pitch that here is a movie without heart or spirit, that its sheer hugeness and lavish trappings overpower the drama.

While he describes it as a "monumental historical drama" in which Miss Bergman offers a "rapt portrayal", the Herald Tribune's Howard Barnes feels that the "ponderous and repetitive" latter portions have stifled its "dramatic flavor and feeling." He summarizes it as "massive, eye-filling and pretentiously disappointing."

The Times' Bosley Crowther, too, finds it "pictorially, one of the most magnificent films ever made", but the drama is "lost in the surge of a big show."

Archer Winsten accords it a "Good" rating on the Post Movie Meter. Because it is made on such a lavish scale, he says, it must be judged as a "true masterpiece" and adds, "On that level, it fails to be an overpowering experience, a picture you would have to see and see again. It has the grand manner, but not the great spirit."

Cecelia Ager calls Miss Bergman's portrayal "poignant . . . satisfying, sometimes stirring, always visually pleasing." She dubs the production "a project of heroic size, generosity, and sincerity, and for these attributes alone, should be commended, saluted, and it is hoped, properly rewarded."

"A great Technicolored bundle of spectacle and sad sentiment", are Alton Cook's (World-Telegram) words. It is "full of great scenes, even though they do not integrate into the impace of what might be called great drama." Despite its flaws ("it is too long, it rambles unevenly and often loses its dramatic force"), he feels sure it will become "one of the major hits of the year."

Characterizing the film as "a surface drama", Eileen Creelman in the Sun feels that "it as spectacle that this Technicolor picture excels, rather than as drama". She calls it a "most beautiful pageant, one with religious significance, with the melodrama of war, the inspiring tragedy of martyrdom and a radiant portrayal by Miss Bergman." the sentiments echoed by Rose Pelswick in the Journal American.

'A SONG IS BORN'

RKO RADIO PICTURES

"Danny is but a shade of the scintillant comedian . . . amid a hodge-podge of animated acts. And, to make it thoroughly depressing, he doesn't sing one song . . . Whole picture . . . reflects the tedium resulting from the restriction of Mr. Kaye."—CROWTHER, N.Y. TIMES.

"Major disappointment is that Danny Kaye stands for a mad kinetic hilarity of word and movement, and you keep waiting for him to break out with it, and he never does . . . General public . . . have cause for complaint."—WINSTEN, N.Y. POST.

"Kaye plays fairly straight, for Kaye, in **A Song Is Born** . . . Music and fun are fast, good-natured, constantly entertaining."—CREELMAN, N.Y. SUN.

"Jam sessions are very nearly worth the price of admission . . .Danny Kaye has merely hidden his light under a second-hand bushel."—GUERNSEY, N.Y. HERALD TRIBUNE.

"If it's swing, jive and boogie woogie you go for, then **A Song Is Born** should send you."—PELSWICK, N.Y. JOURNAL AMERICAN.

"Glum spectacle, in technicolor, of scat comedian par excellence Danny Kaye, held down to one Kaye specialty . . . laboriously playing straight . . . Serious-minded, weightily and lavishly produced, grimly-directed effort at comedy."—AGER, N.Y. STAR.

"Noble experiment that turned sour . . . Musically the picture is a complete success, almost enough to compensate for the strange attempt to transform a clown into a straight actor."—COOK, N.Y. WORLD TELEGRAM.

"QUOTES"

What the Newspaper Critics Say About New Films

'YOU GOTTA STAY HAPPY'

UNIVERSAL INTERNATIONAL

"Rather thin in spots . . . Over-all effect of this topsy-turvy comedy romance is a feeling of enjoyment."—PRYOR, N.Y. TIMES.

"Amiable little trifle . . . Mildly, very mildly, beguiling."—COOK, N.Y. WORLD TELEGRAM.

"Fair-plus . . . In a couple of spots, director H. C. Potter comes through with genuine, brand new laughs, but mostly it's all pretty reminiscent and seemingly a little juvenile."—THIRER, N.Y. POST.

"Fun is what it offers, fun a little synthetic sometimes, but acted and directed by people who know how to make this kind of comedy . . . Pleasant bit of frivolity."—CREELMAN, N.Y. SUN.

"Slick, merry piece of nonsense, some times a little long-winded, but as amusing as expert direction and acting can make it."—GUERNSEY, N.Y. HERALD TRIBUNE.

'SEALED VERDICT'

PARAMOUNT

"Laborious picture which wanders slowly around in a circle and comes back."—CROWTHER, N.Y. TIMES.

"In spite of this frequent vagueness, the film has some arresting moments." PELSWICK, N.Y. JOURNAL AMERICAN.

"Uncertain mixture of melodrama, sentiment, intrigue and argument . . . Vague, wandering and even corny show."—GUERNSEY, N.Y. HERALD TRIBUNE.

"Starts with high intentions . . . Becomes progressively more and more confusing . . . Proves neither one thing or the other. It does prove, though, that it is incompetent to deal with the subject."—WINSTEN, N.Y. POST.

"As a thriller, **Sealed Verdict** knows where it's going and gets there; as a dissertation on the ethics and morals of justice, it's lost in an agonized, fearful and wavering fog."—AGER, N.Y. STAR.

"Complex and confusing web of subplots . . . Once more love has conquered all--particularly the good intentions that may have been in the minds of the producers."—COOK, N.Y. WORLD TELEGRAM.

'THE SNAKE PIT'

TWENTIETH CENTURY-FOX

"With its clinical honesty, its superb performances, headed by that of Olivia de Haviland, and its relentness and imaginative treatment, it is a motion picture of disturbing and irresistible power." —BARNES, N.Y. HERALD TRIBUNE.

"Although it is frequently harrowing, it is a fascinating and deeply moving film . . . Subject is dynamite. Faint or susceptible people might find it extremely hard to take, and children not baffled by it might be terrifically disturbed . . . Olivia de Haviland does a brilliant, heartrending job."—CROWTHER, N.Y. TIMES.

"As a motion picture it is a magnificent achievement in writing, directing and acting . . .Also, it is one of the most harrowing experiences any movie audience ever has undergone." — COOK, N.Y. WORLD TELEGRAM.

"So dreadfully close to actual experience that it should be approached warily, if at all, by people whose nerves jangle easily . . . Amazingly accurate reproduction of asylum life . . . Better than any American picture thus far released this year . . . Would rank near the top in any year . . .A credit to the industry and to everyone who had anything to do with it." —WINSTEN, N.Y. POST.

"Startling and a depressing experience for the spectator . . . A fine picture, no doubt about that . . . Does not offer enjoyment or relaxation. This is a strong, torturing experience, but one not easily forgotten."—CREELMAN, N.Y. SUN.

"Will unquestionably become the most controversial picture of the year . . . Realistic horror film . . . Uncomfortable experiment for those who go to the movies in search of diversion."—PELSWICK, N.Y. JOURNAL AMERICAN.

"Can not fail to achieve roused and active response . . . Olivia de Havilland's conception of a schizophrenic is one of the great performances of all time . . . Most urgently not for children . . . Still more urgently a film never to be witnessed by persons in any way disturbed or apprehensive about themselves . . . Merits the respect and admiration of the public, the movie industry, and the art and profession of psychiatry."—AGER, N.Y. STAR.

'ROAD HOUSE'

TWENTIETH CENTURY-FOX

"Much better than average . . . Development of characters through an intelligently written script keeps things lively and plausible."—WEILER, N.Y. TIMES.

"Cast and circumstances keep you so far in advance of what happens on the screen that boredom vies with a feeling of kindergarten prophecy for dominance . . . Good production was wasted on an irritatingly foolish script."—WINSTEN, N.Y. POST.

"It's the cast of **Road House** that rates attention rather than its story . . . Richard Widmark manages to romp off with most of the honors."—PELSWICK, N.Y. JOURNAL AMERICAN.

Essentially no more than a remake of remakes, but the manner of its execution is smooth and sometimes genuinely exciting."—BARNES, N. Y. HERALD TRIBUNE.

"Melodrama written with a punch . . . Just fair as a story. The cast is much more than that."—CREELMAN, N.Y. SUN.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

'JOLSON' SEQUEL STARTS, 'ANNA LUCASTA' POSTPONED

"JOLSON SINGS AGAIN" started on November 1, starring Larry Parks and Barbara Hale, and featuring many of the same actors who appeared in "The Jolson Story." The sequel picks up where the original ended, and takes the famed showman through his overseas tours during the war, his subsequent illness, and ends when he meets Larry Parks in preparation for "The Jolson Story." If this runs true to form, it will not approach the success of the original; sequels never do.

The other new starter is a western, "Home in San Antone" (Roy Acuff-Smoky Mountain Boys). With "Bonanza" still shooting, this makes three before the Columbia cameras.

"Lona Hanson" has again been postponed (until December), as has "Anna Lucasta," which waits until early 1949 for a start. "All the Kings Men" will be the next to roll, and after its completion, producer Robert Rosson will leave the Columbia lot. He is negotiating with another major studio for a new releasing deal for his independent setup, and with him will go three completed screenplays which he owns.

Rosalind Russell's next film has been set for her one-picture commitment with this company. It is titled "What My Next Husband Will Be" and will be produced by Maurice Adler. Miss Russell was originally set for "Miss Grant Takes Richmond," but bowed out when the finished script was considered more favorable for Lucille Ball. Miss Ball will also go into the lead of "The Fuller Brush Girl," rights to which the studio is currently negotiating.

In the department of interesting sidelights, we might include the fact that J. Edgar Hoover apparently disagrees with Columbia, which has been touting "Walk a Crooked Mile" as an authentic FBI film. Mr. Hoover has written several letters to people maintaining that his office had nothing to do with the film.

A deal with the heirs of Tom Mix has been closed to film the life of the cowboy star in serial form. The chapter play will be titled "The Adventures of Tom Mix."

EAGLE - LION

E-L STUDIO SHUTTERED AS PRODUCT PLANS ARE EVOLVED

THE SLOW-DOWN at Eagle-Lion has become a shutdown of the studio, which will remain in effect until mid-January. The great majority of employees have been laid off until that time.

Studio spokesmen maintained from the first that the measure was an economy move, to take advantage of the coming holiday period, saving overhead expenses that otherwise would accrue while no films were in production. They claimed that the shutdown was inaugurated to give time for a complete realignment of the new program to be worked out, centering around the formation of a financial



N. PETER RATHVON

Not For E-L

structure for independent production units to release through E-L. Later and more definite news confirmed all of this.

Robert Young, in New York, succeeded in arranging a loan upwards of $3,000,000 to finance the 1949 program of 18 big features. Reportedly, the studio is going 90% independent. It has produced only one of the last ten features it has handled, but does not intend to abandon production entirely. All deals made with indie producers will call for E-L participation. It will be early December before the exact nature of the deal will be disclosed, but it is emphasized in the interim that no new film interests will enter the picture and that Robert Young's Pathe Industries will retain full control.

One rumor, which circulated freely and was emphatically denied, was that N. Peter Rathvon, former RKO official, would offer a loan, backed by Floyd Odlum, and would consequently assume the title of production chief. It was further reported that Rathvon had a number of independent producers in line to move in with him, but the whispers were denied both by E-L spokesmen and by Rathvon himself.

Of the 18 features planned for 1949, seven are ready to go before the cameras, seven are in preparation, and deals for the remaining four will be made by Arthur Krim on his return to Hollywood. The seven ready for shooting include two from Cavalier Productions, "The World and Little Willie" and "Twelve Against the Underworld"; Aubrey Schenck's "Border Incident"; Walter Wanger's "The Blank Wall," and a slate of three documentaries brought back from Washington by Bryan Foy and based on the activities of a trio of governmental agencies.

Although a shutdown is never pleasant, company officials are highly optimistic and point out that with the resumption of activity in January, they will be in the best financial shape since the firm's inception. Billings for November and December will be 15% to 20% over any previous high and E-L will show a profit from distribution during these two months. They have 13 features completed and awaiting release on the 1948-49 program, which they point out is the largest backlog in E-L's history. Studio spokesmen say that the planned format for 1949 is "an extension on a much wider scale of the system we used this year when the bulk of our product was made for us by independent units."

Bebe Daniels has cancelled her independent production here and left for England to accompany husband Ben Lyon to his new 20th Century-Fox post in London. E-L will take over the reins on her film, "Catch Me Before I Kill," which deals with juvenile delinquency.

E-L has also completed plans with two foreign firms, one Swiss Gamma Films and the other a Lichenstein outfit, to release at least one picture a year, for five years, in this country.

METRO-GOLDWYN-MAYER

FIVE FEATURES ROLLING, BIG PLANS AHEAD FOR METRO

ACTIVITY CONTINUES steady here, with five before the cameras. The one new starter (shooting in England) is "The Conspirator," starring Robert Taylor and Elizabeth Taylor, plus an English supporting cast. "The Good Old Summertime" will roll late in November, and December 1 will see the start of a big trio: "Madame Bovary," "Storm Over Vienna" and "The Forsyte Saga." Errol Flynn comes off the Warner lot for the first time to co-star with Greer Garson in the latter.

Plans are now completed here for 1948-49 production, and scheduled films number between 27 and 30. Policy has been set to stress a flexible budget with no set maximum for individual films. Indications point to the increased use of color, with possibly a dozen to be tinters. Included in the new program will be: "Greyfriar's Bobby," "Battleground" (the big war epic), "Any Number Can Play" (Clark Gable), "Quo Vadis," "The Chosen," "Intruders in the Dust," "It's a Date," "Bread Upon the Waters," "The Black Hand" and "Lost Boundaries."

"Annie Get Your Gun" will roll early in 1949, and plans are afoot for a re-make of "Roberta," starring Judy Garland, to be retitled "Lovely to Look At" . . . Metro bought "Black Earth," a novel by Hans Habe which will be published in April, for a heavy price . . . Plans have been completed by Sam Marx to make "The Undesirables," a documentary dealing with the U. S. Immigration Service.

A sixth outside deal completed by Metro calls for "Man on the Eiffel Tower," being filmed in Paris by Franchot Tone and Irving Allen, to be released by this company next year. The picture stars Tone, Burgess Meredith, and Charles Laughton.

MONOGRAM-AA

PRODUCTION PACE SLOWS DOWN, ONLY ONE SHOOTING

MONOGRAM SLOWS down this month, with only one before the cameras, the new starter being "Tuna Clipper" (Roddy McDowall). "Crashing Through" and Allied Artist's "Bad Boy" are finished. No new starts are scheduled before Decem-

ber, when the King Brothers will roll "Gun Crazy."

The Kings have obtained the rights to "The Giant Killer," based on the story of the late Lt. Petrosino of the N. Y. police force. Petrosino was credited with breaking up the Black Hand Society. Picture will be shot in New York and Italy.

Barney Gerard plans to film the life story of cartoonist George McManus, creator of Maggie and Jiggs. McManus, turned actor, recently completed a top role in Gerard 's"Maggie and Jiggs in Court," and now the producer wants to do "Bringing Up McManus."

PARAMOUNT

FOUR TOP FEATURES NOW BEFORE CAMERAS ON PAR LOT

PRODUCTION HERE continues at a steady pace, with four before the cameras, the biggest show of activity since last May. Bing Crosby's newest, "Top O' the Morning" is the new starter, the story of an insurance investigator who goes to Ireland to investigate a theft and finds himself stymied by the local sheriff, played, of course, by Barry Fitzgerald. The other three going are Bob Hope's "Easy Does It," De Mille's "Samson and Delilah" and Hal Wallis' "Bitter Victory." Pine-Thomas' "El Paso" has been wound up, and next to go on the P-T schedule will be "Manhandled" (Dorothy Lamour). This was formerly titled "Betrayal."

William Wyler's next will definitely be "Look Homeward, Angel," finally set for a February start . . . Frank Capra is running into casting trouble for his "Woman of Distinction," also set for a February start. Cary Grant was wanted but is unavailable, and Capra says if the right male lead cannot be arranged, he will use a top femme name and an unknown male lead . . . Victor Mature will stay on at Paramount after completion of "Samson and Delilah" to co-star opposite Betty Hutton in "Restless Angel," new title for "Broadway Story."

Paramount has bought the rights to the best-selling novel, "Explosion" and placed it on the schedule for an early production. Added to the lineup also is "I Married a Dead Man," new novel by William Irish, for which several studios had bid quite heavily.

Charles Brackett and Billy Wilder, who have worked as a team for many years, have been handed contracts which involve their going separate ways. Each will produce, write and direct, but will work on different pictures, following one more team stint scheduled for early 1949.

Four films will be released during November and December. They are: "Sealed Verdict" (Ray Milland), "Miss Tatlock's Millions" (Lund - Hendrix), "Disaster" (Pine-Thomas) and "Paleface" (Bob Hope-Jane Russell).

Hal Wallis has signed Don DeFore to a new seven-year contract, and will co-star him with Barbara Stanwyck in "The Furies."

REPUBLIC

BILL ELLIOTT FORMS NEW INDE UNIT, REP. TO RELEASE

AS REPORTED in the last Studio Size-ups, a new inde unit, headed by Bill Elliott, the western star, has inked a contract to produce "Hell Fire" for Republic release. This will be filmed in Trucolor, which, incidentally, has been tremendously improved in the past year. The trouble with the predominant orange, or rusty shade, has been eliminated, and films using this process are meeting with such success that Republic plans making the majority of its big outdoor productions in Trucolor in the future — fulfilling the prediction made by Mr. Yates about two years ago.

One new starter here, "Duke of Chicago," starring Tom Brown and Audrey Long and featuring Skeets Gallagher, who returns to the screen after a four year absence. This is the second of Republic's own product since their long inactivity.

Fidelity Pictures' "Montana Belle" is still shooting, making two going on this lot. After the wind-up of the latter, Jane Russell will go back to RKO, Howard Hughes having said that the "Belle" is Miss Russell's last stint off his lot.

RKO

FINDS CUT VERSION OF 'BOY WITH GREEN HAIR' EFFECTIVE

YOUR REPORTER has seen "The Boy With Green Hair" and was very much impressed. Rumor had it that the editing under the Hughes regime had spoiled the film, but we differ with this opinion. Instead, it is apparent that much overloading of "message" has been cut, avoiding blatant propaganda and achieving its result through subtlety. True, the film may be almost too subtle now, and its meaning may be lost on some people. Yet, in our opinion, this is better than hitting audiences on the head with a heavy-handed preachment. In any event, the film is going to cause talk and much thought, and it is highly probable that it will be more effective than it would have been in its original form.

Production on this lot is temporarily nil, but the production lineup is bolstered by "Roseanna McCoy," shooting on the Goldwyn lot, and the deal to release the John Ford's Argosy film, "She Wore a Yellow Ribbon" (John Wayne-Joanne Dru) currently in production on location. "Sam Wynne," (Jeffrey Lynn-Martha Scott) is set for an early start. "The Set-Up," fourth of the big ones since Hughes' arrival, has been finished, as has "The Stagecoach Kid."

Sam Bischoff's "Mrs. Mike," which has wavered back and forth between UA and RKO, is currently out of the RKO lineup, according to reports. Bischoff and Hughes have been unable to reach an agreement, and a release deal is being sought elsewhere.

20th CENTURY-FOX

20TH CONTINUES TO LEAD IN QUANTITY AND QUALITY

THIS lot continues, on the basis of both quantity and quality, to show up strongly as compared with the jitters at other studios. With the start of two new ones, six are currently before the cameras. The starters are "Mr. Belvedere Goes to College" (Clifton Webb-Shirley Temple), the sequel to "Sitting Pretty," and "Hard Bargain" (Richard Conte). The four continuing are "Prince of Foxes," "I Was a Male War Bride" (both shooting in Europe), "Beautiful Blonde from Bashful Bend" (Grable) and "Down to the Sea in Ships" (Richard Widmark).

In December, four and possibly five more will roll. The definite ones are "Twelve O'Clock High," "The East Side Story," "Slattery's Hurricane" and "Oh, You Beautiful Doll."

Future pictures planned include a new vehicle for Jeanne Crain, a novel titled "The Doctor Wears Three Faces," bought for $40,000, and a book-of-the-month-club selection, "Three Came Back," dealing with experiences in a Jap concentration camp. Also on the future schedule is a documentary to be handled by Samuel Engel, titled "The FBI of Racing" and concerning safeguards of the public in race wagering. Nat Holt's next for Fox release will be "The Cariboo Trail," to be shot in Canada, as was his first production for this lot's release, "Canadian Pacific."

Richard Conte has been handed a new seven-year contract here.

UNITED ARTISTS

UA EAGERLY AWAITING CLOSING OF SELZNICK DEAL

THIS company is waiting with bated breath the closing of the deal with David O. Selznick, which will give UA the biggest boost in both moral and money that it has had in some years. The way UA has been sagging, it badly needs a shot in the arm, and the DOS deal would certainly be one. Under the contemplated arrangement, the present Selznick sales organization would handle most first-run houses, accounting for about 75% of the total, and UA will sell the remainder. A trimmed SRO sales force would save Selznick a great chunk of salary and enable him to sit out present uncertainties of the domestic market and difficulties of getting coin out of the foreign market. United Artists would take over unsold accounts on the regular runs of "Duel in the Sun," "Mr. Blandings Builds His Dream House," "The Paradine Case" and the bookings on the as yet unreleased "Portrait of Jennie" (promised by Christmas).

Final disposition of the matter will be made at a meeting between UA partners Pickford and Chaplin within the week.

A production spurt is in the offing here, with six new starters scheduled for November, two of which are already rolling. The new pair are Abbott and Costello's "Africa Screams" and Damon Runyon's fight story, "The Champion" (Kirk Douglas-Marilyn Maxwell). "Impact" is still shooting, having been delayed two weeks because of Ella Raines' illness, which actually makes three currently before the cameras. The remaining four are "Dan Patch" (Dennis O'Keefe - Gail Russell),

STUDIO SIZE-UPS

concerning the famous race pacer; Harry Popkin's "From Tunis to Algeria"; "The Bold Bandido" (third Cisco Kid film), and George Pal's "Tom Thumb."

At least three more will start in December. They are Benedict Bogeaus' "The Crooked Way," another Cisco Kid feature and an untitled film by James Nasser. Seymour Nebenzal plans a remake of the famous "M," and "Sheila" has been added to Harry Popkin's slate. Edward Small is prepping "Leather Stocking Tales" plus his long-delayed "Life of Valentino." Small has already sunk close to a million dollars in the latter, and unless he proceeds with production, he'll be out that much money — a sure sign it will be made.

The Cagney brothers have been slow in their decisions on new pictures for the reason that the last few they've made have been remiss in making a profit. Bill Cagney says he has learned a definite lesson, and that in the future, brother Jim will play an action part, the only kind that pays off for the star. They are currently seeking a punchy whodunit yarn for next production. Hallelujah!

UNIVERSAL-INTERNAT'L

U-I TO HOLD DOWN COSTS BY PARING SHOOTING TIME

NEWEST policy decision at U-I is a drastic slash in shooting costs, evidenced by the new ruling that the 30 films scheduled for filming by the end of 1949 will be made in from 25 to 40 days. According to studio heads, the exceptions to the 40 day limit "will be very few." Research on their own product has revealed that in the past year, a total of 185 minutes was cut from 18 top budgeters and left on the cutting room floor — enough footage for two full length features. Determination to stick to the new policy has already been evidenced, with "Amboy Dukes" finished three days ahead of schedule, and "Life of Riley" wound up four days before the scheduled closing date. If the market situation improves in the coming year, it is possible that the slate of 30 pictures may be increased in number.

In the interim, the studio intention to keep three before the cameras has slipped slightly, "Calamity Jane and Sam Bass" being the only one going at present. Early starts are scheduled, however, for several more, "Ma and Pa Kettle" being the first to go.

Six are slated to start in the next six weeks, including "Gambling Lady," "Arctic Manhunt," "And Baby Makes Three," "Illegal Entry" and "Take One False Step (Shelley Winters set opposite Wm. Powell for this one). This will make nine films to go before the cameras since the end of the six-week production shutdown.

Fifteen writers are preparing thirteen scripts for the planned activity spurt. "The Salem Frigate" will be Maxwell Shane's next production for Geffen-Shane and U-I release, and William Castle has been handed the reins on "Fright, Inc." for a start early in 1949. There is a possibility that a series of the "Life of Riley" may be made, following the original film, and Betty MacDonald has been approached for rights to her new book, "The Plague and I." Claudette Colbert is currently reading the script.

In line with the economy policy here, Wm. Goetz has conceived the idea of searching out talent among the college beauty queens across the nation. The studio will offer screen tests to many of the winners, and if contracted, the girls will be given full training and built into U-I's own stars. Goetz feels that college youngsters would serve as a box-office attraction, as a good percentage of film audiences are in the youth bracket.

Producer Jerry Bresler will leave U-I this month, his option having been dropped. Bresler produced four pix for U-I, "The Web," "Singapore," "Another Part of the Forest" and "Live Today for Tomorrow."

Deanna Durbin and U-I have settled their squabble, and the star will go to Italy for her next film.

WARNER BROS.

'SLOWDOWN,' NOT SHUTDOWN, SAY WB; NO NEW STARTERS

AGAIN COMES news of a shutdown at the Warner lot, scheduled through December, and again studio spokesmen deny the reports. They call it a "slowdown" with "some employes working," despite the fact that with the finish of the two now before the cameras ("Task Force" and "Under Capricorn") there will definitely be no more starters until 1949. Unions have been notified of a large number of layoffs among studio employes, and the stages will soon be dark. However, the Warner backlog is the largest in its history, numbering 23 films awaiting release, and work on these makes the production hiatus possible.

Plans for 1949 production include "The Hasty Heart," to be filmed in England and star Ronald Reagan and Pat Neal, the James Cain novel "Serenade" which Michael Curtiz will produce (after considerable laundering), and "The Travellers," an original western. After "The Hasty Heart," Ronald Reagan may star in "Ghost Mountain" for which the studio reportedly has paid $50,000, and Errol Flynn may again go into costume to play the title role in "Sir Galahad," to be made next year in England.

The life story of Eddie Cantor has again been shelved at this lot, as studio execs are fearful of such a big budgeter at this time, and are also wary of following too closely on the heels of the Jolson pictures.

INDEPENDENTS

SCREEN GUILD

"Highway 13" (new title for "Rolling Wheels") has been started and finished, the first of the Robert Lippert productions to be made on the Republic lot. Second film of the scheduled four has begun, "I Shot Jesse James." SG president Lippert came up with a surprise budget on this one. After announcing that individual budgets for the four films would run between $90,000 and $100,000, he has handed "Jesse James" a total of $500,000. Lippert says the increased capital is possible because of the large grosses recently made on other films plus the fact that his new method of selling the SG product is beginning to pay off.

Four SG films will be released this month. They are "Dead Man's Gold," "Last of the Wild Horses," "Thunder in the Pines" and "Mark of the Lash."

Check FILM BULLETIN Reviews with your boxoffice grosses and you will find an amazing degree of ACCURACY

Which
trade paper
has the most
"DRAG"
with
independent
exhibitors?

(Continued from Page 8)

District Court Judge Vincent Leibell signed the death warrant. This was in the form of a final decree embodying the provisions of the Federal Court's decision on Oct. 27 and denial of ASCAP's plea for a stay pending appeal to the Circuit Court.

The Society planned to file appeal by the end of last week, at which time it will also petition the Circuit Court for a stay pending disposition of the case. If the latter is granted, Judge Leibell's decree will become inoperative and ASCAP's resurrection will last until final adjudication of the ITOA suit. Many observers believe that if the stay is won, ASCAP will be but a zombie whose existence will continue to frighten some exhibitors until the silver stake upholding the Leibell decree on appeal is thrust into its heart.

ITOA To Seek Reimbursement

Plaintiffs in the case, all ITOA members, will take an appeal also. In their case, it will be to recover fees paid to the Society. This provision, plus injunctions which would have specifically barred ASCAP from collecting on past and current films in which only synchronization rights were sold, were the sole exceptions to the decree prepared by plaintiff's attorneys. The injunctions, however, were considered unnecessary in view of the Court's ruling that neither ASCAP or individual members could derive subsequent benefits from illegal operation.

According to the decree, ASCAP, as long as it remains in its present "illegal" setup, cannot:

—Collect public performance fees from exhibitors.

—Grant only synchronization rights to producers.

—Make any deals with producers which would require exhibitors to obtain an ASCAP license.

—Enforce the motion picture performance rights of any musical compositions of which only synchronization rights have been granted.

NYC THEATRES UP IN ARMS OVER SALES TAX ON LEASES

New York City theatremen fought back savagely at an extension of the city's two per cent sales tax to apply to leased equipment, a move which would hit them for millions of dollars.

After lying dormant for eight years, the application of the tax was revived by the municipal tax department, which suddenly decided that the city's sales tax should extend to equipment involved in theatre leasing deals — and be retroactive over the eight-year period.

Metropolitan theatre owners met the disclosure of the city's move with a giant protest meeting at the Hotel Astor and appointed a committee of four to consult with tax experts and prepare legal action. Named to the committee were Harry Brandt, ITOA president; Leo Brecher, Metropolitan TOA of N. Y. chairman; Gael Sullivan, TOA executive director, and James F. Reilly, executive secretary of the League of New York Theatres.

During heated discussion, City Controller Lazarus Josephs' office was blasted for its demands to examine all leases on theatres to determine the yearly tax assessments on equipment, and its tactics of setting an arbitrary proportion of the annual rental on a property — in one case, 15 per cent — on which to levy the two per cent sales tax when they were refused access to lease figures.

LOCKWOOD URGES TOA UNITS CONCILIATE ALL BUT RENTALS

Every complaint except the actual price of film will be embodied in the TOA conciliation plan if member units heed President Arthur H. Lockwood's advice. A broad scope of claims was urged by Lockwood in a letter sent last week to all state and regional units of TOA in which he outlined the system approved by the organization's executive committee.

Among the grievances suggested by Lockwood for presentation to the local Conciliation Committees were "run, failure to supply prints on time, conditioning the licensing of one feature upon another, tying in more than one theatre on the licensing of pictures, forcing of features and shorts, the failures of salesmen adequately to solicit customers, etc."



TOA'S LOCKWOOD

Broad Beamed Conciliation

Noting that it was up to each unit "to determine the mechanics of the system," Lockwood recommended the three-man Conciliation Committee system which can eventually reach top-level negotiation, as voted by the executive committee.

MPEA HAND STRENGTHENED AS REPUBLIC MAKES NO. TEN

Republic's affiliation with the Motion Picture Export Ass'n, "strengthens the hand of the American industry" in foreign distribution. Thus did Eric Johnston, MPEA president, welcome the tenth company to join the Association's ranks.

"Not only does the alliance provide a more solid industry front in bargaining and marketing negotiations with various European film monopolies, associations and cartels, but moreover extends MPEA coverage in the important matter of product selectivity," Johnston declared. In view of the headaches which have plagued American films overseas, and the refusal of American independents to go along with many of the decisions worked out by MPEA, Republic's affiliation was seen as a bulwark to the Association's power to negotiate deals.

SHORT SUBJECTS

(Continued from Page 8)

heart of the matter, he said, because man is a gregarious animal and needs "to laugh or shed a tear together, in sympathy, unity, trust as one of man's most redeeming traits." This need, he contended, no living room or kitchen can satisfy. "Most of us can eat or drink at home," he points out, "yet the bars or restaurants are crowded, as they always have been, and it is not television that brings the people in. It is not for nothing that the cry of the Roman people was for 'Bread and Theatre'. So long as civilization survives, the Theatre will live." He contends that Theatre must have an audience, "and by audience I mean a large group of people gathered together in one auditorium, watching a play or a film."

* *

The new buying and booking service of Allied in eastern Pennsylvania, Allied Motion Picture Theatre Service, now totaling 17 theatres, has elected Sidney E. Samuelson, general manager of E. Pa. Allied Theatre Owners, as president; Elmer Hollander, vice-president; Cecil Felt, treasurer; Albert M. Cohen, secretary and E. B. Gregory, financial secretary . . . Edward Lachman, president of Carbons, Inc., has been covering a lot of territory setting up distributors for his Lorraine Studio carbons. Having set up 10 outlets to take care of the East, South and part of the Midwest, Lachman traipsed off to Hollywood to demonstrate his discovery to the studios and to establish distributors for the rest of the U.S., including Alaska and our Pacific possessions.

* *

Of Men and Things: A 31-year association was terminated when Edwin A. Aaron, M-G-M assistant general sales manager, left the "friendly company" under "friendly" circumstances. Aaron intends to remain in the industry and is considering offers from other companies which he has received . . . Clarence Eiseman, has been moved up from New York branch manager to the post of Metropolitan district manager by Ben Kalmenson, Warners vice-president and general sales manager. Ben Abner moves over from Metro's New Jersey branch to replace Eiseman as WB's New York branch manager . . . Lou Allerhand steps into Abner's spot at M-G-M . . . Jack Goetz has been named special consultant on laboratory and studio activities by Republic president Herbert J. Yates . . . Two new Paramount branch managers were named by distribution chief Charles M. Reagan to replace resignees: Edward Maloney moves up to succeed Ed Ruff in the Albany branch and Maurice Simon fills the Buffalo branch managership vacated by Mannie A. Brown . . . U-I v.p. sales head William A. Scully has upped Henry H. Martin to Dallas branch manager; Charles W. Hudgens replaces Martin as head of the Oklahoma City branch.

PRODUCTION & RELEASE RECORD

NOVEMBER 22, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (73)	In Production (2)
Serials	Completed (4)	In Production (0)
Westerns	Completed (28)	In Production (1)

NEW PRODUCTIONS

JOLSON SINGS AGAIN (T)

Drama—Started November 1

Cast: Larry Parks, Barbara Hale, Bill Demarest, Bill Goodwin, Ludwig Donath.

Director: Henry Levin — Producer: Sidney Buchman

Story: Direct sequel to The Jolson Story. Takes him overseas during war, through illness and up to present time.

HOME IN SAN ANTONE

Western—Started November 11

Cast: Roy Acuff, Smoky Mountain Boys, June Wallace.

Director: Ray Nazarro — Producer: Colbert Clark

Story: Not available.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Bonanza	Ford–Lupino	11–8			

COMPLETED —— 1948-49 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Air Hostess	Henry–Wright	9–27			
Arkansas Swing, The	Vincent–Hot Shots	3–29	7–29		
Details under title: Texas Sandman					
Big Sombrero, The (C)	Autry–Verdugo	8–18			
Details under title: A Little Spanish Town					
Black Arrow, The (76)	Hayward–Blair	8–4	8–48		
Black Eagle, the Story of a Horse	Bishop–Patton	5–10	9–16		
Details under title: Black Eagle					
Blondie Hits the Jackpot	Singleton–Lake	10–25			
Blondie's Big Deal	Singleton–Lake	9–27			
Blondie's Secret	Singleton–Lake	6–7			
Boston Blackie's Chinese Venture	Morris–Mayo	7–5			
Details under title: Boston Blackie's Honor					
Bruce Gentry	Neal–Clark	8–30			
Challenge of the Range	Starrett–Burnette	7–5			
Congo Bill	McGuire–Moore	5–10			
Crime Doctor's Diary, The	Baxter–Maxwell	8–30			
Dark Past, The	Holden–Cobb	6–7			
Details under title: Hearsay					
Desert Vigilante	Starrett–Burnette	9–27			
Devil's Henchmen, The	Baxter–Converse	11–8			
El Dorado Pass	Starrett–Burnette	6–7	10–14		
Gallant Blade (C)	Parks–Chapman	12–8			
Gentleman From Nowhere (66)	Baxter–Baker	5–10	9–9		
Her Wonderful Lie	Kiepura–Eggerth	11–10			
Details under title: The Eternal Melody					
Jungle Jim	Weismuller	8–16			
Jungle Jim's Adventure	Weissmuller–Dell	9–27			
Knock On Any Door	Bogart–Derek	8–16			
Laramie	Starrett–Burnette	10–25			
Law of the Barbary Coast	Shayne–Henry	8–2			
Loaded Pistols	Autry–Britton				
Lone Wolf and His Lady, The	Randall–Vincent	8–30			
Loser Take All	Mitchell–Nigh	3–15			
Details under title: Winner Take Nothing					
Lovers, The	Wilde–Knight	7–19			
Loves of Carmen, The (T) (95)	Hayworth–Ford	11–24			9–27
Lulu Belle (87)	Lamour–Montgomery	11–10	8–48		
Make Believe Ballroom	Courtland–Warrick	9–27			
Man From Colorado, The (T)	Ford–Drew	3–17			
Manhattan Angel	Jean–Ford	3–15			
Details under title: Sweetheart of the Blues					
Mutineers, The	Hall–Jergens	11–8			
No Soft Touch	Ford–Keyes	8–30			
Quick on the Trigger	Starrett–Burnette	6–21			
Return of October, The (T)	Ford–Moore	9–29	11–48		
Ridin' the Old Pine Trail	Autry–White	7–5			
Details under title: Wings Westward					
Rough Sketch	Jones–Garfield	9–13			
Rusty Leads the Way	Donaldson–Moffett	3–1	10–21		
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Singin' Spurs	Hoosier Hot Shots	9–23			
Slightly French	Lamour–Ameche	1–19			
Details under title: Let's Fall In Love					
Smoky Mountain Melody	Acuff–Smoky Mt. Boys	8–2			
Song of India	Bay–Russell	7–5			
Strawberry Roan, The (C)	Autry–Henry	7–7	8–48		
Superman (Special Serial)	Alyn–Neil	2–16	7–15		
Trail to Laredo (54)	Starrett–Burnette		8–12		
Triple Threat	Henry–Crane	7–19	9–30		
Undercover Man	Ford–Foch	5–24			
Untamed Breed, The (C)	Tufts–Britton	4–12	9–48		
Details under title: The Wrangler					
Walk a Crooked Mile	O'Keefe–Hayward	5–24	8–48		
Details under title: FBI Meets Scotland Yard					
Walking Hills, The	Scott–Raines	5–24			
Wild Bill Doolin	Scott–Allbritton	10–25			

EAGLE-LION

1947-48 Features	Completed (45)	In Production (0)
Westerns	Completed (7)	In Production (0)

RELEASE CHART

COMPLETED —— 1948-49 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Gallant Bess (73)	Mitchell–Long	10–8		905	8–2
Behind Locked Doors (61)	Bremer–Carlson	6–7	10–15	906	9–13
Details under title: Inside the Wall					
Big Cat, The (T)	McCallister–Garner	8–2			
Blanche Fury (93)	Hobson–Granger	Foreign			8–30
Canon City (83)	Brady–Meade	3–29	6–30	826	7–5
He Walked By Night (80)	Basehart–Brady	5–10	11–19	910	11–22
Details under title: Twenty-Nine Clues					
Hollow Triumph (83)	Henreid–Bennett	2–16	8–30	904	8–16
In This Corner (66)	Brady–Shaw	3–15	9–19	903	9–13
Details under title: Born To Fight					
It's Murder	Switzer–Whalen	5–12			
Lady At Midnight	Denning–Lee	3–15	8–8	831	
Let's Live A Little (85)	Lamarr–Cummings	3–1	11–12	907	11–8
Man from Texas (71)	Craig–Bari	5–26	10–18	815	4–12
Details under title: A Texas Story					
Million Dollar Weekend (73)	Raymond–Paull		11–26	908	11–8
Northwest Stampede (C) (79)	Leslie–Craig	7–21	7–28	830	7–19
Details under title: Wild Conquest					
Old Fashioned Girl, An	Jean–Rafferty	9–27			
Oliver Twist	Davies	Foreign	7–14	828	
Olympic Games, The (T) (136)	Documentary		9–12	902	9–27
Parole	O'Shea–Bey	8–16			
Rampage	Mitchell–Long	12–22			
Red Shoes, The (T) (133)	Walbrook–Shearer	Foreign			10–25
Red Stallion in the Rockies (C)	Heather–Franz	8–2			
Reign of Terror	Cummings–Dahl	9–13			
Shed No Tears (70)	Ford–Vincent	3–1	7–21	829	8–30
Spiritualist, The (79)	Bey–Bari	1–19	8–1	827	
Strange Mrs. Crane, The (60)	Lord–Shayne				11–8
Tomorrow You Die	Ireland–Ryan	5–12			
Tulsa	Hayward–Preston	7–5			

FILM CLASSICS

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Appointment with Murder (67)	Calvert–Craig	8–16	11–24		11–8
Details under title: Date with Murder					
Arrow Secrets (63)	Gargan–Lord		5–7		
Daughter of Ramona (C)	Vickers–Reed	9–27			
Inner Sanctum (62)	Hughes–Russell	7–19	9–48		10–25
Judge, The	DeMille–Hale	10–11			
Miraculous Journey (C) (76)	Calhoun–Long	4–12	9–48		10–11
Sofia (C) (83)	Raymond–Gurie	3–29	6–48		9–27
Unknown Island (C)	Grey–Reed	6–21	9–48		
Details under title: The Unbelievable					

METRO-GOLDWYN-MAYER

1948-49 Features	Completed (22)	In Production (5)

NEW PRODUCTIONS

THE CONSPIRATOR

Drama—Started November 8

Cast: Robert Taylor, Elizabeth Taylor.

Director: Victor Saville — Producer: Arthur Hornblow, Jr.

Story: English girl finds sweetheart, English army officer, has been traitor to his country.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Great Sinner, The	Peck–Barrymore	10–25			
Neptune's Daughter	Skelton–Williams	11–8			
Secret Garden, The	O'Brien–Stockwell	10–25			
Stratton Story, The	Stewart–Allyson	11–8			

COMPLETED —— 1948-49 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Act of Violence	Heflin–Ryan	6–21			

Barkleys of Broadway	Rogers–Astaire	8–2			
Big Jack	Beery–Main	9–27			
Bribe, The	Taylor–Gardner	6–21			
Caught	Bel Geddes–Ryan	8–2			
Details under title: Luckiest Girl in the World					
Command Decision	Gable–Pidgeon	4–26			
Edward, My Son	Tracy–Kerr	7–19			
Force of Evil	Garfield–Pearson	7–5	Jan.		
Details under title: The Numbers Racket					
Hills of Home (97)	Gwenn–Leigh	9–29	Dec.		10–11
Julia Misbehaves (99)	Carson–Pidgeon	1–19	Oct.	903	8–16
Little Women	Allyson–Taylor	7–5			
Luxury Liner (T) (98)	Brent–Gifford	9–1	Sept.	901	8–30
Kissing Bandit, The (T)	Sinatra–Grayson	5–26	Dec.		
No Minor Vices (96)	Andrews–Palmer	Nov.	904	10–25	
Secret Land	Navy Documentary	Oct.	905		
Sun in the Morning, The (T)	MacDonald–Nolan	5–10			
Southern Yankee, A (90)	Skelton–Dahl	2–2	Sept.	902	8–16
Take Me Out to the Ball Game (T)	Sinatra–Williams	8–16			
Tale of Navajos	Navajos Indians				
Three Godfathers, The (T)	Wayne–Armendariz	5–24	Jan.		
Three Musketeers (T) (126)	Turner–Kelly	2–16	Nov.	906	10–25
Words and Music	Garland–Rooney	4–26	Jan.		

MONOGRAM

1947-48 Features	Completed (36)	In Production (1)
Westerns	Completed (18)	In Production (0)

NEW PRODUCTIONS

TUNA CLIPPER

Drama—Started November 4
Cast: Roddy McDowall, Roland Winters, Elena Verdugo.
Director: Wm. Beaudine Producer: Leslie Parsons
Story: Not available.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
When a Man's a Man	Madison–Calhoun	9–27			

COMPLETED — 1947-48

Back Trail (54)	Brown–Hatton	7–18		4757	
Bad Boy	Nolan–Wyatt	10–25			
Bomba the Jungle Boy	Sheffield–Garner	10–25			
Courtin' Trouble (56)	Wakeley–Belmont	9–27	11–21	4768	
Details under title: Headin' for Trouble					
Cowboy Cavalier (55)	Wakely–Taylor	7–4		4762	
Crashing Thru	Wilson–Clyde	11–8	1–16		
Feathered Serpent, The	Winters–Luke	10–11			
Details under title: Charlie Chan in Mexico					
Fighting Ranger, The (57)	Brown–Hatton	6–7	8–15	4753	
Golden Eye, The (69)	Winter–Young	4–26	8–29	4720	
Gunning For Justice (55)	Brown–Hatton	9–13	11–7	4758	
Henry, the Rainmaker	Walburn–Catlett	10–11			
Details under title: The Rainmaker					
Hidden Danger	Brown–Hatton	10–25	12–5		
Incident (66)	Douglas–Frazee	8–16	1–9	4803	
Iron Dukes	Bowery Boys	8–2			
Details under title: Bowery Comeback					
Jiggs and Maggie in Court	Yule–Riano	9–27			
Joe Palooka in the Big Fight	Kirkwood–Romay	8–30			
Kidnapped (81)	MacDowall–England	5–24	11–28	4725	9–27
Michael O'Halloran (79)	Roberts–Beckett	4–12	8–8	4719	
Music Man	Stewart–Brito	5–24	9–5	4721	
Outlaw Brand (57)	Wakeley–Larsen	10–24		4764	
Rangers Ride (56)	Wakeley–Belmont	9–26		4767	
Shanghai Chest, The (65)	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sheriff From Medicine Bow (55)	Brown–Hatton	7–19	10–3	4754	
Silver Trails (53)	Wakely–Taylor	7–5	8–22	4763	
Sixteen Fathoms Deep (Ansco)	Lake–Chaney	7–25		4801	
Smugglers' Cove (66)	Gorcey–Hall	10–10		4726	
Stampede	Cameron–Storm	10–25			
Trouble Makers (69)	Gorcey–Hall	6–7	1–2	4727	
Details under title: High Tension					
When a Man's a Man	Madison–Calhoun	9–27			
Winner Take All (65)	Kirkwood–Knox	9–19		4802	

ALLIED ARTISTS

Babe Ruth Story, The (106)	Bendix–Trevor	3–29	9–6	10	8–2
Bad Men of Tombstone	Sullivan–Reynolds	6–21	11–15		
Details under title: Last of the Badmen					
Dude Goes West, The (87)	Albert–Storm	12–8	8–30	8	6–21
Details under title: The Tenderfoot					
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7	
Strike It Rich	Cameron–Granville	7–19			

PARAMOUNT

1947-48 Features	Completed (20)	In Production (0)
1948-49 Features	Completed (22)	In Production (4)

NEW PRODUCTIONS

TOP O' THE MORNING

Drama—Started November 1
Cast: Bing Crosby, Ann Blythe, Barry Fitzgerald, Hume Cronyn
Director: David Miller Producer: Robert Welch
Story: Insurance investigator goes to Ireland to investigate theft and is balked by local sheriff. Mood similar to "Going My Way."

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Bitter Victory	Scott–Cummings	10–25			
Easy Does It	Hore–Fleming	11–8			
Samson and Delilah (T)	Lamarr–Mature	10–25			

COMPLETED — 1947-48

Beyond Glory (82)	Ladd–Reed	9–29	9–3	4726	6–21
Details under title: The Long, Grey Line					
Big Town Scandal (62)	Reed–Brooke	7–30		4722	6–7
Dream Girl (86)	Hutton–Carey	5–12	7–23	4721	5–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	6–24	7–2	4720	5–16
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	6–21
So Evil My Love (100)	Milland–Todd	5–26	8–6	4723	6–7

1948-49

Accused, The	Young–Cummings	4–26	1–14	4808	
Connecticut Yankee, A (T)	Crosby–Fleming	6–24	4–15	4814	
Disaster (60)	Denning–Marshall	2–16	12–3	4806	10–25
Dynamite	Gargan–Welles	1–28		4809	
El Paso	Payne–Russell	9–27			
Great Gatsby, The	Ladd–Field	3–29			
Heiress, The	deHavilland–Clift	7–5			
Isn't It Romantic (87)	Lake–DeWolfe	3–1	10–8	4802	10–25
Mask for Lucretia	Goddard–Lund	9–13			
Miss Tatlock's Millions (101)	Hendrix–Lunr	4–12	11–19	4805	9–27
My Own True Love	Douglas–Calvert	7–7	2–4	4810	
Night Has A Thousand Eyes (81)	Robinson–Russell	7–7	10–22	4803	7–19
One Woman	Ladd–Reed	8–16			
Paleface, The (T) (91)	Rope–Russell	8–18	12–24	4807	11–8
Sealed Verdict (83)	Milland–Marty	11–5		4804	9–13
Shaggy (C) (72)	Joyce–Shayne	6–11		4717	4–26
Sin of Abby Hunt	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Sorrowful Jones	Hope–Ball	4–26			
Sorry, Wrong Number (89)	Stanwyck–Lancaster	2–2	9–24	4801	8–2
Special Agent	Eythe–Reeves	5–24			
Strange Temptation	Milland–Totter	5–10	3–4	4812	
Details under title: Dark Circle					
Streets of Laredo (T)	Holden–Freeman	8–2			
Whispering Smith (T)	Ladd–Marshall	4–28	2–18	4811	

REALART

RELEASE CHART

REISSUE — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland–Eilers			736	
Ex-Champ (72)	McLaglen–Brown		Aug.	926	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1095	
Model Wife (78)	Blondell–Powell			1124	
When Tomorrow Comes (92)	Dunne–Boyer		Aug.	948	
You're Not So Tough (71)	L.T.Guys–D.E.Kids			1063	

1948-49

Ali Baba and the Forty Thieves (T) (87)	Montez–Bey				
Armored Car (64)	Wilcox–Romero				
Captive Wild Woman (60)	Carradine–Ankers		May	12 0	
Corvette K-225 (98)	Scot–Fitzgerald		May	12 0	
Crazy House (80)	Olsen–Johnson				
Diamond Frontier (91)	McLaglen–Loder				
Drums of the Congo (61)	Erwin–Munson		May	1210	
Frontier Badmen (77)	Chaney–Paige				
Give Out Sisters (65)	Dailey–O'Connor				
I Cover the War (68)	Wayne–Gage				
Magnificent Brute (78)	McLaglen–Barnes		Apr.	796	
Men of Texas (82)	Abbott & Costello		July	1222	
Mr. Big (74)	O'Connor–Ryan				
My Little Chickadee (84)	Fields–West				
My Man Godfrey (93)	Powell–Lombard		July	7 8	
Mutiny on the Blackhawk (66)	Arlen–Moore				
Next Time We Love (87)	Stewart–Milland–Sullavan		June	756	
North to the Klondike (58)	Crawford–Chaney				
Pardon My Sarong (84)	Stack–Cooper		June	1238	
Phantom of the Opera (T) (92)	Rains–Eddy				
Rio (77)	Rathbone–Cummings				
Saboteur (108)	Cummings–Lane				
Sea Spoilers (63)	Wayne–Grey		Apr.	361	
Ski Patrol (64)	Dorn–Hinds				
State Police (78)	Lundigan–Moore				
Timber (60)	Dailey–Lord				
Wings Over Honolulu (78)	Milland–Carry		May	871	
Zanzibar (69)	Craig–Lane				

REPUBLIC

1947-48 Features	Completed (28)	In Production (1)
Westerns	Completed (16)	In Production (1)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

SHERIFF OF WICHITA

Western—Started October 19
Cast: Allan "Rocky" Lane, Eddy Waller, Lynn Wilde.
Director: R. G. Springsteen Producer: Gordon Kay
Story: Not available.

DUKE OF CHICAGO

Drama—Started November 12
Cast: Tom Brown, Audrey Long, Paul Harvey.
Director: George Blair Producer: Stephen Auer
Story: Fighter retires to study law and is forced back into ring when former manager gets into trm.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Montana Belle (Tr.)	Russell–Brent	11–8			

COMPLETED

Adventures of Frank & Jessie James	Moore–Neill	4–26	10–30	794	
Angel In Exile	Carroll–Mara	4–12	9–3	719	
Details under title: Miracle of Charlie Dakin					
Code of Scotland Yard	Homolka–Farr	10–24		713	
Daredevils of the Clouds (60)	Livingston–Clark	3–11	8–10	716	8–2
Daughter of The Jungle	Hall–Cardwell	9–13	2–8		
Denver Kid, The	Lane–Gallagher	7–5	10–1	758	

Desperadoes of Dodge City	Lane–Wiler	6-21	9-15	757		
Dick Tracy Returns (Serial)	Boyd–Roberts		7-17	793		
Drums Along the Amazon	Brent–Fallon	5-10	11-1			
Eyes of Texas, The (Tr) (70)	Rogers–Roberts	4-12	7-15	732	8-2	
Far Frontier, The	Rogers–Devine	8-16	12-29			
Federal Agents Vs. Underground	Allen–LaPlanche	7-19				
Gallant Legion, The	Elliott–Booth	1-5	7-25	715		
Grand Canyon Trail (Tr.)	Rogers–Frazee	6-21	11-15			
Homicide For Three	Lord–Douglas	6-7	12-8			
It's A Grand Old Nag (Tr.)	Cartoon Feature	12-20		761		
Macbeth (107)	Welles–Nolan	7-7	10-1		10-25	
Marshal of Amarillo	Lane Waller	7-25		756		
Massacre, The (TR)	Elliott–Booth	9-13	2-15			
Moonrise	Clark–Russell	1-5	10-1	714		
Nighttime in Nevada (T)	Rogers–Harmon	5-10	9-5	733		
Out of the Storm (61)	Lydon–Collier	3-29	9-11	717	9-13	
Details under title: Backfire						
Plunderers, The (90)	Cameron–Massey	6-7	12-1		11-8	
Red Pony, The (T)	Loy–Mitchum	6-9				
Renegades of Sonora	Lane–Waller	8-30	11-24			
Rose of the Yukon	Brodie–Dell	8-16	1-5			
Sheriff of Wichita	Lane–Waller	11-22				
Son of God's Country (Tr.)	Hale–Blake		9-15	741		
Sons of Adventure	Hayden–Roberts	3-15	9-1	718		
Sundown in Santa Fe	Lane–Waller		11-5			
Wake of the Red Witch, The	Wayne–Russell	8-2	1-1			

RKO RADIO

1948 Features **Completed (50)** **In Production (2)**

NEW PRODUCTIONS

ROSEANNA McCOY
Drama—Started October 25
Cast: Farley Granger, Joan Evans, Charles Bickford, Raymond Massey.
Director: Irving Reis Producer: Samuel Goldwyn
Story: About the Hatfield and McCoy feud.

SHE WORE A YELLOW RIBBON (Argosy Productions)
Western—Started October 27
Cast: John Wayne, Joanne Dru, John Agar, Victor McLaglen.
Director: John Ford Producer: Merian C. Cooper
Story: U. S. Cavalry puts down rebellion of combined Indian tribes after Custer's defeat.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Set-Up, The	Ryan–Totter	10-25			

—— 1948-49 ——

GROUP ONE

Rachel and the Stranger (93)	Young–Holden	9-1			8-16
Details under title: Rachel					
Pearl, The (77)	Marques–Armendariz	Foreign			3-15
Variety Time (59)	Errol–Kennedy				8-16

GROUP TWO

Bodyguard (63)	Tierney–Lane	5-10			9-13
Design for Death (48)	Documentary				9-13
Station West (92)	Powell–Greer				9-13

GROUP THREE

Blood On The Moon (88)	Mitchum–Bel Geddes	3-1			11-22
Every Girl Should Be Married (85)	Grant–Tone	6-7			11-22
Indian Agent	Holt–Martin	6-7			

NOT DESIGNATED

Baltimore Escapade	Temple–Young	6-21			
Boy With Green Hair (T)	O'Brien–Ryan				
Brothers in the Saddle	Holt–Forman	7-5			
Clay Pigeon, The	Hale–Williams	10-11			
Follow Me Quietly	Lundigan–Patrick	8-30			
Green Promise, The	Chapman–Paige	9-27			
Gun Runners	Holt–Hyer	8-2			
Interference	Mature–Ball	7-19			
Judge Steps Out, The	Knox–Sothern				
Details under title: Indian Summer					
Le Silence Est D'or	Chevalier–Durrier	Foreign			
Long Denial, The	O'Hara–Douglas	3-1			
Mad Wednesday (80)	Lloyd–Walburn	10-1		Sty	3-3
Rev. under title: Sin of Harold Diddlebock					
Mourning Becomes Electra (121)	Russell–Redgrave	4-14			11-24
Mr. Joseph Young of Africa	Johnson–Armstrong	1-5			
Outlaw, The	Russell–Beutel				
Outlaw Valley	Holt–Martin	6-21			
Return of the Badman	Scott–White				
Set-Up, The	Ryan–Totter	10-25			
Stagecoach Kid	Holt–Donnell	11-8			
Tarzan's Fountain of Youth	Barker–Joyce	7-19			
Details under title: Tarzan and the Arrow of Death					
Tycoon (T)	Wayne–Day	2-3			2-8
Under Arizona Skies	Holt–Leslie	9-1			
Vendetta	DeGeorge–Brooks	8-19		Hgs	
Weep No More	Foreign–Valli	5-10			
Window, The	Hale–Kennedy	11-24			

SPECIALS

Enchantment	Wright–Niven	5-24			
Details under title: Take Three Tenses					
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Good Sam (114)	Cooper–Sheridan	8-18			8-2
Joan of Arc (T) (145)	Bergman–Farrer	10-13			11-8
Melody Time (T)	Disney Musical				5-24
So Dear To My Heart	Driscoll–Patten				
Song Is Born (T) (113)	Kaye–Mayo				8-30

COMPLETED —— 1947-48 ——

BLOCK NO. FIVE

Berlin Express (86)	Cheron–Ryan	9-1			5-24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell	3-31			
Guns of Hate (61)	Holt–Leslie	12-22			5-24
Return of the Badmen (90)	Scott–Jeffreys				5-24

BLOCK NO. SIX

Mystery In Mexico (66)	Lundigan–White	10-13			7-5
Race Street (79)	Patt–Maxwell	5-1			7-5
They Live By Night (95)	O'Donnell–Granger	7-7			7-5
Details under title: The Twisted Road					
Velvet Touch, The (97)	Russell–Genn	10-13			8-2

SCREEN GUILD

1947-48 Features **Completed (15)** **In Production (1)**

NEW PRODUCTIONS

HIGHWAY 13
Drama—Started November 3
Cast: Robert Lowery, Pamela Blake, Michael Whalen.
Director: Wm. Berke Producer: Wm. Stephens
Story: Concerns transcontinental trucking industry.

I SHOT JESSE JAMES
Western—Started November 12
Cast: Preston Foster, Barbara Britton, John Ireland.
Director: Samuel Fuller Producer: Carl Hittleman
Story: Feud with famous bandit, from story in American Weekly magazine.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Dead Man's Gold	LaRue–Stewart	5-10	11-6	4808	
Frontier Revenge	LaRue–St. John	8-16			
Harpoon	Bromfield–Louis		9-24	4804	
Highway 13	Lowery–Blake	11-22			
Hollywood Barn Dance (65)	Reeves–McKay	6-21	8-13	4802	
Last of the Wild Horses	Ellison–Frazee		11-13	4806	
Mark of the Lash	LaRue–Crandell	5-24	10-29	4807	
Miracle in Harlem (71)	Steppin Fetchit		5-14	X-3	
Mozart Story, The	Holt–Markus		10-8	4805	
Outlaw Country	LaRue–St. John	8-16			
Prairie, The (68)	Aubert–Baxter		8-6	4705	
Return of Wildfire	Arlen–Morison		8-13		
Shep Comes Home	Lowery–Kimberley		9-27	12-3	
Son of a Gunman	LaRue–St. John	10-25			
Son of Billy the Kid	LaRue–St. John				
Thunder In The Pines	Reeves–Martin		9-27	11-20	

SELZNICK—S.R.O.

Features **Completed (6)** **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones–Cotten	3-19	4-9		4-14
Eyewitness, The	Richardson–Morgan	Foreign			
Intermezzo (70)	Bergman–Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant–Loy	10-13	7-1		3-29
Paradine Case, The (132)	Todd–Peck		12-23		1-19
Portrait of Jenny	Cotten–Jones	3-3			

20th CENTURY-FOX

1948 Features **Completed (48)** **In Production (6)**

NEW PRODUCTIONS

HARD BARGAIN
Drama—Started November 5
Cast: Richard Conte, Jack Oakie, Valentina Cortese, Lee J. Cobb
Director: Jules Dassin Producer: Robert Basker
Story: Not available.

MR. BELVEDERE GOES TO COLLEGE
Comedy—Started November 8
Cast: Clifton Webb, Shirley Temple, Tom Drake.
Director: Elliott Nugent Producer: Sam Engel
Story: Sequel to "Sitting Pretty." Concerns the middle-aged hero attending college in order to win award won in first film.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Beautiful Blonde from Bashful End, The	Grable–Romero		10-11		
Down to the Sea in Ships	Barrymore–Widmark		8-30		
I Was a Male War Bride	Grant–Sheridan		11-8		
Prince of Foxes	Power–Hendrix		11-8		

COMPLETED —— 1948-49 ——

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820	
Apartment for Peggy (T) (99)	Crain–Holden	1-19	Oct	842	9-27
Belle Starr's Daughter (86)	Montgomery–Roman	8-30	Nov	846	11-22
Details under title: Rose of Cimarron					
Bungalow 13 (65)	Conway–Hamilton	7-19	Nov		
Canadian Pacific (C)	Scott–Wyatt	8-30			
Checkered Coat, The (67)	Conway–Nash		July	825	
Chicken Every Sunday	Dailey–Holm	7-5			
Creeper, The (64)		3-29	Sept	837	
Cry of the City (95)	Mature–Conti	1-5	Oct	841	9-27
Details under title: The Chair for Martin Rome					
Deep Waters (85)	Andrews–Peters	10-13	July	821	7-19
Escape (78)	Harrison–Cummins	9-16	Sept	822	6-7
Fan, The	Crain–Sanders	7-19			
Forever Amber (139) (T)	Darnell–Wilde		Sept	838	
Gay Intruders, The (68)	Emery–Geva	3-15	Sept	840	
Jungle Patrol (70)	Miller–Franz		Nov	848	
Letter to Three Wives (103)	Darnell–Crain	6-21			
Luck of the Irish (99)	Power–Baxter	2-16	Sept	837	9-13
Details under title: For Fear of Little Men					

Mine Own Executioner (102)	Meredith–Moore	July	824	7–19
Miss Mink of 1949	Lydon–Collier	8–2		
Mother Is a Freshman	Johnson–Young	8–30		
Road House (95)	Lupino–Wilde	4–12	Nov	844	9–27
Sand (T)	Stevens–Gray	7–5		
Snake Pit, The (108)	deHavilland–Genn	8–4			11–8
Street With No Name, The (91)	Stevens–Lawrence	1–5	July	823	7–5
That Lady in Ermine (T) (89)	Crabbe–Fairbanks	11–10	Aug	836	7–19
Details under title: This Is the Moment					
That Wonderful Urge (82)	Power–Tierney	4–12			
Tucson	Lydon–Edwards	7–5			
Unfaithfully Yours (105)	Harrison–Darnell	3–1	Dec	850	10–11
Walls of Jericho, The (106)	Wilde–Darnell	11–10	Aug	826	7–19
When My Baby Smiles at Me (T) (98)	Grable–Dailey	5–24	Nov	845	11–8
Details under title: Burlesque					
Winner's Circle, The (70)	Wiles–Talley		Aug	829	
Yellow Sky (T) (98)	Peck–Baxter	6–7	Dec		

SOL WURTZEL PRODUCTIONS

Night Wind (68)	Russell–Christine	4–26	Oct	843	9–13
Details under title: Big Dan					
Fighting Back (63)	Langton–Rogers	3–29	Aug	828	7–19
Trouble Preferred (63)	Knudsen–Russell				

UNITED ARTISTS

1947-48 Features **Completed (39)** **In Production (3)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

THE CHAMPION
Drama—Started November 4
Cast: Kirk Douglas, Marilyn Maxwell, Ruth Roman.
Director: Mark Robson Producer: Stanley Kramer
Story: Damon Runyon's famous boxing story.

AFRICA SCREAMS
Comedy—Started November 9
Cast: Abbott & Costello, Rudy Vallee, Frank Buck.
Director: Charles Barton Producer: Eddie Nassour
Story: Abbott and Costello go to the dark continent.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Impact	Donlevy–Raines	9–27		Pop	

COMPLETED —— 1947-48 ——

An Innocent Affair (90)	Carroll–MacMurray	3–29	9–17	Nas	9–13
Angry God (57)	Paria–Otega				11–8
Cover Up	Bendix–O'Keefe	7–5		Nas	
False Paradise	Coyle–Brooks	9–1		BB	
Four Faces West	McCrea–Dee		7–9	Ent	5–24
Gay Amigo	Renaldo–Carrillo	7–19		Pnk	
Girl from Manhattan (81)	Montgomery–Lamour		10–1	Bog	9–27
Details under title: All's Well That Ends Well					
High Fury (71)	Carroll–Hunter		8–20	PC	11–22
Indian Scout	Montgomery–Drew	7–5		Sml	
Details under title: Some Rain Must Fall					
Last Time (C)	Olsen–Jannsen	9–30		Rgs	
Details under Misc. Independents Chart					
Love Happy	Marx Bros.	8–2		P–C	
Details under title: Blonde Heaven					
Lucky Stiff, The	Lamour–Donlevy	8–2		Amus	
My Dear Secretary (94)	Day–Douglas	5–24	10–15	Pop	9–13
Outpost in Morocco	Raft–Tamiroff			BB	
Pitfall (85)	Powell–Scott	2–2	8–13	Fls	8–16
Plot to Kill Roosevelt, The (83)			10–22	Sel	11–8
Red River (125)	Wayne–Clift	9–30		Hks	7–19
Texas, Brooklyn and Heaven (76)	Madison–Lynn	2–16	7–16	Col	7–19
Time of Your Life, The (107)	Cagney–Bendix	5–26	7–30	Cgy	6–7
Too Late for Tears	Scott–Duryea	9–27			
Urubu (65)	Scott–Powell		8–20	B–C	

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (46)** **In Production (1)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Calamity Jane and Sam Bass	deCarlo–Duff	10–25			

COMPLETED —— 1947-48 ——

Abbott & Costello Meet Frankenstein (83)	Abbott–Costello		July	664	7–5
Amboy Dukes	Curtis–Jaeckal	10–11			
Bad Sister (90)	Palmer–Niven	Foreign	July		7–13
Beware of Pity (102)	Lockwood–Hunter	Foreign	July		
Case Against Calvin Cooke (91)	March–Eldredge	2–2			8–30
Details under title: An Act of Murder					
Captain Boycott (92)	Janie–Kirby	4–26			
Countess of Monte Cristo	Donat–Granger	Foreign			
Criss Cross	Lancaster–deCarlo	7–5			
Dulcimer Street (112)	Attenborough–Sim	Foreign			11–22
End of the River (80)	Sabu–Lovell	Foreign	July		
Family Honeymoon	Colbert–MacMurray	6–21			
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3–1	July	665	6–21
Details under title: The Wonderful Race at Rimrock					
For the Love of Mary (90)	Durbin–O'Brien	4–12	Sept	672	9–13
Details under title: Washington Girl					
Hamlet (153)	Olivier–Hardie	Foreign			7–13
Hungry Hill (92)	Lockwood–Price	Foreign			10–27
Kiss the Blood Off My Hands (79)	Lancaster–Fontaine	3–29	Nov		10–25
Larceny (89)	Payne–Caulfield	4–12	Aug	669	8–16
Life of Riley, The	Bendix–DeCamp	10–25			
Man-Eater of Kamaon (79)	Sabu–Page	12–22	July	666	7–5
Mexican Hayride	Abbott–Costello	6–21			
Mr. Peabody and the Mermaid (89)	Powell–Blyth	1–19	Aug	667	8–16
O'Flynn, The	Fairbanks–Carter	5–24			
One Touch of Venus (81)	Walker–Gardner	2–16	Aug	670	8–30
Red Canyon (T)	Blyth–Duff	7–5			
Details under title: Black Velvet					
Rogues Regiment (86)	Powell–Toren	2–16	Nov		10–11
Saxon Charm (88)	Montgomery–Hayward	2–16	Sept	671	9–13
Tap Roots (T) (109)	Heflin–Hayward	6–23	Aug	668	7–5
You Gotta Stay Happy	Fontaine–Stewart	5–24	Nov	118	

WARNER BROTHERS

1947-48 Features **Completed (44)** **In Production (2)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Task Force	Cooper–Morris		11–8		
Under Capricorn (T)	Bergman–Cotten		9–27		

COMPLETED —— 1947-48 ——

Embraceable You (80)	Clark–Brooks	3–15	8–21	732	8–2
Details under title: Sunburst					
Key Largo (101)	Bogart–Bacall	1–5	7–31	731	7–19
Life With Father (118)	Powell–Dunne		8–14	702	
Romance on the High Seas (T) (99)	Carmen–Haye	6–23	7–3	728	7–5

—— 1948-49 ——

Adventures of Don Juan (T)	Flynn–Lindfors	10–27			
Angels with Dirty Faces	Cagney–O'Brien	Reissue	12–11		
Christopher Blake	Smith–Douglas	9–15	12–23		
Colorado Territory	McCrea–Mayo	9–27			
Fighter Squadron (T)	O'Brien–Slack	6–7	11–27	806	
Flamingo Road	Crawford–Scott	9–27			
Flaxy Martin	Mayo–Scott	4–26			
Details under title: Smart Money					
Fountainhead, The	Cooper–Neal	7–19			
Girl from Jones Beach, The	Reagan–Maye	5–24			
Happy Times	Kaye–Bates	8–30			
House Across the Street, The	Morris–Paige	8–16			
It's a Great Feeling	Morgan–Day	8–30			
Details under title: Two Guys and a Gal					
John Loves Mary	Reagan–Neal	2–2			
Johnny Belinda (102)	Wyman–Ayres	9–15	10–23	804	9–27
June Bride (97)	Davis–Montgomery	5–24	11–13	805	10–25
Kiss in the Dark, A	Wyman–Niven	3–29			
Montana (T)	Flynn–Smith	9–13			
My Dream Is Yours	Carson–Day	4–12			
Night Beat	Douglas–Westcott	7–19			
Night Unto Night	Lindfors–Reagan	9–30			
One Last Fling	Smith–Scott	2–16			
One Sunday Afternoon (T)	Morgan–Paige	2–16	1–1		
Rope (T) (80)	Stewart–Chandler	2–2	9–25	802	8–16
Silver Lining (T)	Hayden–Boiter	4–26			
Silver River (110)	Flynn–Sheridan	5–12	5–29	725	
Smart Girls Don't Talk (80)	Mayo–Bennett	3–1	10–9	803	10–11
Details under title: Dames Don't Talk					
Somewhere in the City	Lindfors–O'Brien	8–16			
South of St. Louis	McCrea–Smith	6–7			
They Drive by Night	Bogart–Sheridan	Reissue	12–11		
This Side of the Law	Lindfors–Smith	10–25			
Details under title: "Deadlock"					
Two Guys From Texas (T) (86)	Morgan–Carson	3–17	9–4	801	8–16
Whiplash	Clark–Smith	3–31	1–15		
Younger Brothers (T)	Paige–Morris	5–24			

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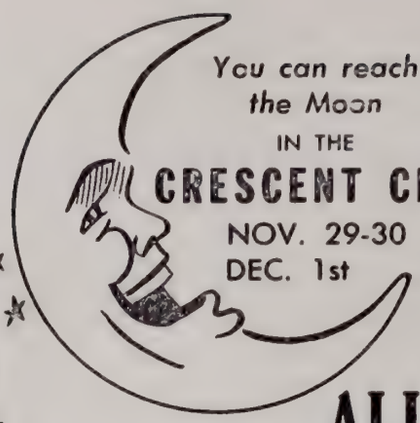
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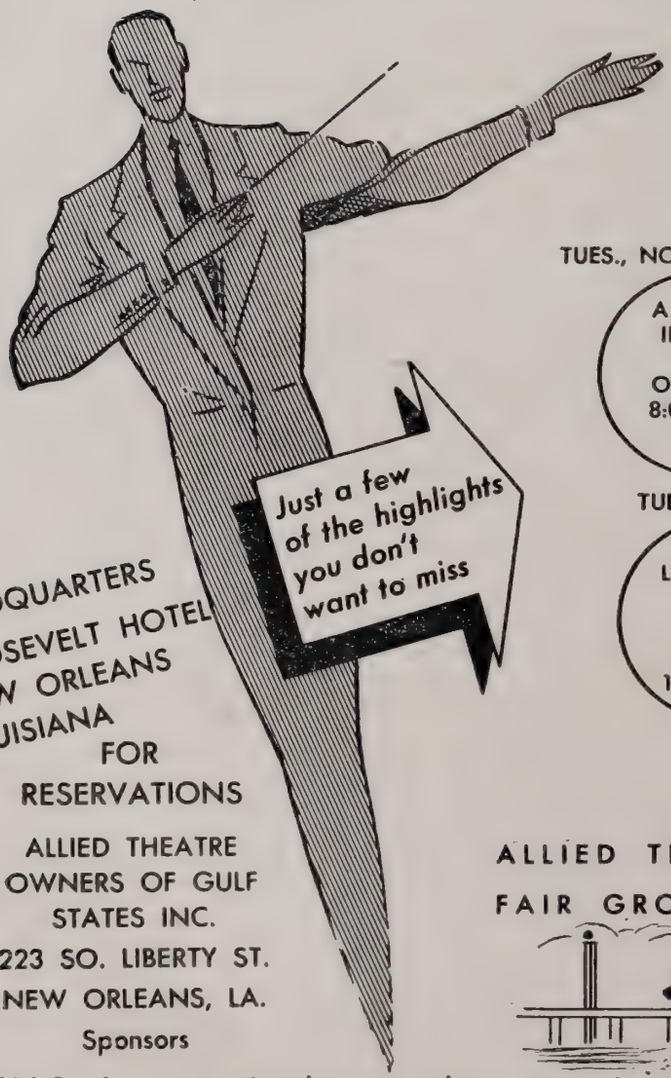
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MON., NOV. 29
LADIES' TOUR OF **VIEUX CARRE** 1:00 P. M.

MON., NOV. 29
OLD MAN **RIVER PARTY** 7:30 P. M.

TUES., NOV. 30
A NIGHT IN OLD NEW ORLEANS 8:00 P. M. TILL

TUES., NOV. 30
COCKTAIL PARTY 6:30 - 8:00 P. M.

TUES., NO. 30
LADIES' LUNCHEON AND **STYLE SHOW** 12:15 P. M.

WED., DEC. 1st
CONVENTION BANQUET 8:00 P. M.

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Film BULLETIN

DECEMBER 6, 1948

ALLIED ACTS

...Slaps Down Naughty Film Stars

...Starts Fight On Percentage Terms

...Sees Television No Fearsome Bogey

...Girds For Surveillance In Post-Monopoly Era

DETAILS OF ALLIED CONVENTION
Page Five

The Story Behind the Production News

STUDIO SIZE-UPS

The Exclusive FILM BULLETIN Feature

Starting on Page 17

WHAM!..A NEW YORK H

A Good Film. The kids will yell, Grown-ups will try to look bored, but will go for it. *DAILY MIRROR*

In Trucolor and several notches above the general of sagebrushers. *DAILY NEWS*

Old West Roars in Better than Usual Western. Diverting and exciting. Trucolor has a soft, natural quality which succeeds in making people look human. *WORLD TELEGRAM*

A Western With Twists. Plenty of ridin', fightin' and shootin' action. *JOURNAL AMERICAN*

A wealth of glowing color sparks this novel story of the wild west. Solid boxoffice returns. *INDEPENDENT FILM JOURNAL*

Swift action, chases, superb horsemanship, outlaws, cowboys, the U. S. cavalry, Sioux Indians on the warpath, romance and the raw frontier in the early days of the west, plus several surprise story twists and a good cast. *DAILY VARIETY*

Highly entertaining western. Belongs in the better western category. *THE EXHIBITOR*

BIG ACTION-JAMMED WESTERN IN COLOR. Should draw well above average. *FILM BULLETIN*

Good Western melodrama, abounds in exciting action, suspense, and thrills. *HARRISON'S REPORTS*

A WESTERN THE AUDIENCE SHOULD GO FOR COMPLETELY. ONE FOR THE MONEY. *FILM DAILY*

Should bring them in right handily. Good, solid merchandise. *SHOWMEN'S TRADE REVIEW*

Everything the sagebrush fan could possibly yearn for. Amply qualified to carry the top side of almost any bill. *BOXOFFICE*

A lively Western, accentuating Trucolor. *MOTION PICTURE DAILY*

Smash Oater. Epic-Type Western Act Entertainment. *HOLLYWOOD REPORTER*

A Western formula on a large scale. Boxoffice attention should be satisfactory. *WEEKLY VARIETY*

Lively pace necessary for a good Western. *MOTION PICTURE HERALD*

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MGM PLANS 21 IN COMING MONTHS

16 Completed and 4 Now Shooting; 12 of 21 To Be Made To Have Color

Metro-Goldwyn-Mayer has scheduled 21 major properties for production during the coming months, it was announced this week.

The company now has 16 pictures completed and four before the cameras.

The new production schedule was set as a result of a decision by Nicholas M. Schenck, president; Louis B. Mayer, executive head of the studio, and Dore Schary, in charge of production. Of the 21 pictures to be shot a record total of 12—more than 50 per cent—will be in color. Ten of the 20 completed or shooting also are in color.

Of the films set for production, two will be shot abroad, "Conspirator" starring Robert Taylor and Elizabeth Taylor, in England, and "Quo Vadis," in Technicolor, in Italy. "Conspirator" is in work.

Planned Product Listed

The MGM production lineup:

FORSYTE SAGA, in Technicolor, from the John Galsworthy novel. Leon Gordon, producer; Compton Bennett, director. Starring Greer Garson and Errol Flynn.

MADAME BOVARY, from the Gustave Flaubert novel. Pandro S. Berman, producer; Vincente Minnelli, director. Starring Jennifer Jones, James Mason and Louis Jourdan.

STORM OVER VIENNA, Carey Wilson, producer; George Sidney, director With all-star cast.

INTRUDER IN THE DUST, from the William Faulkner novel. Clarence Brown, producer-director.

GREYFRIAR'S BOBBY, in Technicolor. Robert Sisk, producer. Starring Edmund Gwenn and Lassie.

ROBINSON CRUSOE, from the Daniel Defoe novel, in Technicolor. Sam Zimbalist, producer.

EAST SIDE, WEST SIDE, from the Marcia Davenport novel. Voldemar Vetluguin, producer.

THE CHOSEN, Arthur Ripley, producer.

YOUNG BESS, in Technicolor. Sidney Franklin, producer.

ANY NUMBER CAN PLAY, Arthur Freed, producer.

VIVA ZAPATA, Jack Cummings, producer. Starring Robert Taylor.

ANNIE GET YOUR GUN, musical in Technicolor. Arthur Freed, producer. Starring Judy Garland.

GOOD OLD SUMMERTIME, musical in Technicolor. Joe Pasternak, producer, and Robert Z. Leonard, director. Starring Judy Garland.

THREE LITTLE WORDS, musical in Technicolor. Jack Cummings, producer.

MIDNIGHT KISS, musical. Joe Pasternak, producer. Norman Taurog, director. Starring Kathryn Grayson, Jose Iturbi and introducing Mario Lanza.

IT'S A DATE, musical in Technicolor. Joe Pasternak, producer.

DUCHESS OF IDAHO, musical in Technicolor. Joe Pasternak, producer. Starring Esther Williams.

BATTLEGROUND, Robert Pirosh original. Pandro S. Berman, producer. Starring Robert Taylor, Van Johnson, John Hodiak, Keenan Wynn and Ricardo Montalban.

BLACK HAND, William H. Wright, producer.

SCENE OF THE CRIME, Harry Rapf, producer.

Pictures now before the cameras at MGM include:

THE STRATTON STORY, Jack Cummins, producer, with Sam Wood directing. Starring James Stewart and June Allyson.

NEPTUNE'S DAUGHTER, musical in Technicolor. Jack Cummings, producer. Eddie Buzzell, director. Starring Esther Williams, Red Skelton, Ricardo Montalban and Keenan Wynn.

THE GREAT SINNER, Gottfried Reinhardt, producer. Robert Siodmak, director. Starring Gregory Peck and Ava Gardner

THE SECRET GARDEN, partly in Technicolor. Clarence Brown, producer. Fred Wilcox, director. Starring Margaret O'Brien and Dean Stockwell.

Set for Release

Productions set for release in the coming months include:

THE THREE MUSKETEERS, in Technicolor. Pandro S. Berman, producer George Sidney, director. Starring Lana Turner, Gene Kelly, June Allyson and Van Heflin.

WORDS AND MUSIC, musical in Technicolor Arthur Freed, producer. Norman Taurog, director. Starring June Allyson, Perry Como, Judy Garland, Lena Horne, Gene Kelly, Mickey Rooney and Ann Sothern

COMMAND DECISION, Sidney Franklin-Gottfried Reinhardt co-production. Sam Wood, director. Starring Clark Gable, Walter Pidgeon, Van Johnson and Brian Donlevy

LITTLE WOMEN, in Technicolor. Mervyn LeRoy, producer-director Starring June Allyson, Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Janet Leigh, Rossano Brazzi and Mary Astor.

THE BARKLEYS OF BROADWAY, musical in Technicolor. Arthur Freed, producer. Charles Walters, director. Starring Fred Astaire and Ginger Rogers.

EDWARD, MY SON, filmed in England. Edwin Knopf, producer. George Cukor, director. Starring Spencer Tracy and Deborah Kerr.

HILLS OF HOME, in Technicolor. Robert Sisk, producer, Fred Wilcox, director. Starring Edmund Gwenn, Tom Drake, Donald Crisp, Janet Leigh and Lassie.

THE KISSING BANDIT, musical in Technicolor. Joe Pasternak, producer, Laslo Benedek, director. Starring Frank Sinatra and Kathryn Grayson.

TAKE ME OUT TO THE BALL GAME, musical in Technicolor. Arthur Freed, producer. Busby Berkeley, director. Starring Frank Sinatra, Esther Williams and Gene Kelly.

THE BRIBE, Pandro S. Berman, producer. Robert Z. Leonard, director. Starring Robert Taylor, Ava Gardner, Charles Laughton, Vincent Price and John Hodiak.

THE SUN COMES UP, in Technicolor. Robert Sisk, poducer. Richard Thorpe directing. Starring Jeannette MacDonald, Lloyd Nolan, Claude Jarman, Jr., and Lassie.

ACT OF VIOLENCE, William H. Wright producer. Fred Zinnemann, director. Starring Van Heflin and Robert Ryan.

THREE GODFATHERS, in Technicolor. An Argosy production directed by John Ford. Starring John Wayne and Pedro Armendariz.

NO MINOR VICES, Enterprise production. Lewis Milestone, producer-director. Starring Dana Andrews, Lilli Palmer and Louis Jourdan.

FORCE OF EVIL, Enterprise production. Bob Roberts, producer. Abraham Polonsky, director. starring John Garfield.

BIG JACK, produced by Gottfried Reinhardt. Richard Thorpe, director. Starring Wallace Beery and Richard Conte.

THIS REPORT APPEARED PROMINENTLY IN EVERY TRADE PAPER NATIONWIDE!

Film BULLETIN
Volume 16, Number 25
December 6, 1948

News and Opinion

ALLIED DEALS WITH % PIX, TELEVISION, SINNING STARS

"Independent theatre owners cannot safely relax their vigilance now or in the near future."

These were the words of A. F. Myers, general counsel and board chairman of Allied States Association, at the closing session of the organization's 15th Annual Convention at the Hotel Roosevelt in New Orleans, last Wednesday (Dec. 1). The mammoth 3-days meeting of independent exhibitors, celebrating Allied's 20 years of existence, tackled such industry problems as, erring film stars, percentage pictures, television, conciliation, and much more.

Monopoly Backbone Broken

Myers' warning of vigilance was directed at the developments in the industry anti-trust case. He recalled that when the Supreme Court handed down its decision he had said, "The backbone of the monopoly had been broken." The Allied leader declared, "I stand by that statement, but there is a lot of life — and a lot of fight — left in that old monopoly bird."



COUNSELLOR MYERS
'Lot of Fight In Monopoly Bird'

Calling attention to the "behind-the-scenes conferences" and the "great pressure being exerted on the Department of Justice from many influential sources to abandon its position" of complete divorcement, Myers said, "The film companies are moving heaven and earth to get out of this scrape with their monopoly privileges intact."

Following the opening of the convention on Monday, by host Abe Berenson, and presentation of a gold key to the city by New Orleans Mayor De Lesseps S. Morrison to national Allied president William L. Ainsworth, who took over the chair for the convention, the keynote speech was delivered by Colonel H. A. Cole of Texas.

"Kangaroo Courts" Fought

Introduced by Ainsworth as "one of the chosen few" surviving the group who founded Allied 20 years before, white-thatched Cole reminisced through the organization's accomplishments in its early days when it fought the distributors' "kangaroo courts," which required exhibitors to put up heavy deposits to guarantee contracts, when it intervened to make good sound available at a reasonable cost, and when it opened its fight against theatre operations by the film companies. He spoke of the recent victory over ASCAP as a great triumph.

Cole said Allied will "never run out of a job," even after it has licked all the major problems independent exhibitors face. There will always be a need for an independent organization to help lay down and to interpret the new rules under which the industry will operate, the Texan declared.

Finneran Proposal

The burning question of how the industry should handle erring film stars was dealt with, after a lively discussion on the convention floor, by a forceful resolution introduced by Indiana's Joseph P. Finneran.

Explaining that the proposal was not intended to penalize the producer who has millions invested in completed pictures with the erring stars, Finneran's resolution was adopted as approved by the Allied board.

It proposes (1) that producers amend the Production Code to prevent any player who has gained public notoriety for offenses or conduct condemned by the Code from appearing in a film unless or until the player has been acquitted by the proper court or exonerated by an appropriate industry agency; (2) that the PCA seal be withheld from any picture including the errant player; (3) that minor offenses be met with suspension or fines; (4) that all future player-contracts include provisions for executing the terms.

Blast Unethical Distribs

Sidney E. Samuelson, of Pennsylvania, supplemented this with a resolution, adopted unanimously, condemning distributors who cash in on the star's notoriety by reissuing old features in which he appears.

Allied served notice that it was going to battle compulsory percentage pictures tooth and nail. The lively discussion was spearheaded by Benjamin Berger, Minnesota, who called percentage films "a disease" that should be wiped out. Jack Kirsch, Illinois, advocated a national movement, possibly a boycott of percentage pictures. Charles Niles, Iowa-Nebraska, cited the small group in his territory which refused to buy the films and has now grown to 150 theatres who refuse to play percentage.

Exhibitor Stockholders

A novel idea was suggested by Leo Jones of Upper Sandusky, Ohio, who proposed that every Allied member buy stock in the major companies, then voice their opinion as stockholders against the sales policy. "If 8,000 letters from stockholders go in every week, don't you think we'd get some action?", he queried to enthusiastic applause.

Allied's resolution condemned percentage films on the grounds that they (1) discourage showmanship; (2) result in improper playing time; (3) create constant turmoil between buyer and seller; (4) constitute a financial burden via checking, selling and office expense.

A committee composed of Col. Cole, Samuelson, Niles, Kirsch and Martin Smith of Ohio was named by Ainsworth to meet with distributors on the percentage picture problem.

No Tele Threat

While television is a very definite factor in future film exhibition, it constitutes little threat to the nation's theatres. This heartening view was contained in a report on video presented by Trueman Rembusch, Indiana president. He foresaw the likelihood of video benefiting the industry by bringing to the screen many new faces and serving as a showcase for movie trailers. Television sponsors could hardly

(Continued on Page 7)



TRUEMAN REMBUSCH
Reported on Television

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The Countess of Monte Cristo 12
Grand Canyon Trail 12

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TOPPING EVERY SHOWMAN'S HOLIDAY LIST!

20th Century-Fox

...FOR THAT WREATH OF SMILES!



When My Baby Smiles At Me

TECHNICOLOR

...FOR A FULL-HOUSE PARTY!



ROAD HOUSE

...FOR THAT MERRY JINGLE!



Unfaithfully Yours

...FOR THAT PERFECT TREAT!



YELLOW SKY

...FOR THAT EXTRA XMAS SURGE!



That Wonderful URGE

News and Opinion

(Continued from Page 6)

compete with 18,000 theatres for Hollywood product, and they couldn't hope to match the latter's level because of the cost involved, Rembusch declared.

Irving Dollinger, New Jersey, posed three questions: (1) How can video be utilized by theatres; (2) What sort of competition will it be?; (3) How will films be used on television?

Battle Taproom TV

Ed Lachman, N. J. president, cited the problem of tele in bars and urged exhibitors to fight legislatively to force regulations on taprooms with TV.

Conciliation was left on a local level pending the entry of a final decree in the anti-trust suit. Benny Berger, co-founder of the so-called Smith-Berger plan, voiced hope that the plan would some day be adopted on a national scale to establish harmonious exhibitor-distributor relations. Berger was lauded in a resolution which acknowledged his successful fight against ASCAP and allowed for a fund, to which Allied members could voluntarily contribute, to defray costs of any protracted legal proceedings.

Dembow Receives Kicks

National Screen Service came in for some strong gripes from exhibitors, who complained of the service and condition of poster material. George Dembow, NSS vice-president and general sales manager, expressed his willingness to meet with an Allied committee in an attempt to iron out justifiable complaints.

In his address at the closing session, counsellor Myers emphasized that the Supreme Court "did not hold that the operation by producer-distributors of theatres is in itself unlawful. The Government urged that point in the Supreme Court, but, according to Justice Douglas, 'the majority of the Court does not take that view.' "Therefore," he noted, "the Supreme Court by its mandate to the statu tory court did not instruct the latter to grant complete theatre divorcement."

Court Has Big Job

The knotty part of the problem before the statutory court, the Allied counsel felt, was the separation of legally acquired theatres from theatres which the Supreme Court called "the fruits of monopolistic practices or restraints of trade," and directed the lower court to order them divested. This, plus other complicated factors in arriving at a theatre's status "indicate the magnitude of the job which the Supreme Court dropped into the lower court's lap," Myers said. Faced with this tremendous task, the judges are seeking short cuts and "therein lies a very great danger," Myers warned — the pressure on the Government to ease up on its demands.

In the RKO "so-called consent decree," the Government "vindicated its principle although it did yield ground on certain details." Myers described this as "horse-trading, as there is in all settlements." He went into some detail on the RKO decree, noting that "RKO has gone through the meat grinder and I cannot believe that the others will fare any better."

Consent Decree As Evidence

In response to inquiries from exhibitors who had been contemplating private anti-trust suits and were puzzled by RKO's action in having the consent decree ratified before the hearings started last month to forestall the settlement being used as prima facie evidence, Myers gave this explanation:

The Clayton Act permits a judgment entered in a Government case under the Sherman Act to be used as prima facie proof, with a proviso that it not apply to consent decrees entered before any proof is taken. Thus, "so far as any restraint of trade or monopoly in the acquisition of theatres is involved, or the acquisition of joint interests with independent exhibitors," the rule applies. However, Myers noted it can be used as evidence on all matters "foreclosed by Supreme Court mandate." Among these he listed price-fixing conspiracies, clearances conspiracy, illegal pooling agreements, formula deals and master contracts, compulsory blockbooking, joint ownership of theatres by two or more exhibitor-defendants.



BERENSON & AINSWORTH

Convention Host and President

Evidence Taken in '45

Myers also pointed out that evidence was received at the 1945 trial. Thus, "whoever was responsible for writing into the RKO decree the recital that it was entered before any evidence was introduced, stultified himself, to say the least."

The banquet honoring founders and past presidents of Allied, and celebrating the 20th Anniversary of the organization, saw on the dais Ainsworth, Myers, Cole, Samuelson, Kirsch, Berenson, Rembusch, Berger, Lachman, Niles, Smith, P. J. Wood, H. M. Richey, M. A. Rosenberg, Nate Yamins, Herman Blum, Ray Branch, and W. A. Prewitt. Actor George Murphy emceed the proceedings.

POLICING FUTILE—MURPHY

Policing misbehaving film stars won't work, actor George Murphy said privately in New Orleans, where he attended the Allied convention and emceed the banquet. Referring to the resolution passed by the body urging discipline for erring stars, Murphy expressed his belief that "it would be an infringement on the rights of the individual. As long as an actor performs his services as called for in his contract, he has fulfilled his legal obligation to the studio."

He admitted that the stars have a "moral obligation" which should be encouraged by "persuasion and education . . . You've got to appeal to the people involved; show them how they're setting an example for the youth of the nation."

SHORT SUBJECTS

by BARN

One of the most fascinating chronicles of an organization's development it has ever been our good fortune to read is that recorded in glowing fashion by A. F. Myers, general counsel and board chairman of Allied States Association on the celebration of its 20th anniversary. The 42-page exposition, "20 Glorious Years", is crammed with nostalgic, lively anecdotes as it relates Allied's struggles and triumphs from its birth in rebellion on Dec. 17, 1928, to its present prominence as the foremost national independent exhibitor organization in the world, all told with a sparkle and wit that encrusts the pages with gems of humor. In his foreword, Myers acknowledges "with deep appreciation the splendid contribution to this history made by Colonel H. A. Cole" and notes: "Your narrator is acutely aware of the inclusion herein of passages concerning himself which may seem wanting in modesty. As far as possible those passages were lifted from other writers; in any case, the numerous persons to whom the manuscript was submitted have taken no exception thereto. In addition, your narrator will gladly retract any reference to himself that may be challenged. Beyond that he will not budge and all references to other actors in the drama must stand as written." The esteem in which the general counsel is held by Allied's exhibitors precludes any possible challenge.

* *

The unprecedented array of jazz musicians collected by Samuel Goldwyn for his Danny Kaye Technicolor production, "A Song Is Born" is going to mean a huge chunk of the long green to the Damon Runyon Memorial Fund for Cancer Research. Here's how come: After a year of negotiations with American Federation of Musicians and the country's largest record manufacturing companies, Goldwyn has arranged for an extraordinary record album entitled "Giants of Jazz" made from the film's sound track, with all proceeds from the sale of the album going to the Runyon Fund. Each of the jazz greats—Benny Goodman, Tommy Dorsey, Louis Armstrong, Charlie Barnet, Mel Powell, Page Cavanaugh Trio, Golden Gate Quartet, Jeri Sullivan, Benny Carter and Zutty Singleton—all of whom appear in the film, have waived royalties; Petrillo's AFM, various record companies, RCA, which also waived royalties and the Decca, Columbia and Capitol, have made a truce for this one project and are contributing their services and pooling their rights on a non-profit basis. No mean achievement for a movie producer and certainly

(Continued on Page 8)

NEW HANDLING TREND SEEN AS E-L SIGNS WITH NATIONAL

The physical handling of films by a separate organization may be the system of the not-too-distant future.

A definite trend was seen by the pact executed between Eagle Lion Films and National Film Service for the latter to handle complete operation of all E-L film shipments, inspection, storage, etc., at all of its 31 branches in the U.S. marking the second distributor to sign up with NFS (SRO was the first). In addition, reports that Paramount was considering a similar deal with NFS, whipped up added impetus to the idea.

Three Year Pact

The E-L-National Film contract was executed by William J. Heineman, E-L distribution vice president, and William J. Clark, executive v.p. of National, and covers a three-year period from Nov. 26, 1948. NFS has been doing physical handling work for several of the E-L branches for the past 18 months, but this is the first time, Clark stated, that a national distributor, having his own shipping and inspection room facilities, has turned over all of its physical handling work to an independent agency. He termed it "a very significant forward step" in handling of film operations.

Advantages accruing to film distributors by such an arrangement were detailed by Frank Soule, E-L exchange operations chief, who explained that E-L is paying a per-reel rate which should amount to a $50,000 annual saving over present costs. Any future exchange construction could dispense with machinery, equipment, vaults, etc., now necessary for physical handling and would assure better locations due to a broadened zoning vista, Soule noted.

$ COLOR CHART: PARA, BLACK; COL, GREY; MONO, RED

Financial reports from four companies during the fortnight presented an interesting picture. Two, Paramount and Columbia, continued to show a profit; one Monogram, a loss; and one, United Artists, was a borderline case with no totals disclosed, but sporting an optimistic outlook.

Paramount's earnings for the nine months ended Oct. 2, 1948, topped the $20 000,000 mark, compared with $25,500,000 in the comparable nine months last year. Third quarter profits approached $6½ million, compared with slightly better than $8 million in the comparable '47 quarter.

Columbia Net Nosedives

Columbia profits took a nosedive for the fiscal year ended last June, barely topping the half million mark, whereas in the preceding fiscal year, the net was better than $3,700,000. The '48 figure was equal to 40c per share of common stock; the year before it was $5.33 per share.

Monogram-Allied Artists showed a loss of $117,608 for the 13 weeks ended Oct. 2, 1948. In the same quarter last year, the loss was $86,414. In both cases, the figure included refunds of Federal taxes under the loss carryback provisions of the Internal Revenue Code.

The United Artists picture was presented to the company board in glowing terms by president Grad Sears. He told the board members that UA has been showing a profit every week since Sept. 1, and that it was one of the few "purely distribution" outfits that could make that statement. Economy slashes and faster playoffs of films were important factors in the improved situation, Sears claimed.

COURT RULES MAJORS CAN'T LIMIT FILMS TO OWN HOUSES

Affiliated companies found another support kicked out from the foundation which maintains their first-run domination of exhibition in the U.S. District Court clarification of a ruling in the Goldman case last Tuesday (30th) in Philadelphia. Federal District Court Judge William H. Kirkpatrick decreed that Warner Bros. and 20th Century-Fox do not have the right to limit first-run showing of their own product to their own theatres, and must make all of their product available on a competitive bidding basis.



WILLIAM GOLDMAN
Notches Another Victory

The restriction placed upon the affiliated companies by Judge Kirkpatricks decision marked another victory for William Goldman, Philadelphia circuit operator, in his battle to get first-run product and to break Warner Bros. domination of the key central city houses. The only other distributor with a first-run house in the city is 20 Century-Fox.

Companies Request Clarification

Judge Kirkpatrick made the clarification upon request of Warners and 20th-Fox, who had asked permission to use their own films for first runs in their local theatres, alleging that an earlier decision was not clear on this point. They referred to a pre-decree discussion in which the Court had conceded that the defendants might not be required to observe competitive bidding for exhibition of their own product in their own theatres.

In his clarification, however, Judge Kirkpatrick recalled that he had rejected an exclusive rights provision in a decree form submitted by the defendants, and in his final decree required the defendants to submit all their pictures to competitive bidding "without any specific exemption," thus, it was "unnecessary to amend, modify or amplify" the decision, he concluded.

SHORT SUBJECTS

(Continued from Page 7)

one of the major public relations gestures for the entire industry.

* *

It's an even chance that if you see a new 1949 Ford drive up to your theatre, there'll be a Paramount salesman in it. We don't know how they did it, but the company has arranged for a '49 Ford for each of its salesmen who receives car maintenance, in a deal for a fleet of the things concluded by distribution vice-president Charles M. Reagan and a Baltimore concern, Peterson, Howell and Heather. Not only does Paramount pay for the car and its maintenance for official use, but the company is giving its salesmen a bargain rate of 2c per mile for "unlimited personal use" of the buggy, which will carry no identifying advertising matter. What with the rush of the guys to dispose of their old jaloppies, we're looking for a new Madman Muntz to spring up any day now.

* *

A four-page invitation to 14,000 exhibitors to share in Universal-International's Unity Sales Drive prize money is in the mails. The special brochure explains how all theatremen, circuit and independent, can share in the $4,500 cash awards for the best campaigns on U-I pictures played during the campaign. We hear that a number of circuit heads have already agreed to match the awards, dollar-for-dollar, in case any of their managers cop a prize.

* *

First concrete action in the Motion Picture Association's public relations campaign was taken last week when it was announced that five short subjects to acquaint John Q. Public with every phase of the movie industry will be launched next year, beginning March 1. A nonprofit project, to be known as the All-Industry Film Series, the quintet of films was worked out at a series of meetings by the MPAA's National Distribution Committee, headed by RKO's Robert Mochrie, at which it was decided that each company will distribute the picture made at its studio, and, wherever possible, arrange for playoffs on a day and date basis. The line-up, beginning March 1, and every two months thereafter, will have "Let's Go To the Movies" (RKO Radio); "This Theatre and You" (Warners); "Movies Are Adventure" (Universal); 'The Art Director" (20th Century-Fox) and "The Screen Actor." (M-G-M).

* *

The Oscar Derby, also known as the Annual Awards Presentation of the Academy of Motion Picture Arts and Sciences, will be run off March 24, 1949, on a major studio sound stage. That was the decision of the Academy's board of governors meeting in Hollywood, where it was also ruled that attendance be limited to Academy and industry members. ABC will broadcast the proceedings.

(Continued on Page 13)

IT'S A

SOUTH....

BIRMINGHAM, Melba...NEW ORLEANS, Joy...MEMPHIS, Malco

EAST....

CHICAGO, Apollo...DETROIT, Fox...
CALGARY, Grand...WINNIPEG, Garrick

BOSTON, Paramount & Fenway...TORONTO, Imperial
...ATLANTIC CITY, Steel Pier...UTICA, Olympic

NORTHWEST

LOS ANGELES, Orpheum, El Rey, Belmont, Vogue & Culver...VANCOUVER, Vogue...SEATTLE, Orpheum...SPOKANE, Orpheum

STAMPEDE!

STARRING

Joan LESLIE · James CRAIG · Jack OAKIE

in Cinecolor!





Another hit for the BILL WEINEKAM DRIVE!

JOAN LESLIE · JAMES CRAIG · JACK OAKIE in "NORTHWEST STAMPEDE"
with CHILL WILLS · VICTOR KILIAN and The Dog, "FLAME" in CINECOLOR
Executive Producer David Hersh · Produced and Directed by Albert S. Rogell · Story and Screenplay by Art Arthur and Lime Hayward
Suggested by Saturday Evening Post Article, "Wild Horse Roundup" by Joan Muir · An EAGLE LION FILMS Production

'THAT WONDERFUL URGE' SLICK, NONSENSICAL FARCE

Rates ● ● ● — except in action houses

20th Century-Fox
82 minutes.
Tyrone Power, Gene Tierney, Reginald Gardiner, Arleen Whelan, Lucile Watson, Gene Lockhart, Lloyd Gough, Porter Hall, Richard Gaines, Taylor Holmes, Chill Wills, Hope Emerson, Charles Arnt.
Directed by Robert B. Sinclair.

20th Century-Fox joins the parade of wacky farce comedies currently in Vogue with a slick production right out of the top drawer. "That Wonderful Urge" is pure escapism; none of it makes any sense, but it does make for a lot of laughs. Its comedy is of the sophisticated screwball brand, loaded with ribald situations and laced with lines just peppery enough to be rib-tickling — but not enough to offend anyone. Its marquee attraction is plenty solid with Gene Tierney and Tyrone Power heading the large and capable cast. Receipts will be above-par generally, though it isn't exactly what you'd call a family picture.

Assigned as producer, Fred Kohlmar has contributed a handsome production frame-work, that ranges from swank Park Avenue settings, to the ski slopes of Sun Valley and even to a county jail full of fleas. And Robert Sinclair's direction introduces a flashy shimmer that keeps the proceedings percolating at top speed. All this serves to transform the story, essentially a hackneyed affair, into a smooth bit of madcap malarkey. The Jay Dratler scenario, an oft-told tale about the romantic woes of a millionheiress, occasionally teeters on the brink of absurdity and many may be so irked at the ridiculous theme, they won't be able to reconcile themselves to accepting the humor, much of it subtle, which peppers the proceedings. The two stars, Gene Tierney and Tyrone Power, make a fine romantic team and, though neither are particularly adept as comic cut-ups, they swing into the zany routine with ease. Miss Tierney is photographed and costumed for full appreciation of her ample charms. Sample gag:— Tyrone sitting up in bed, waiting for his supposed bride and reading "The Kinsey Report."

Tabloid newspaperman Tyrone Power has been writing a series of lurid articles exposing the life and loves of Gene Tierney, a socialite heiress to a fabulous fortune. In quest of a story, he trails her to Sun Valley, where, posing under a fake name, he turns on his masculine charm. She gives him an exclusive story, but later when she discovers his deception, she is furious. She turns the tables by nonchalantly announcing to the press that she and Tyrone are married, and she has bequeathed him a cool million. The "Cinderella Man" gets a lot of notoriety, is fired from his paper and runs around frantically trying to prove that they aren't married. Finally he sues her for libel and the trial before Judge Gene Lockhart is a screwball affair, for he can't prove that they're not married and she won't admit it. It all winds up in a cosy bedroom clinch, when they realize they're truly in love and decide to go through the actual nuptials. DAV.

'MEXICAN HAYRIDE' LIVELY ABBOTT AND COSTELLO FARCE

Rates ● ● ● for A & C fans

Universal-International
77 minutes
Bud Abbott, Lou Costello, Virginia Grey, Luba Malina, John Hubbard, Pedro de Cordova, Fritz Feld, Tom Powers, Pat Costello, Frank Fenton, Chris Pin Martin, Sidney Fields, Flores Brothers Trio.
Directed by Charles T. Barton.

That Zany pair, Abbott and Costello, explode their brand of mirthful insanity down in the land of hot tamales. It's a barrel of laughs . . . and will undoubtedly make a barrel of money. There may be some people around who don't consider Lou Costello the world's greatest clown, but his pictures invariably pull in strong grosses, especially in small towns, and this one should do likewise. It doesn't quite have the juvenile appeal of some of its predecessors; there's a lot of amatory acrimmaging and some of the gags weren't meant for the kiddies. But when Lou gets going with his frenetic slapstickery, his fans will love it and even the more sophisticated may find themselves having a good time.

"Mexican Hayride" gets a production backing with flossy trimmings. The story is "based on the musical play by Herbert and Dorothy Fields" which means that they kept the title and threw the rest away. The plot is just one of those things; the less said about it, the better. Suffice it to say that director Charles Barton keeps it pretty well out of sight and concentrates on the roly-poly funnyman's routines. Lou is a riot. In a variety of disguises, he's an old crone selling super-hot tortillas, a frustrated trombonist, a dashing toreador. His samba is marvelously ungraceful, he throws the bull . . . and vice-versa. Bud Abbott, of course, is the sharpie straight man and Luba Malina, of the original stage show, plays a predatory Mexican Senorita with a Russian accent and sings one song.

When Lou shows up in Mexico City, a pair of detectives try to arrest him, for a crooked swindle back in Iowa. He gets away, locates his old pal, Abbott, who is now managing a lady toreador. Abbott is responsible for getting him into this mess, but, instead of making amends, he slickers the gullible dope into another con game, selling phoney mining stock. Somehow or other, Lou is chosen Amigo Americano, a sort of good-will ambassador, a position that surrounds him with wine, women and song. It also involves him with Luba Malina, who turns on some torrid love-making in order to swipe his dough. Then there is a screwball chase that leaves Lou out in the bull-ring playing tag with a ferocious bull. When it's over, the bull is doing the samba, the money mix-up is all straightened out and Lou clinches with luscious Luba. ABRAMS.

'THE DECISION OF CHRISTOPHER BLAKE' SPOTTY DRAMA ABOUT DIVORCE

Rates ● ● + as dualler

Warner Bros.
75 minutes
Alexis Smith, Robert Douglas, Cecil Kellaway, Ted Donaldson, John Hoyt, Harry Davenport, Mary Wickes, Art Baker, Lois Maxwell, Douglas Kennedy, Bert Hanlon.
Directed by Peter Godfrey.

"The Decision of Christopher Blake", movie version of the short-lived legit offering written by Moss Hart in '46, is a spottily interesting recital of the problems of divorce. Its theme is stimulating and mature, but the presentation is of doubtful entertainment value, strongest on the distaff side. Its unusual style may encounter some audience resistance and, since Warners didn't delegate any top name stars to this picture, its marquee is not much help. An action picture is recommended as co-feature.

The best that can be said about this movie is that it avoids becoming a tear-jerker; it has a good sense of humor. The overly use of "dream fantasies", however, photographed with impressionistic backgrounds, while they provide graphic insight into the childish imaginaton of a sensitive boy of 12, borders on the obnoxious by the time the film nears its close. As written by Ranald MacDougall, who also produced, the script adheres faithfully to the form of the original play and, except for tacking on a happy ending, maintains its uncompromising conviction. The cast is competent, featuring Ted Donaldson as the boy who has to choose between his parents. It's a difficult role and the youngster does the best he can with it. However, the burden of carrying the whole film is a bit too much for his immature shoulders. Alexis Smith and Robert Douglas are the Reno-bound parents and Cecil Kellaway, who does not appear until the final reel, does a fine characterization as the kindly judge, and gives the film a much-needed lift towards the end.

Ted Donaldson, a lively 12-year old, comes home from camp to learn that his father and mother are getting divorced. It seems that there is another woman, an attractive sculptress, in his father's life. The boy is bewildered, he feels unloved and insecure . . . he doesn't understand this situation at all. In his imagination, he constructs childish fantasies in which he is the noble hero; he is the inventor of a "Super Peace Plan" and the President orders the couple to stop the divorce; he is a famous dramatist, whose wonderful play causes them to see the error of their ways. But his greatest difficulty is trying to decide which parent he wants to live with . . . he wants them both. They both talk to him quite frankly and he senses vagely that they are separating, not because they don't love one another, but for more complicated reasons. During the divorce hearing before Judge Kellaway, he breaks down and weeps hysterically. But he and the wise, old judge work a scheme that effects a reconciliation. YORK.

BOXOFFICE RATING
● Poor
● ● Average
● ● ● Good
● ● ● ● Excellent
Please note that the rating often varies for different types of Theatres

'THE BOY WITH GREEN HAIR' DELIGHTFUL FANTASY WITH A HEART

Rates ● ● ● generally, if exploited

R K O
82 minutes.
Dean Stockwell, Pat O'Brien, Robert Ryan, Barbara Hale, Richard Lyon, Walter Catlett, Samuel S. Hinds, Regis Toomey, Charles Meredith, David Clarke,
Directed by Joseph Losey.

"The Boy With Green Hair" is an unconventional and gratifying motion picture. Everyone should see it. For seldom has there been such a movie, to combine delightful fantasy with vital timeliness, a movie with intelligence — and with a heart. A legacy from the Dore Schary regime at RKO, it is by no means a lavish production; though photographed in beautiful Technicolor, its small, inexpensive sets indicate its moderate-budget origin. A dearth of marquee names handicaps its likelihood of reaching smash boxoffice. Nevertheless, following an extensive word-of-mouth, and exploitation, it can grow into the surprise attraction of the year. It is a picture that RKO can be proud to have on its list, one that every exhibitor can push to the limit.

It is completely acceptable as enjoyable entertainment, despite the "message" that has been so painlessly injected — a plea against war. Spectators will be amused by its charming comedy, entranced by its warmth and tenderness. But afterwards, when its meaning sinks in, they will ponder it deeply and urge their friends to go see it. In the guise of pleasantly bland entertainment, it artfully delivers a blast at bigotry, a denunciation of war. Its quality is largely due to Joseph Losey's unerring direction; he has tightened the Betsy Beaton story into a smooth-flowing narrative, traced the allegory with a delicate touch and, with rare perception, has presented a child's-eye view of the world. As the boy, Dean Stockwell is a gem. Completely natural, unself-conscious, he projects the role with an understanding and finesse that would distinguish a mature actor. Another performance to draw bravos is that of Pat O'Brien as the broken-down magician, turned singing-waiter — it's the best performance of his career. He sings two rollicking Irish ballads and that "Nature Boy" song is nicely worked into the musical background. Sincere portrayals by Robert Ryan, Barbara Hale and Samuel Hinds add conviction to this picture.

A runaway boy, Dean Stockwell, his head completely shaven, sullenly tells this story to the police doctor . . . His dim memories of his parents who never returned from a trip to England, his succession of unhappy homes, shunted around from one relative to another, and finally the security he found living with Gramps, (Pat O'Brien) who treated him with understanding and regaled him with Irish songs and magic tricks. Then one day he learns that his parents are dead, he is a war orphan. He is shocked and somehow ashamed of this. Talk of another war frightens him. The next morning his hair turns green, a vivid startling green! At first, he takes it as a matter of course, but everyone, including Gramps, is very much disturbed. The other kids at school jeer at him and he runs off crying through the woods. There he sees a group of children, counterparts of the orphans shown on war relief posters. They tell him that he must answer questions about his hair by saying that war is bad for children. But no one in town wants to listen to his talk; instead, there is fretful complaining about the milk and the water supply. His troubles increase and finally he sadly lets Gramps take him to the barber to have his hair shaved off. Feeling that he has betrayed the war orphans, he runs away. As the boy finishes this story, he finds Gramps waiting to take him home again. But in parting, he tells the doctor, "My hair is gonna grow out again and — it's gonna be green!" ABRAMS.

'YELLOW SKY' DELUXE WESTERN IS SOCK BOXOFFICE

Rates ● ● ● + generally

20th Century-Fox
98 minutes.
Gregory Peck, Anne Baxter, Richard Widmark, Robert Arthur, John Russell, Henry Morgan, James Barton, Charles Kemper, Robert Adler, Harry Carter, Victor Kilian, Paul Hurst, Hank Worden, Jay Silverheels, William Gould
Directed by William Wellman.

Twentieth Century-Fox has spared little to make "Yellow Sky" a big, classy super-western, the kind that will pay off handsomely in the deluxe houses, as well as in the spots that feature westerns. Unlike most sagebrush epics, this one has the extra advantage of a top name cast and a generous portion of that lush commodity spelled s-e-x — somewhat on the order of "Duel in the Sun," minus the technicolor. For those movie-goers to whom torrid love scenes are secondary, it it offers plenty of blazing conflict, raw violence and the realistic tang of the old West, woven into a forceful movie by director William Wellman. For marquee strength, Gregory Peck heads the sterling cast to capture an enthusiastic feminine coterie. Although his role doesn't call for full expression of his considerable acting talent, he makes a convincing ne'er-do-well and looks mighty handsome wearing a beard. Richard Widmark is a second name for real boxoffice value.

The W. R. Burnett yarn, given scenario form by Lamar Trotti, deals with the unsettled period following the Civil War, when restless ex-soldiers roamed a trail of looting and murder through the frontier country. And when six such rough renegades stumble through the desert and find both a gold mine and a beautiful girl, the situation explodes into fireworks of greed and lust. As the ruthless leader of this bunch, Peck is a lean, saturnine individual, whose show of conscience arouses bitter hostility from Widmark, a snaky ex-card sharp. Anne Baxter is excellent as the half-savage girl, living in desert loneliness with her fierce old grandfather. This old gent is given a pungent characterization by James Barton, stealing almost every scene that he is in. Rounding out the cast are Robert Arthur, John Russell, Henry Morgan and Charles Kemper. Keyed to the harsh strength of the story, the photography by Joe MacDonald is inventive and makes striking use of sweeping western vistas.

Peck and his gang of desperados drift into this Arizona town, stick up the bank and breeze out, one jump ahead of the posse. They head out across the salt flats, 70 miles of parched emptiness. Half dead from thirst, they stagger on, finally find water in the ghost town of Yellow Sky. Here lives Anne Baxter with her ornery old grandfather, James Barton. Armed with a rifle, she truculently holds the ruffians at bay. Peck has a time keeping his men from bothering her, himself gets a bullet bounced off his skull when he makes a pass at her. Trouble brews when Widmark finds the old man's gold mine. Peck makes a deal with the sour-dough to share his gold 50-50. But the men, led by Widmark, pull a double-cross and Peck finds himself barricaded with the girl and Barton against their murderous attack. Widmark simplifies matters by killing off his opposition and Peck finishes the job. In conclusion, Peck, now respectable, returns the stolen money to the bank and brings Miss Baxter a token of his love — a new hat. ABRAMS.

'DYNAMITE' ROUTINE PINE-THOMAS ACTION PROGRAMMER

Rates ● ● as dualler for minor action houses

Paramount (Pine-Thomas)
68 minutes.
William Gargan, Virginia Welles, Richard Crane, Irving Bacon, Frank Ferguson,
Directed by William H. Pine.

"Dynamite" is a typical Pine-Thomas programmer —and that just about covers its description. It is exclusively for dual bills in the minor action houses. Its 68 minutes provides enough bang-bang activity to satisfy the devotees of such fare. They have chosen another robust, he-man occupation to exploit — that of professional dynamiters — and the production crew has done much of their shooting out in the rock quarries, where the tough "powder-monkeys" risk their life and limb. Every few minutes a blast goes off, usually killing somebody. Scripter Milton Raison has introduced an element of romantic rivalry between explosions and Bill Pine has directed smoothly enough. The two-fisted conflict between William Gargan and Richard Crane is inspired by pretty Virginia Welles.

The struggling dynamite company run by Irving Bacon is a hard luck outfit; one of his men is killed in a misfire, his dynamite truck explodes and he has trouble getting jobs. On the strength of a new road construction contract, he borrows some money and hires a new man, Richard Crane. He is a young vet, who has quit engineering college, against his mother's wishes, because he wants to be a powderman. He is sweet on the boss' daughter, Virginia Welles and they go for moonlight walks. This burns ace powderman William Gargan and he gets morose and quarrelsome. He bullies the youngster and finally gives him a beating. He stubbornly refuses to heed Crane's advice about a blasting operation and, as a result "Hard Rock" Frank Ferguson is killed. Later there is an explosion in a tunnel shaft and Crane is trapped among the fallen rocks. Gargan comes to the rescue, blasts away the debris and Crane is dragged out to be resuscitated with oxygen. In the conclusion he and Virginia are off to get married, with Gargan's best wishes. YORK.

'THREE GODFATHERS' BIG, TECHNICOLORED SLOW-MOVING WESTERN

Rates ● ● + generally

M-G-M (Argosy)
106 minutes.
John Wayne, Pedro Armendariz, Harry Carey Jr., Ward Bond, Mae Marsh, Jane Darwell, Ben Johnson, Mildred Natwick, Charles Halton, Hank Worden, Jack Pennick, Fred Libby, Michael Dugan, Don Summers.
Directed by John Ford.

John Ford, the dean of Hollywood directors, has fashioned a large-scale, Technicolored western, one that bears the stamp of his distinctive talent. He always makes his movies in his own inimitable way and, working with Merian C. Cooper as producer for Argosy, has come up with one of the strangest westerns ever made. As in a previous picture, "The Fugitive," he seems to be preoccupied with the religious meaning of his story. And he has chosen to tell the story at such a lengthy, deliberate pace that it can get pretty tiresome. The whole thing is just one long chase — 106 minutes of the slowest chase ever seen in a western.

Despite these boxoffice deterrents, "Three Godfathers" is an honest and stirring movie. The acting is of the high calibre usually associated with Ford productions and the Technicolor photography by Winton Hoch is alone worth seeing — it is stunning. It vividly projects the feeling of nature's harsh inhospitality, the howling sand storms, the forbidding vastness of arid desolation. Its boxoffice reception, while it bears no promise of smash proportions, will vary with audience conditioning; some will welcome its different approach, but most, we are afraid, will be bored by these same qualities, and the drawn-out telling.

Adapted from the Peter B. Kyne novel by Lawrence Stallings and Frank S. Nugent, it offers dialogue with the honest-to-goodness flavor of reality. The story relies almost entirely on the parable of the Nativity; the three Wise Men are here three fugitive outlaws and the child they find in the desert is brought to a town called New Jerusalem — and on Christmas Day! It is a tribute to Ford's skill that the picture remains by and large, a thrilling and often amusing human drama and not a solemn Sunday School sermon. However, the after-thought ending seems hasty and incongruous. Three wonderful performances characterize the trio of bandits — John Wayne, Pedro Armendariz and newcomer Harry Carey Jr. Wayne equals the job he did in "Red River," and that is top praise. Ward Bond gives a restrained and sincere performance as the sheriff and there is fine support from Mae Marsh, Jane Darwell and Mildred Natwick.

These three dusty hombres mosey into town, stop for a pleasant chat with Ward Bond, the sheriff. Then, in a flurry of gunfire, they hold up the bank and vamoose. One of them, Harry Carey Jr., is shot in the arm by the posse, but they keep going out into the desert. Now the sheriff begins a cat-and-mouse chase by guarding all the water-holes. The thirsty desperadoes, having lost their horses, back-track to a water-hole up north. When they get there, they find it dry — dynamited. And standing nearby is a covered wagon, in it a woman. She is all alone, her husband is dead — and she is in labor. The men look after her, get water by squeezing cactus pods. Pedro delivers the baby and the woman soon dies. But they resolve to save the infant. Following directions in a baby book found in the wagon, they feed it on canned milk. Then they start walking toward civilization, carrying the baby, through endless miles of blazing sun and arid wasteland, with the posse following them. Young Harry feverishly staggers on, finally dies of exhaustion; Pedro breaks a leg and shoots himself; Wayne continues on alone, more dead than alive. With a desperate effort, he gets to town, brings the infant into the bar-room and collapses, just as Bond is about to shoot him. YORK.

'THE COUNTESS OF MONTE CRISTO' OPERETTA-LIKE ICE COMEDY

Rates ● ● + as top dualler

Universal-International
77 minutes
Sonja Henie, Olga San Juan, Dorothy Hart, Michael Kirby, Arthur Treacher, Hugh French, Ransom Sherman, Freddie Trenkler, John James, Arthur O'Connor, Joseph Crehan, Ray Teal.
Directed by Frederick de Cordova.

With Sonja Henie cutting swirling curlicues upon the ice, "The Countess of Monte Cristo" is full of grace and rhythm. But in between the six interludes of Miss Henie's tricky ice-capers, there runs a feeble plot, a Scandinavian boy-meets-girl affair, decked out in musical comedy style and only mildly amusing. It doesn't capture the gaiety and charm that marked those earlier Sonja Henie films. Well suited for a double bill, however, it's acceptable entertainment, fluffy, nonsensical and harmless. The title and the Henie name should lift it to the top niche on dual fare.

It has a modern setting, title notwithstanding but before Miss Henie finally gets her man, the yarn runs through more mistaken identities and romantic mix-ups than an old-fashioned operetta. It perks up considerably with a scattering of laughs and the skating numbers break the tedium. These are staged on huge, glittering sets, giving this John Beck production a fairly sumptious effect. Miss Henie's skating partner, Michael Kirby, turns out to be a passable actor and a nice personality and Olgo San Juan adds bouncy sparkle and sings three songs. Arthur Treacher gives his standard comic routine and Ransom Sherman and Dorothy Hart lend assists. A comedy skating act by Freddie Trenkler is included.

Barmaids at a Norwegian inn, Sonja Henie and Olga San Juan gets jobs as movie extras. Miss Henie is supposed to play a countess. They get peeved with the director, scram with the prop car and luggage. They register at a swank hotel, Sonja as a countess, Olga as her maid. They get away with this deception, living in style on champagne and caviar. Comes love for Miss Henie in the person of a wealthy, dashing lieutenant, Michael Kirby. Comes trouble with a suave jewel thief, who burgles their suite and discovers that the girls are phoneys. On threat of exposure, he make them his accomplices in an insurance swindle. Their troubles increase until Treacher, the hotel manager, wises up and then their masquerade is over. But at the ice festival in which Sonja stars, everything gets straightened out . . . the thief is arrested, the girls are given and Sonja wins Kirby. But poor Olga, she doesn't get a man. DAV.

'GRAND CANYON TRAIL' FIRST-RATE TRUCOLORED ROGERS GALLOPER

Rates ● ● ● for Rogers' fans

Republic.
67 minutes.
Roy Rogers, Jane Frazee, Andy Devine, Robert Livingston, Roy Barcroft, Charles Coleman, Emmett Lynn, Ken Terrell, James Finlayson, Tommy Coats, Foy Willing and the Riders of the Purple Sage, "Trigger."
Directed by William Witney.

Once again that King of the Cowboys, Roy Rogers, canters through another Trucolored sagebrush opera to bring joy to the youngsters and dependable grosses to exhibitors in those situations where Roy's fans are faithful. Maintaining the excellent formula developed by the Messrs. White and Witney, as producer and director respectively, this one delivers up a satisfying proportion of action, comedy and song. It differs only slightly from its predecessors in the series; the plot is a bit more involved and it seems to bear down less on rough stuff and more on comedy. To delight the small fry, there are slapstick capers with a trick donkey in a haunted house and a funny chase on horseback through, of all places, Central Park. Otherwise, it breezes along true to form as our hero, astride the supersmart "Trigger," foils the gang of varmints, aided and abetted by the corpulent "Cookie" — Andy Devine, of course. And Foy Willing and his vocal Riders of the Purple Sage (formerly with Monte Hale) join with Roy in some nifty harmonizing of three ballads. Cute as a button, Jane Frazee is the gal in distress, Bob Livingston the heavy and Emmet Lynn the bewhiskered prospector. Wrapped up in first-rate Trucolor, this picture is very easy on the eye.

When Roy gallops into Sintown, a ghost-ridden mining camp, he finds that his pal, Andy Devine, has invested his funds in worthless silver mine certificates. Via a stagecoach runaway, he runs into Jane Frazee, secretary to the eastern promoter, who owns the mine. She is posing as the owner's daughter, in order to investigate reports of the mine's value. At first she sides with Bob Livingston, the crooked mining engineer and gives Roy a rough time. Roy finds evidence that a silver lode has been discovered, but the old prospector, who found it, is killed by the crooks. Roy is framed for the murder, escapes, and leads a chase from a comic sheriff. He and Andy, following a trick donkey "Genevieve," simultaneously discover the silver lode and expose the crooks. ABRAMS.

NY STAY MEANS EXHIBS WHO WISH TO PAY ASCAP, CAN

Poised on the threshhold of the U.S. Circuit Court of Appeals in New York, to argue an appeal for stay of injunction ASCAP and ITOA of New York, antagonists in the battle of the performance fee, never even had to enter the courtroom. In a series of huddles between opposing counsel, a consent agreement was arrived at, temporarily freeing the Society from a blanket restriction against collecting public performance fees from theatres and an injunction denying ASCAP the right to refuse to license producers with performing rights. ITOA members, however, are specifically exempted from paying ASCAP fees during the period from stay to appeal.

Based on the Federal District Court decision by Judge Vincent Leibell, the stay was granted by Circuit Court Judge Learned Hand on the provisions agreed upon, principally on the argument by ASCAP counsel that a number of exhibitors wanted to place their fee payments in escrow until final resolution of the case and wished to continue receiving an ASCAP license. Under the terms of the stay, the Society can do so without being in contempt of court.

Need Not Pay

Essentially, the action does not affect non-plaintiff exhibitors, it was pointed out by ITOA counsel Milton C. Wiesman, because of the terms of the Leibell decision not affected by the stay, which prevents the Society from suing for license fees or forcing collections in any way.

Plaintiff is appealing also, asking for reversal of Judge Leibell's denial of anti-trust damages and for an allowance of lawyers fees.

DECREE CHANCES DIM; CASE TO RESUME DEC. 20

While the chance of one or more of the remaining four theatre-owning distributor defendants in the Paramount anti-trust case entering into a consent agreement with the Government still flickered, it looked as though the case would come before the Statutory Court in New York on the date scheduled, December 20th.

What change there might be before the proceedings resume will be limited to stipulations between the Department of Justice and the Big Four as to which partnership theatre holdings will voluntarily be terminated.

Agree on Dissolution

Both Loew's and Warner Bros. have made progress with the Justice Dept. in this direction. The former agreed to dissolve an undisclosed number of partnerships, while the latter has come to terms with the Government on 25 jointly-owned theatres, ten of which the Department has agreed to let Warners acquire, at least until the ruling on divorcement is handed down.

Paramount and 20th-Fox, both of whom were reported seeking a basis for a consent decree, seem to have reached a stalemate. Paramount's limited divestiture offer on Nov. 26th failed to reach the Government's minimum, and both companies have also balked at cross-licensing provisions.

CINCY EXHIBS WARN DISTRIBS ON SLOPPY PRINTS

Holding municipal bureau regulations as a club, Cincinnati exhibitors are demanding properly inspected and wound prints from the distributors. Culminating a swarm of individual complaints, from theatremen in the Cincinnati area, Greater Cincinnati Independent Exhibitors, Inc., took a survey of condition of prints received by its member theatres during September. Results confirmed the individual gripes and the findings on each company were sent to the respective distributor's local office and home office.

In a letter to each of the companies, Frank W. Huss, Jr., president of GCIE, pointed out that not only is the exhibitor, upon contracting for a film, entitled to receive a properly inspected assembled and wound print, but is faced with refusal by the projectionists union to run the film unless the condition is remedied.

Then, lifting the club, Huss informed distributors, "Inasmuch as our theatres, and especially the operation of the projection booths, is under close supervision of various departments of the city, such as Building Department, Safety Department, Fire Prevention Bureau, the Fire Department, and the Underwriters, they undoubtedly would be very much interested and concerned about film being sent to theatres uninspected and often in a hazardous condition for use in the projection machine."

RKO DISTRICT HEADS TO CAPTAIN NED DEPINET DRIVE

Eleven, 12 and 17 are the numbers that mean most at RKO these days. This was unearthed at the recent district managers meeting in which Robert Mochrie, vice president and general sales manager, announced that the company's district heads, eleven in number, would be the co-captains in the 12th Annual Ned Depinet Drive starting December 17.

President Depinet told the meeting that the product during the 20-week drive "is the best, over all, that you have ever had."

Advertising director S. Barret McCormick, terming RKO product "the industry's best advertised pictures", called attention to three films, "Joan of Arc", "Enchantment" and "So Dear to My Heart", which he said have each been accorded "the highest advertising budgets ever given any picture anywhere at any time."

Eric Johnston, who appeared as a guest speaker, urged the salesmen to sell not only their company's product, but the industry as a whole in order to help dispel the impression that there are no good films.

The 11 drive captains named by Mochrie: Len S. Gruenberg, Gus Schaefer, R. J. Folliard, M. E. Lefko, H. H. Greenblatt, R. V. Nolan, A. L. Kolitz, J. H. MacIntyre, Dave Prince, Ben Y. Cammack and L. J. Devaney.

ALLIED FOR 'BROTHERHOOD'

Allied States Assn. voted at its New Orleans national convention to support "Brotherhood Week." Named to co-operate with the industry's participation in the campaign were Maxwell Alderman, Conn.; Edward Lachman, New Jersey; and Nathan Yamins, Mass.

SHORT SUBJECTS

(Continued from Page 8)

Warners high command turned out en masse for the company's district managers meeting called by distribution vice president Ben Kalmenson at the home office last week (Dec. 1-2). Home office executives included Maj. Albert Warner, Samuel Schneider, Mort Blumenstock, Jules Lapidus, Roy Hines, Norman Ayers, Norman Moray, Ed Hinchy, Mike Dolid and Bernard Goodman. Assembled from the territories were Clarence Eiseman, Metropolitan district manager; Robert Smeltzer, Mid-Atlantic; Charles Rich, Central; Harry Seed, Midwestern; Hall Walsh, Prairie; John F. Kirby, Southeastern; Doak Roberts, Southwestern, Henry M. Herbel, West Coast, and Haskell Masters, Canadian.

* *

Monogram-Allied Artists' entire sales and Eastern publicity staff have gone into a brand new suite of offices at 1560 Broadway, same building which houses Monogram International. Moving over to the new quarters are Edward Morey, vice president; Maurice Goldstein, v.p. and general sales manager; Lloyd Lind, supervisor of exchange operations; L. E. Goldhammer, western sales manager; Maxwell Gillis, eastern sales manager; Si Borus, contract manager and his entire contract department; and Madeleine White and the eastern publicity staff. Only actual operations of the New York exchange will be carried on from the old 630 Ninth Avenue location.

* *

Of Men and Things: Gil Golden, Warner advertising manager, has taken on the ad-publicity job for the mp Division of Brotherhood Week, Feb. 20-27 . . . Radio City's Gus Eyssell has been named chairman of the New York Committee . . .Saul J. Krugman, formerly with Goldwyn and Selznick as Eastern district manager, today begins his new job as assistant Eastern sales manager for Eagle Lion . . . George W. Horan moves up from Boston branch manager for Warners to head the company's New England district. He succeeds F. D. "Dinty" Moore. Al Daytz, formerly with the company as Boston sales manager, who left a few months ago to join Affiliated Theatres in the Hub City, returns to the spot vacated by Daytz . . . Larry Ayres has been named to serve as aide to ass't general sales manager William C. Gehring, head of 20th-Fox's newly formed Re-Issue Department . . . National Film Service rep in New York City, Bonded Film Storage Co., is now handling physical distribution for Republic in the Big Town . . . John G. McCarthy has been named managing director of the MPAA's International Division, to succeed Gerald M. Mayer, who left for Paris last Thursday (2nd) to take on the post of continental manager for the MPAA . . . Sol Hankins, moves up from St. Louis salesman to Omaha branch manager for Monogram.

EXPLOITATION PICTURE

'MOONRISE' - SOLID MELODRAMA

Sell Strong Plot - Romance - Characters

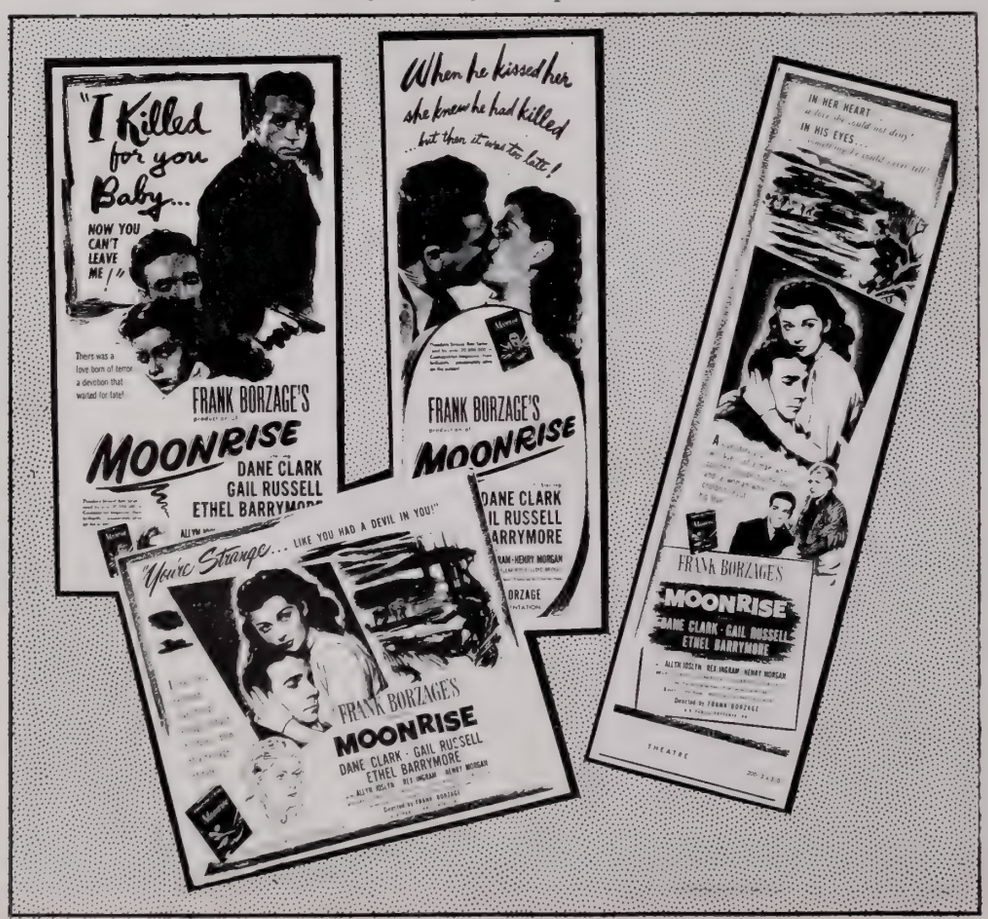
Melodrama is defined in the dictionary as "a romantic story or plot, sensational incidents, and startling situations. Add to Webster's definition, "brilliant characterization" and Republic's "Moonrise" fits the description perfectly. It is solid melodrama, the kind that need not depend on a fad or cycle for its popularity, the hardy perennial that blooms at the boxoffice year in and year out.



CLARK and RUSSELL
Tragic Romance

All of the elements which characterize melodrama can be sold with the assurance that they will merit their ballyhoo in "Moonrise". The tender and tragic ""romantic story", as delineated by Dane Clark and Gail Russell will win the audience's sympathy. The "sensational incidents" include a savage, furious fist fight that ends in murder, a car smash-up, a silent frantic struggle with a deaf mute, and a relentless manhunt through the Kentucky swamps. The "startling situations" are inherent in the plot: A young man hounded through life by the fact that his father was hanged for murder, releases his pent-up fury in a fatal surge that kills a man; brings on a romance with the dead man's sweetheart, a struggle with conscience, a panicky attempt to escape and finally, the triumph of regeneration.

Finally, an intriguing set of characters, portrayed by some of the most capable players ever to grace a Republic production, makes one of the film's strongest selling points. In addition to Clark and Miss Russell, there are Ethel Barrymore, the tormented youth's wise and forceful grandmother; Allyn Joslyn, the canny country Sheriff, who forces the breakdown; Rex Ingram, philosophical old Negro recluse who warns the confused youngster to give himself up "or go on killing a dead man over and over"; Henry Morgan, a pathetic deaf mute, and others of equal fascination. They should be stressed in every type of promotion on "Moonrise".





TEASER ADS

Two types of newspaper teasers are illustrated above. At left, a one-column ad provokes considerable thought with its copy. The three ads at right, for progressive use, are available in both one - and two-column sizes.

BOOK TIE-UPS

The Theodore Strauss best-seller has received wide circulation via the Book League, Literary Guild and the Dollar Book Club after its original publication by Viking Press. Tie in with local bookstores and libraries on window and counter displays, highlighting with stills.

SAFETY CAMPAIGN

A car smash-up in the film involving the co-stars makes this particularly suitable for tie-ups with Safety Councils, Police, schools and newspapers. Republic's exploitation department has a five-column mat picturing Clark and Miss Russell displaying what not to do when driving.

The title, too, lends itself to such slogans as: "There's danger in the MOONRISE. Watch the "Night Roads!" or "Don't be Moonstruck by MOONRISE — Keep Your Eyes on the Road!"

TREASURE HUNT

One of the highlights of the campaign should be a "Moonrise Treasure Search" to be tied in with a worthy local cause (Red Cross, Red Feather, etc.) which can serve to boost both the picture and the theatre's community standing.

Arrange for personnel from the organization to man a table in your lobby where patrons can contribute to the fund drive. Every person making a donation would receive a "Moonrise Treasure Search" ticket, entitling him to participate in a moonlight search for guest tickets and prizes given by local merchants.

It is suggested that the search be held on the grounds of a prominent citizen to ensure admission of ticket-holders only and newspaper coverage.

STREET BALLIES

Have a rugged character walk along behind two or three dogs (bloodhounds, if possible) on a leash, with a sign reading: "See the movies' most exciting man-hunt in "Moonrise" at the Blank Theatre."

Another stunt calls for a lobby announcement that at moonrise the next two nights an identifiable person will appear at a central city spot and give guest tickets to the first five couples recognizing him and saying: "You are the (theatre) Moonrise Man."

NEWSPAPER ADS

There is a good variety of ads to sell the melodrama and romance. The three - and two-column ads in upper left of ad panel (left) were used in the Los Angeles campaign to holdover business.



EXPLOITATION PICTURE of the issue

Above, Dane Clark, harried by pursuers after his crime is discovered, pauses exhausted and trembling.

MOONRISE

Producer-director Frank Borzage's adaptation of the Book League best-seller is notable in its selection of cast. In this melodrama of a sensitive and confused young man whose heritage leads him to tragedy, characterization is of supreme importance and Borzage's casting assures players of competence, at least, and of brilliance, at best.

Dane Clark is seen as the hapless youth, struggling to escape the shadow cast upon his existence by his father's hanging for murder twenty years earlier. The accumulated frustration of a lifetime manifests itself in a fight in which he blindly kills his antagonist. Hiding the body, he attempts to return to normalcy, but the four people who are his friends discover his guilt and he attempts an escape into the swamps.

Redemption comes at his father's grave and he returns to pay his debt to society.

Gail Russell as the girl who loves him; Ethel Barrymore as his sage backwoods grandmother; Allyn Joslyn as the relentless law officer; Rex Ingram, his Negro recluse friend, head the unusually capable cast.

'FIGHTER SQUADRON' GETS CRITICS' ACID AND ACCLAIM

The first in what is undoubtedly to be a cycle of war pictures, Warner Bros. Technicolored "Fighter Squadron", received a varied treatment at the hands of the New York newspaper critics. Some took offense at the glamorous handling and ripped at the film with biting sarcasm. The less social-minded stressed the action and excitement.

Among the former, the most violent was the Star's Cecelia Ager who headlined her review," **The Rover Boys Go to War."** Lashing out at the way the **"jolly, jolly War gets the glamour treatment,"** Miss Ager wonders what the doughboys on the Normandy beaches would have thought at the remark made by one of the pilots as he looks down at them: " **'Looks like Coney Island on a Sunday!'."**

The Times' Bos Crowther expects that the vets **"will find it a big laugh,"** although "the kids and the comics' fans may love it." He finds in it **"all (or most all) of the clinches that one has ever heard (or seen in the movies)"** about the "hot rock" pilots.

In the World-Telegram, Alton Cook, too, discovers that it **"reverts to the early war picture style of treating our fighting men like a bunch of children playing at war,"** adding, **"During the war most movies treated our fighting heroes with a decent respect. Apparently we are now entering the open season for making fools of them."**

While it's all been seen before, says the Post's Archer Winsten, and it is done for the juveniles, the**"Action is fast and furious . . . the camera sees nothing really unpleasant"** and the **"old formula (has bee) dressed up fit to kill."**

The picture **"has authority and excitement"** plus other virtues but, says Howard Barnes, Herald Tribune, it is **"singularly lackin gin dramatic or emotional punch"** because it's been done so often.

Sole all-out praise comes from the Sun's Eileen Creelman who that "Fighter Squadron" is **"both good and fast."** She calls it a **"rousing thriller . . . told at breath-taking speed . .. an expert piece of war drama with tears, laughts, and chills, well-timed and spaced."**

"QUOTES"

What the Newspaper Critics Say About New Films

'WHEN MY BABY SMILES AT ME'

TWENTIETH CENTURY-FOX

"So slavishly cut to a pattern that it cannot boast one single surprise . . .Mr. Dailey's the one refreshing thing about the show . . One big colored monotony—unless, you happen to find comfort in formula."—CROWTHER, N. Y. TIMES.

Betty Grable is relaxed and happy in exactly her right environment . . . Properly gaudy Technicolor, with the sentimental **'heart'** typical of George Jessel productions."—AGER, N.Y. STAR.

"Good . . . Pleasant . . . Really isn't very funny . . . Tear jerker element is played up along with the deft and effective song and dance routines."—THIRER, N.Y. POST.

"Grable is making another of her periodical excursions into the songs and dances and fripperies of a technicolored burlesque queen . . . This time the excursion is under unusually superior auspices."—COOK, N.Y. WORLD TELEGRAM.

"Miss Grable has a really good picture at last . . Whopping big slice of entertainment . . . No one can be embarrassed by this version of **Burlesque.** There is not a leer in the whole film. But there are tears and chuckles and warm, happy moments."—CREELMAN, N.Y. SUN.

"Technicolor trappings and a great deal of sentimental documentation of backstage doings give a slight buoyancy to this Twentieth Century-Fox production, but they do not save it from stretches of sheer inertia."—BARNES, N.Y. HERALD TRIBUNE.

'APARTMENT FOR PEGGY'

20TH CENTURY-FOX

"Delightful . . . In many respects this one is better than **Miracle on 34th Street** . . . One of the best comedies of the year."—CROWTHER, N.Y. TIMES.

"Eloquent, gay and moderately sensible . . Humor is what saves **Apartment for Peggy** from being a palpable tear-jerker . . . Not good movie, but it is good fun."—BARNES, N.Y. HERALD TRIBUNE.

"Falls short of its predecessor on twin counts of predictability and verbiage . . . Combines entertainment, philosophy and heart-throbs in a rhythm very close to human desires . . . Brimming with enjoyment."—WINSTEN, N.Y. POST.

"Heart-warming, down-to-earth picture that provides a lot of entertainment . . . Not only comedy but tenderness and pathos as well."—PELSWICK, N.Y. JOURNAL AMERICAN.

"Good, solid little comedy, of a sentiment so warm and decent and fine, of a humor so natural and human and endearing . . . Wonderful entertainment."—AGER, N.Y. STAR.

"Pleasant little nosegay of sentiment faced with a few moments of serious thought . . . Material from which tear jerkers usually are made. In this case, honest and hearty sympathy for the characters has been substituted for maudlin weeps."—COOK, N.Y. WORLD TELEGRAM.

"Another delight . . . Sympathetic, amused direction of a gifted director saves even the most dangerous scenes from sloppiness. The picture is funny. It is also touching."—CREELMAN, N.Y. SUN.

'BLOOD ON THE MOON'

RKO RADIO

"Adult, realistic, and fascinating western . . . Free of western cliches . . . Right casting; honest, knowing direction; and a sturdy screenplay."—AGER, N.Y. STAR.

"Might have turned out to be just an ordinary western . . . but the presence of Robert Mitchum in the cast raises it several notches above that level . . . Very satisfactory entertainment for the devotees of violence in the great outdoors."—COOK, N.Y. WORLD TELEGRAM.

"Stands out from run-of-the-range action dramas . . . Just about everything that can and should happen in a Western."—PRYOR, N.Y. TIMES.

"Moves right along, something happens every minute and that something usually in the homicidal line . . . Lives up to its title."—CREELMAN, N.Y. SUN.

"Fair . . . A sombre Western . . . Much dialogue interspersed with the pretty sparse action."—THIRER, N.Y. POST.

"Custom-made Western . . . Story that varies only slightly . . . Little more than a series of incidents, some of them implausible, serving as a vehicle for a lot of well organized mayhem."—GUERNSEY, N.Y. HERALD TRIBUNE.

"Curiously static Westerner . . . Confused script . . . Lengthy conversations serve to slow the action to a walk."—PELSWICK, N.Y. JOURNAL AMERICAN.

'HOLLOW TRIUMPH'

EAGLE LION

"Good workmanship and sincerity . . . Sets out only to be a suspense thriller, but it aims to be a superior one, and it succeeds."—AGER, N.Y. STAR.

"Imaginative and swift-moving melodrama which benefits by numerous slick little individual touches."—THIRER, N.Y. POST.

"Conventional gangland story . . . played and narrated with a rushing zest, a hurly-burly of violence and ruthless cruelty."—COOK, N. Y. WORLD TELEGRAM.

"Lurid drama told with convincing detail . . . Would have been more effective had its ironic ending been less easy to guess in advance."—CREELMAN, N.Y. SUN.

"Story is unbelievably crude . . . acting and photography may be recommended."—JP, N.Y. HERALD TRIBUNE.

"Not quite enough logic in the plot to enable it to stand up under scrutiny, but the story moves along briskly . . . Always the promise of more violence just around the corner."—PRYOR, N.Y. TIMES.

'THE GALLANT BLADE'

COLUMBIA

"Another of those fancy-dress Technicolor productions with the age-old characters . . . Cast do the best they can with a hackneyed plot."—M.T., N.Y. WORLD TELEGRAM.

"Little to offer in the way of narrative interest . . . Manages to generate a modicum of excitement . . . Number of duels and chases on horseback ought to keep the small fry happy at least."—PRYOR N.Y. TIMES.

"So weighted down by numerous duels, elaborate costumes and lengthy conversational explanations that it rarely becomes more than a series of tinted tableaux."—PELSWICK, N.Y. JOURNAL AMERICAN.

"Good thriller stuff . . . and the backgrounds and costumes are all to be desired in pomp and splendor."—THIRER, N.Y. POST.

'THE KISSING BANDIT'

MGM

"Somewhere between whimsy and burlesque . . . Two sequences . . . are the best footage in the show. Elsewhere **The Kissing Bandit** falls as flat as a bad joke with a big build-up."—GUERNSEY, N.Y. HERALD TRIBUNE.

"Typical Joe Pasternak MGM Technicolor musical . . . Preponderous, laborous."—AGER, N.Y. STAR.

"Musical comedy fun . .. Brightly studded with tongue-in-cheek dialogue and situation . . . Unadulterated entertainment—even a little on the slapstick side."—THIRER. N.Y. POST.

"All the material things that go to make an elaborate and satisfying show . . . But frankly, the script . . . is as void of spark and luster as the decor and dancers are full."—CROWTHER, N.Y. TIMES.

"For the gigglers, for the girls who still, mentally, at least, wear bobby-socks . . . More adult moviegoer may find this lavishly produced juvenilely written musical comedy hard to sit all the way through . . . Slapstick . . . Expert dancing and flashy Technicolor."—CREELMAN, N.Y. SUN.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

NEW FORD UNIT A GOOD BET FOR COLUMBIA RELEASE

GLENN FORD is joining the bandwagon of stars who have set up their own production units, currently negotiating for a deal similar to that of Rita Hayworth's. Although distribution has not yet been set, Ford's product is a likelihood for the Columbia banner, particularly if it develops along the lines of the Hayworth arrangement. Ford is also trying for a one-picture-a-year contract here.

Columbia definitely gets the release deal for a new unit (as yet unnamed) set up by Richard Quine, Irving Asher and Blake Edwards. The trio will make their product on the California Studios lot, formerly used by Enterprise, and will announce their program shortly.

One new starter here, "All the King's Men," starring Broderick Crawford and Joanne Dru, the Huey Long—like tale of a man's ruthless rise to political power, his subsequent election to a governorship, and finally his assasination. This makes three before the cameras, with "Jolson Sings Again" and "Greed" (Ford-Lupino), formerly known as "Bonanza", still shooting. A Gene Autry epic, plus the George Raft starrer, "The Big Jump" are set to start in a few weeks.

The studio has nabbed rights to the title "The Good Humor Man", beating out both Metro and Paramount, who were bidding for the name. They have also bought "The Hero", a novel, which will star John Derek and which is slated for spring production.

Columbia has added Alex Gottlieb to its producer roster. Gottlieb leaves Warner Bros, where he has been for over seven years.

EAGLE - LION

SELZNICK DEAL LIKELY ONLY FOR EIGHT REISSUES

THE David P. Selznick Eagle-Lion distribution talk reports, after a thorough sifting indicate that a deal, if made here, will include only the reissue rights to a group of eight Selznick oldies. These include "Rebecca", "Since You Went Away", "Intermezzo", "I'll Be Seeing You", "Spellbound", "The Garden of Allah", "The Adventures of Tom Sawyer" and "The Prisoner of Zenda". If an agreement cannot be reached here, it is possible that Film Classics will bid for the setup.

Meanwhile, Eagle-Lion's midwinter shuttering is scheduled to end on January 15th, when Bryan Foy will roll "Secret Service, U.S.A.", first of three planned by the producer. "Port of New York" and "These Were My Orders", all documentaries will follow. The Steve Sekely inde unit will also become active in January with a documentary film, and the same month may also see the start of "The World and Little Willie" . . . Vinson Productions' "Enchanted Dream", starring Peggy Ryan and Ray McDonald, starts shooting on another lot this month. The E-L lot plans re-hiring more than one hundred employees during the latter part of December, as a prelude to returning to full scale production.



LEO'S SCHARY

Occasionally, If Warranted

METRO-GOLDWYN-MAYER

$1,700,000 TOP SET FOR BULK OF METRO PRODUCT

A ceiling on individual product has finally been set here, despite previous denials that such a move would be made, with Dore Schary's announcement that no picture will cost more than $1,700,000, "unless an occasional film warrants more money." The figure was set on the basis of the average domestic earning of $3,000,000 per picture. The slate of 27 films to be made here during the coming year has been boosted with the announcement that Metro will make five low-cost pictures in addition to the top-budgeters already announced. The additions are planned as an attempt to turn out more films at a budget geared to the domestic market and to corral some quick returns on investment.

Current production and plans for the future continue at a steady high, with five before the cameras on the lot, "The Conspirator" being filmed in England, and "The Man in the Eiffel Tower", being produced in Paris by Franchot Tone. The domestic quintet includes one new starter, "In the Good Old Summertime", which stars Judy Garland and Van Johnson in a musical version of "A Little Shop Around The Corner".

,Although Fred Astaire and Ginger Rogers made no further commitments at the time they starred in "Barkeleys of Broadway", the studio is hoping they will approve an original with new tunes by Irving Berlin, a treatment which should prove a box-office success.

Red Skelton's next will be "Watch the Birdie", scheduled for a January start, followed by "The Yellow Cab Man", rights to which Metro recently acquired. Incidentally, this denotes a new title fad, following "The Fuller Brush Man", "The Fuller Brush Girl" (planned by Columbia for Lucille Ball) and "The Good Humor Man", also planned by Columbia.

David Selznick has sold his property "Tender is the Night" to Metro who will make it with Jennifer Jones in the starring role . . . Metro has also bought "Father of the Bride", a novel which will be serialized in Collier's magazine . . . Plans are afoot here to reissue "The Wizard of Oz", one of the company's top grossers, and to back the re-release with a big campaign.

MONOGRAM-AA

STUDIO IN THROES OF PRODUCTION LULL

PRODUCTION limps along here with only one currently shooting, "Riverboat Rhythm," the Lindsley Parsons film starring Jimmie Davis, with Derwin Abrahams directing. "Tuna Clipper," the Roddy McDowall starrer, wound up late last month.

Set to go before the cameras within the next few weeks are the King Brothers' "Gun Crazy," the next Charlie Chan film, "Murder in the Air," and a Jimmy Wakely musical western, tentatively titled "Gun Law Justice."

PARAMOUNT

NEW 12-PICTURE PACT WITH HAL WALLIS OKAYED

A new 12-picture deal with Hal Wallis has been set and awaits only the signatures. The old agreement, also for an even dozen, ends with Paramount's release of "The Accused" and the new pact means an uninterrupted flow of product for the company from the Wallis unit, which has been responsible for some of the top grossers of the year, including "Sorry, Wrong Number." The pact was negotiated by Joseph Hazen, president of the Wallis company, and Y. Frank Freeman, Paramount vice-president, in New York.

One new starter here, the Pine-Thomas production "Manhandled," starring Dorothy Lamour and Sterling Hayden, brings total production up to five. Others are "Top O' the Morning," (Crosby), the Hope starrer, "Easy Does It" (in which Jack Benny will make a surprise appearance), DeMille's "Samson and Delilah" and Hal Wallis' "Bitter Victory." Thus Paramount maintains a steady pace, which continues with the announcement that five more will start during the first two months of 1949: The first Frank Capra production since Paramount took over Liberty Films, "Broadway Bill," to star Crosby, a remake of the old Columbia release, bought from Harry Cohn who made the original picture in 1934 with Warner Baxter and Myrna Loy; Alan Ladd's next, "After Midnight"; "Restless Angel" (Hutton-Mature); "Dear Wife" (Holden-Caulfield) and Brackett and Wilder's "Sunset Boulevard."

Capra has postponed his production of "Woman of Distinction" in order to handle "Broadway Bill," which makes possible the casting of Cary Grant in the procrastinated production after his return from Europe, where he is making "I Was a

STUDIO SIZE-UPS

Male War Bride" for Fox. Jean Arthur has been signed for the co-starring role, and it looks as though the original budget of $2,000,000 for this one will be tough to pare any lower.

Robert and Everett Riskin are completing their deal with Paramount to release their independent product, and will soon make announcement of their program.

The first four releases for 1949 have been announced for this lot. They are "My Own True Love" (Phyllis Calvert and Melvyn Douglas), "Whispering Smith" (Ladd-Preston), Pine-Thomas' "Dynamite" and Hal Wallis' "The Accused" (Loretta Young-Robert Cummings).

The studio has bought another western thriller, an original by Richard English titled "Copper Canyon," and plans to use top names as they did in "Whispering Smith" and "Streets of Laredo" . . . They have also purchased an original titled "Little Boy Blue" for the 1949 production slate.

REPUBLIC

REPUBLIC READIES 17 SCRIPTS FOR 1949 SHOOTING

"BELLE OF MONTANA" and "Duke of Chicago" have finished, and the only picture now shooting is "The Hideout" with Lloyd Bridges and Adrian Booth.

Seventeen scripts are completed for the New Year's program. Six of these are top budgeters and include John Wayne's own production of "Eagles in Exile," plus "The Vanishing Westerner," "The Sea of Darkness," "Faces in the Sun," "Crosswinds" and "Panama Passage."

Eight releases have been set for January and February. The January films are "Wake of the Red Witch," top budgeter for the year, "Rose of the Yukon," "Sheriff of Wichita," "Frontier Pony Express" (a Roy Rogers re-release) and an Allan Rocky Lane western. February releases will be "The Last Bandit," "Saga of Death Valley" and "Daughter of the Jungle."

RKO

STUDIO SHELVES McCAREY FILM, POSTPONES TWO MORE

SHELVING and postponement seem to be the order of the day on this lot. Leo McCarey, who planned to make "Adam and Eve" this year under his commitment to RKO, has decided against the property and is looking for a substitute to be filmed next year. "I Married a Communist" has been postponed until next year, and John Cromwell has been taken off the directorial assignment on this one. It also looks now as though Merle Oberon will bow out of the leading role, to be replaced, perhaps, by Jane Greer. Miss Oberon's contract calls for three a year here, and the studio is currently working out a definite trio for her, "Communist" not being included. "Operation Malaya" has also been put off until 1949, budget trouble being given as the excuse for postponement.

Two major films have started here, the first one being "Sam Wynne," Will Price's first directing chore, which stars Martha Scott and Jeffrey Lynn. It concerns a timid bookkeeper who is persuaded by his boss to make the latter's suicide appear murder in order to collect insurance for the boss' family. It has a surprise twist at the end, and if well done, should prove an interesting film. The second new starter is titled "It's Only Money," starring Frank Sinatra and Jane Russell. This makes three going for RKO, including Goldwyn's "Roseanna McCoy," which has bumped into script trouble, temporarily halting production. Goldwyn's next, incidentally, has been set for 1949 filming and is titled "Uncle Wiggley in Connecticut."

Argosy's "She Wore a Yellow Ribbon" (Wayne-Dru) has been completed, and the firm's next film will reunite Merian C. Cooper and Ernest Schoedsack as a director-producer team for the first time in a dozen years. They made such pictures as "Four Feathers" and "Last Days of Pompeii." Their first for Argosy will be titled "Great Adventure" and will be filmed in Africa early next spring.

Deal has been closed for Mickey Rooney's unit, the Rooney-Steifel company, to move onto the RKO lot after the first of the year.

SRO

RELEASE TALKS CONTINUE; 3 SET FOR OVERSEAS START

DESPITE David O. Selznick's statement, following collapse of UA negotiations, that SRO would continue in its present form, he turned right around and started huddles with Eagle-Lion for a releasing deal including many of his older, but lucrative films. However, he is expected to hang on to his own current product and plans all-out effort in the immediate future to the releasing of "Portrait of Jennie."

While Selznick's producing plans here at home are at a standstill, with nothing planned for the future, he is going in quite heavily for foreign production. He will co-produce, with Alexander Korda, "The Third Man," which stars Joe Cotten and Valli, and will be made in Vienna. He also joins Michael Powell and Emeric Pressburger in the production of "Gone to Earth," to be made in England with Jennifer Jones in the leading role, and a summer start is scheduled in England for "Tess of the D'Urbervilles," also starring Miss Jones.

Deal has been set for SRO to release Jack Wrather's film titled "What Every Bride Should Know." Shirley Temple is a possibility for the lead in this one.

20th CENTURY-FOX

FOX MAINTAINS PRODUCTION LEADERSHIP WITH 6 SHOOTING

THIS studio is still the busiest in Hollywood with six before the cameras, after the finish of "Down to the Sea in Ships" (Barrymore-Widmark), and the start of a new musical, "You're My Everything," starring Anne Baxter, Dan Dailey and Anne Revere. "Slattery's Hurricane" will start almost immediately, to bring production to a comfortable total of seven.

A psychological murder drama titled "Methinks the Lady" has been taken off the shelves here after more than a year of dust-gathering because of the crop of similar-type films made throughout the industry. It will be Otto Preminger's next assignment and will star Gene Tierney and Richard Conte. "Sweet Poison," the Broadway play, will be filmed here very soon, with Anne Baxter and Richard Widmark in the leading roles, and Joseph Mankiewicz producing.

Claude Binyon leaves Universal-International after a two-year stint there to sign a seven-year director-writer contract with Fox. His first will be "The Doctor Wears Three Faces," for which Jeanne Crain has been set in the top role . . . A new directorial contract has also been inked by Lloyd Bacon, after his completion of "Mother Is a Freshman." Bacon's first under his new one-a-year deal will be "It Happens Every Spring," to start in December and star Ray Milland and Jean Peters.

UNITED ARTISTS

HUGHES-NASSOUR FINANCE DEAL CHECKS STRAYING INDES

A new change has developed in the long-pending deal of Howard Hughes and James Nassour to finance a block of films for U-A. There has been so much backing and filling on this one that it is difficult to pin anything down as definite, but the latest arrangement is that the loan has been upped considerably and will cover eight to ten films. The original three producers (Garnett, Bischoff and the Riskin brothers) who have been shopping around town for a release outlet for their product, are back in the UA picture, now that the cash arrangement has been so happily increased. Hughes, as originally planned, will get back his "Vendetta," "Mad Wednesday" and "The Outlaw," plus a percentage of the gross, in return for his share of the financing. If the deal goes through this time, it will make up in a sizable way for the collapse of the projected deal with SRO.

Benedict Bogeaus flew off the handle about the report that he had clamped a budget ceiling of half a million on his next two films for UA. "There is no such

thing as a $500,000 budget as far as I'm concerned," Bogeaus declared, adding that he would spend the cash necessary to insure the product's success. His last, "The Girl From Manhattan" with Dorothy Lamour and George Montgomery, cost $750,000, and according to Bogeaus "no one in his right mind would try to put out a picture of that calibre for a cent less."

With the wind-up of "Impact" balanced by the start of "Dan Patch" (Gail Russell-Dennis O'Keefe), and "The Champion" and "Africa Screams" still before the cameras, there are still three in production here. Two more are in the lineup for UA release, both scheduled for spring starts, and both to be filmed abroad. The first is titled "Password to Love," based on the Dumas story, "Chevalier de Maison Rouge," which will be co-produced in Italy by Scalera Films and United California Productions. Eugene Frenke and Robert Cummings, who head the latter firm, decided to collaborate with the Italian company when they discovered that Scalera was planning production of the story. The other foreign film will be "Sorrell and Son," to be made in England and possibly starring American actors by the Associated British Cinemas with the Artists Alliance company (Mary Pickford-Lester Cowan outfit) doing the actual production chore. The latter has signed a deal for one more picture, as yet undetermined, to be made under this setup and released through UA.

The UA board last week approved additional deals for two new films and two reissues to bolster its lineup. "Criminals," will be made in Hollywood by Samuel Goldwyn, Jr., and Martin Mooney; the other new one, "Another World," is to be produced in England by Anatole de Grunwald. The reissues are Lester Cowan's "Story of G.I. Joe" and James Cagney's "Blood on the Moon," both films with war backgrounds.

UNIVERSAL-INTERNAT'L

STAR TROUBLE COUNTERED WITH NEW PLAYER BUILD-UP

U-I leads the trend throughout the industry to battle financial demands of established actors by hiring new faces and giving them star build-up. In accordance with Wm. Goetz's previously announced intention of going all-out on this policy, he has signed, among others, an Eskimo beauty contest winner for a role in "Arctic Manhunt" (Quianna is the name), and given a seven-year pact to Viennese actor Paul Christian. Meg Randall completed a role in "Life of Riley" and immediately went into "Ma and Pa Kettle" as Richard Long's love interest. Gar Moore is featured in "Illegal Entry" and Anthony Curtis has an important role in "The Amboy Dukes." An actress named June Fulton is on her way here from Johannesburg, South Africa to do a featured role in "And Baby Makes Three," and Patricia Hall, who also had a part in "Life of Riley," is being handed the lead in a group of Tex Williams three-reel westerns. It may be worthwhile to watch these fresh faces; the studio has already proved successful with three newcomers, namely Shelley Winters, Marta Toren and Stephen McNally.

U-I keeps pace with the other studios, having finished one and started one in the last two weeks. "Calamity Jane and Sam Bass" has wound up, and "Ma and Pa Kettle" has begun. Scheduled for immediate starts are "Gambling Lady" (Barbara Stanwyck) and "Arctic Manhunt." Producer Leonard Goldstein, who handles production reins on all of these except the Stanwyck picture, has had his schedule upped to seven films this year, over last year's five. His others will be "And Baby Makes Three," with Donald O'Connor, "Sing Your Way Out," with Tony Martin, "Showdown" and "Shoplifter."

Wm. Dozier has set "Remarkable Fellow," purchased from RKO for a reported $75,000, as the last of the three films he has to deliver to U-I for Rampart Productions. Joan Fontaine, will star in the comedy, following her success as a laugh-getter in "You Gotta Stay Happy" . . . Deanna Durbin goes to Italy for her next film, as yet untitled, which U-I will make in collaboration with Scalera Films. Because of this commitment, Miss Durbin bows out of the lead of "The Western Story," which will be directed by Frederick DeCordova and get underway in mid-December. Yvonne deCarlo takes over the starring role. . . . U-I has bought a forthcoming Saturday Evening Post story, titled "Going, Going, Gone" and will produce it next year . . . They are also preparing to make a film version of the famous Stielow murder case, which shocked New York about 25 years ago.

WARNER BROS.

SHUTDOWN TO CONTINUE INTO EARLY '49 AT WARNERS

NOW that additional axes are falling at this lot, laying off another goodly percentage of employees, it is admitted that the studio is shutdown, probably well into the first part of next year. "Task Force" has finished, and "Under Capricorn" has only a few minor scenes to be filmed.

Plans for production next year continue, but starting time is seldom mentioned. Among the few ideas floating around here are "White Heat," a crime documentary, and producer Milton Sperling's effort to get James Cagney to star in his "Murder, Inc." for a United States production. Jerry Wald has set Lew Ayres opposite Jane Wyman in "Storm Center" for his 1949 production slate.



PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (73)	In Production (3)
Serials	Completed (4)	In Production (0)
Westerns	Completed (29)	In Production (0)

NEW PRODUCTIONS

ALL THE KING'S MEN

Drama—Started November 29

Cast: Broderick Crawford, Joanne Dru, John Ireland, John Derek.

Director-Producer: Robert Rossen

Story: Rise to power and state governorship of man who is eventually assasinated.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Greed					
Details under title: Bonanza	Ford–Lurino	11–8			
Jolson Sings Again (T)	Parks–Hale	11–22			

COMPLETED —— 1948-49 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Air Hostess	Henry–Wright	9–27			
Arkansas Swing, The	Vincent–Hot Shots	3–29	7–29		
Details under title: Texas Sandman					
Big Sombrero, The (C)	Autry–Verdugo	8–18			
Details under title: A Little Spanish Town					
Black Arrow, The (76)	Hayward–Blair	8–4	8–48		
Black Eagle, the Story of a Horse	Bishop–Patton	5–10	9–16		
Details under title: Black Eagle					
Blondie Hits the Jackpot	Singleton–Lake	10–25			
Blondie's Big Deal	Singleton–Lake	9–27			
Blondie's Secret	Singleton–Lake	6–7			
Boston Blackie's Chinese Venture	Morris–Mayo	7–5			
Details under title: Boston Blackie's Honor					
Bruce Gentry	Neal–Clark	8–30			
Challenge of the Range	Starrett–Burnette	7–5			
Cooge Bill	McGuire–Moore	5–10			
Crime Doctor's Diary, The	Baxter–Maxwell	8–30			
Dark Past, The	Holden–Cobb	6–7			
Details under title: Hearsay					
Desert Vigilante	Starrett–Burnette	9–27			
Devil's Henchmen, The	Baxter–Converse	11–8			
El Dorado Pass	Starrett–Burnette	6–7	10–14		
Gallant Blade (C)	Parks–Chapman	12–8			
Gentleman From Nowhere (66)	Baxter–Baker	5–10	9–9		
Her Wonderful Lie	Kiepura–Eggerth	11–10			
Details under title: The Eternal Melody					
Home in San Antone	Acuff–Wallace	11–22			
Jungle Jim	Weismuller	8–16			
Jungle Jim's Adventure	Weissmuller–Dell	9–27			
Knock On Any Door	Bogart–Derek	8–16			
Laramie	Starrett–Burnette	10–25			
Law of the Barbary Coast	Shayne–Henry	8–2			
Loaded Pistols	Autry–Britton				
Lone Wolf and His Lady, The	Randall–Vincent	8–30			
Loser Take All	Mitchell–Nigh	3–15			
Details under title: Winner Take Nothing					
Lovers, The	Wilde–Knight	7–19			
Loves of Carmen, The (T) (95)	Hayworth–Ford	11–24			9–27
Lulu Belle (87)	Lamour–Montgomery	11–10	8–48		
Make Believe Ballroom	Courtland–Warrick	9–27			
Man From Colorado, The (T)	Ford–Drew	3–17			
Manhattan Angel	Jean–Ford	3–15			
Details under title: Sweetheart of the Blues					
Mutineers, The	Hall–Jergens	11–8			
No Soft Touch	Ford–Keyes	8–30			
Quick on the Trigger	Starrett–Burnette	6–21			
Return of October, The (T)	Ford–Moore	9–29	11–48		
Ridin' the Old Pine Trail	Autry–White	7–5			
Details under title: Wings Westward					
Rough Sketch	Jones–Garfield	9–13			
Rusty Leads the Way	Donaldson–Moffett	3–1	10–21		
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Singin' Spurs	Hoosier Hot Shots	9–23			
Slightly French	Lamour–Ameche	1–19			
Details under title: Let's Fall In Love					
Smoky Mountain Melody	Acuff–Smoky Mt. Boys	8–2			
Song of India	Bey–Russell	7–5			
Strawberry Roan, The (C)	Autry–Henry	7–7	8–48		
Superman (Special Serial)	Alyn–Nell	2–16	7–15		
Trail to Laredo (54)	Starrett–Burnette	8–12			
Triple Threat	Henry–Crane	7–19	9–30		
Undercover Man	Ford–Foch	5–24			
Untamed Breed, The (C)	Tufts–Britton	4–12	9–48		
Details under title: The Wrangler					
Walk a Crooked Mile	O'Keefe–Hayward	5–24	9–48		
Details under title: FBI Meets Scotland Yard					
Walking Hills, The	Scott–Raines	5–24			
Wild Bill Doolin	Scott–Allbritton	10–25			

EAGLE-LION

1947-48 Features	Completed (45)	In Production (0)
Westerns	Completed (7)	In Production (0)

RELEASE CHART

COMPLETED —— 1948-49 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Gallant Bess (73)	Mitchell–Long		10–8	905	8–2
Behind Locked Doors (61)	Bremer–Carlson	6–7	10–15	906	9–13
Details under title: Inside the Wall					
Big Cat, The (T)	McCallister–Garner	8–2			
Blanche Fury (93)	Hobson–Granger	Forel n			8–30
Canon City (83)	Brady–Meade	3–29	6–30	826	7–5
He Walked By Night (80)	Basehart–Brady	5–10	11–19	910	11–22
Details under title: Twenty–Nine Clues					
Hollow Triumph (83)	Henreid–Bennett	2–16	8–30	904	8–16
In This Corner (66)	Brady–Shaw	3–15	9–19	903	9–13
Details under title: Born To Fight					
It's Murder	Switzer–Whalen	5–12			
Lady At Midnight	Denning–Lee	3–15	8–8	831	
Let's Live A Little (85)	Lamarr–Cummings	3–1	11–12	907	11–8
Man from Texas (71)	Craig–Bari	5–26	10–18	815	4–12
Details under title: A Texas Story					
Million Dollar Weekend (73)	Raymond–Paull		11–26	908	11–8
Northwest Stampede (C) (79)	Leslie–Craig	7–21	7–28	830	7–19
Details under title: Wild Conquest					
Old Fashioned Girl, An	Jean–Rafferty	9–27			
Oliver Twist	Davies	Foreign	7–14	828	
Olympic Games, The (T) (136)	Documentary		9–12	902	9–27
Parole	O'Shea–Bey		8–16		
Rampage	Mitchell–Long	12–22			
Red Shoes, The (T) (133)	Walbrook–Shearer	Foreign			10–25
Red Stallion in the Rockies (C)	Heather–Franz	8–2			
Reign of Terror	Cummings–Dahl	9–13			
Shed No Tears (70)	Ford–Vincent	3–1	7–21	829	8–30
Spiritualist, The (79)	Bey–Bari	1–19	8–1	827	
Strange Mrs. Crane, The (60)	Lord–Shayne				11–8
Tomorrow You Die	Ireland–Ryan	5–12			
Tulsa	Hayward–Preston	7–5			

FILM CLASSICS

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alaska Patrol	Travis–Westcott				
Appointment with Murder (67)	Calvert–Craig	8–16	11–24		11–8
Details under title: Date with Murder					
Arcyle Secrets (63)	Gargan–Lord		5–7		
Daughter of Ramona (C)	Vickers–Ford	9–27			
Inner Sanctum (62)	Hughes–Russell	7–19	9–48		10–25
Judge, The	DeMille–Hale	10–11			
Miraculous Journey (C) (76)	Calhoun–Long	4–12	9–48		10–11
Sofia (C) (83)	Raymond–Curie	3–29	6–48		9–27
State Department (C) (76)	Lundigan–Bruce				
Unknown Island (C)	Grey–Reed	6–21	9–48		
Details under title: The Unbelievable					

METRO-GOLDWYN-MAYER

1948-49 Features	Completed (24)	In Production (7)

NEW PRODUCTIONS

IN THE GOOD OLD SUMMERTIME

Musical—Started November 22

Cast: Judy Garland, Van Johnson, Mary Astor.

Director: Robert Z. Leonard Producer: Joe Pasternak

Story: Not available.

THE MAN ON THE EIFFEL TOWER

Drama—Started September 20

Cast: Franchot Tone, Charles Laughton, Burgess Meredith, Robert Hutton.

Director: Irving Allen Producers: Franchot Tone-Irving Allen

Story: Not available. Being made in Paris for M-G-M release.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Conspirator, The	Taylor–Taylor	11–22			
Great Sinner, The	Peck–Barrymore	10–25	Apr		
Neptune's Daughter	Skelton–Williams	11–8			
Secret Garden, The	O'Brien–Stockwell	10–25	May		
Stratton Story, The	Stewart–Allyson	11–18	May		

COMPLETED —— 1948-49 ——

Act of Violence	Heflin–Ryan	6–21	Feb.			
Barkleys of Broadway	Rogers–Astaire	8–2	Apr.			
Big Jack	Beery–Main	9–27				
Bribe, The	Taylor–Gardner	6–21	Mar.			
Caught	Bel Geddes–Ryan	8–2				
Details under title: Luckiest Girl in the World						
Command Decision	Gable–Pidgeon	4–26				
Edward, My Son	Tracy–Kerr	7–19				
Force of Evil	Garfield–Pearson	7–5	Jan.			
Details under title: The Numbers Racket						
Hills of Home (T) (97)	Gwenn–Leigh	9–29	Dec.	909	10–11	
Julia Misbehaves (99)	Garson–Pidgeon	1–19	Oct.	903	8–16	
Little Women	Allyson–Taylor	7–5	Apr.			
Luxury Liner (T) (58)	Brent–Gifford	9–1	Sept.	901	8–30	
Night at the Opera	Marx Bros.	Reprint	Dec			
Kissing Bandit, The (T)	Sinatra–Grayson	5–26	Jan.			
No Minor Vices (56)	Andrews–Palmer	Nov.	904	10–25		
San Francisco	Tracy–Gable	Reprint	Dec.			
Secret Land	Navy Documentary	Oct.	905			
Sun Comes Up, The	MacDonald–Nolan	5–10	Feb.			
Details under title: The Sun in the Morning						
Southern Yankee, A (90)	Skelton–Dahl	2–2	Sept.	902	8–15	
Take Me Out to the Ball Game (T)	Sinatra–Williams	8–16	Mar.			
Tale of Navajos	Navajos Indians					
Three Godfathers, The (T)	Wayne–Armendariz	5–24	Jan.			
Three Musketeers (T) (126)	Turner–Kelly	2–16	Nov.	906	10–25	
Words and Music (T)	Garland–Rooney	4–26	Dec.	910		

MONOGRAM

1947-48 Features	Completed (37)	In Production (0)
Westerns	Completed (18)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
When a Man's a Man	Madison–Calhoun	9–27			

COMPLETED —— 1947-48 ——

Back Trail (54)	Brown–Hatton	7–18		4757	
Bad Boy	Nolan–Wyatt	10–25			
Bomba the Jungle Boy	Sheffield–Garner	10–25			
Courtin' Trouble (56)	Wakeley–Belmont	9–27	11–21	4768	
Details under title: Headin' for Trouble					
Cowboy Cavalier (55)	Wakely–Taylor	7–4		4762	
Crashing Thru	Wilson–Clyde	11–8	12–26		
Feathered Serpent, The	Winters–Luke	10–11	12–19		
Details under title: Charlie Chan in Mexico					
Fighting Ranger, The (57)	Brown–Hatton	6–7	8–15	4753	
Golden Eye, The (69)	Winter–Young	4–26	8–29	4720	
Gunning For Justice (55)	Brown–Hatton	9–13	11–7	4758	
Henry, the Rainmaker	Walburn–Catlett	10–11			
Details under title: The Rainmaker					
Hidden Danger	Brown–Hatton	10–25	12–5		
Incident (66)	Douglas–Frazee	8–16	1–9	4803	
Iron Dukes	Bowery Boys	8–2			
Details under title: Bowery Comeback					
Jiggs and Maggie in Court	Yule–Riano	9–27	12–12		
Joe Palooka in the Big Fight	Kirkwood–Romay	8–30			
Kidnapped (81)	MacDonald–England	5–24	11–28	4725	9–27
Michael O'Halloran (79)	Roberts–Beckett	4–12	8–8	4719	
Music Man	Stewart–Brito	5–24	9–5	4721	
Outlaw Brand (57)	Wakeley–Larsen	10–24		4764	
Rangers Ride (56)	Wakeley–Belmont	9–26		4767	
Shanghai Chest, The (65)	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sheriff From Medicine Bow (55)	Brown–Hatton	7–19	10–3	4754	
Silver Trails (53)	Wakely–Taylor	7–5	8–22	4763	
Sixteen Fathoms Deep (Ansco)	Lake–Chaney	7–25		4801	
Smugglers' Cove (66)	Gorcey–Hall	10–10		4726	
Stampede	Cameron–Storm	10–25			
Trouble Makers (69)	Gorcey–Hall	6–7	1–2	4727	
Details under title: High Tension					
Tuna Clipper	McDowall–Verdugo	11–22			
When a Man's a Man	Madison–Calhoun	9–27			
Winner Take All (65)	Kirkwood–Knox	9–19		4802	

ALLIED ARTISTS

Babe Ruth Story, The (106)	Bendix–Trevor	3–29	9–6	10	8–2
Bad Men of Tombstone	Sullivan–Reynolds	6–21	11–15		
Details under title: Last of the Badmen					
Dude Goes West, The (87)	Albert–Storm	12–8	8–30	5	6–21
Details under title: The Tenderfoot					
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7	
Strike It Rich	Cameron–Granville	7–19			

PARAMOUNT

1948-49 Features	Completed (22)	In Production (5)
1947-48 Features	Completed (20)	In Production (0)

NEW PRODUCTIONS

MANHANDLED

Drama—Started November 18

Cast: Dorothy Lamour, Sterling Hayden, Dan Duryea, Dick Foran.

Director: Lewis R. Foster Producer: Pine-Thomas

Story: Criminal commits crimes with help of access to psychiatrist's personal files.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Bitter Victory	Scott–Cummings	10–25			
Easy Does It	Hope–Fleming	11–8			
Samson and Delilah (T)	Lamarr–Ma'ure	10–25			
Top O' the Morning	Crosby–Blythe	11–22			

COMPLETED —— 1947-48 ——

Beyond Glory (82)	Ladd–Reed	9–29	9–3	4726	6–21
Details under title: The Long, Grey Line					
Big Town Scandal (62)	Reed–Brooke	7–30		4722	6–7
Dream Girl (86)	Hutton–Carey	5–12	7–23	4721	5–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	5–24	7–2	4720	5–16
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	6–21
So Evil My Love (100)	Milland–Todd	5–26	8–6	4723	6–7

—— 1948-49 ——

Accused, The (101)	Young–Cummings	4–26	1–14	4808	11–22
Alias Nick Beal (93)	Milland–Totter	5–10	3–4	4812	
Details under title: Dark Circle					
Chicago Deadline	Ladd–Reed	8–16			
Details under title: One Woman					
Connecticut Yankee, A (T) (107)	Crosby–Fleming	6–24	4–15	4814	
Disaster (60)	Denning–Marshall	2–16	12–3	4806	10–25
Dynamite (68)	Gargan–Welles	1–28		4809	
El Paso	Payne–Russell	9–27			
Great Gatsby, The	Ladd–Field	3–29			
Heiress, The	deHavilland–Clift	7–5			
Isn't It Romantic (87)	Lake–DeWolfe	3–1	10–8	4802	10–25
Mask for Lucretia	Goddard–Lund	9–13			
Miss Tatlock's Millions (101)	Hendrix–Lunr	4–12	11–19	4805	9–27
My Own True Love	Douglas–Calvert	7–7	2–4	4810	
Night Has A Thousand Eyes (81)	Robinson–Russell	7–7	10–22	4803	7–19
Paleface, The (T) (91)	Rope–Russell	8–18	12–24	4807	11–8
Sealed Verdict (83)	Milland–Marty	11–5		4804	9–13
Shaggy (C) (72)	Joyce–Shayne	6–11	4/17		4–26
Sin of Abby Hunt	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Sorrowful Jones	Bore–Ball	4–26			
Sorry, Wrong Number (89)	Stanwyck–Lancaster	2–2	9–24	4801	8–2
Special Agent	Eythe–Reeves	5–24			
Streets of Laredo (T)	Holden–Freeman	8–2			
Whispering Smith (T) (88)	Ladd–Marshall	4–28	2–18	4811	

REALART

RELEASE CHART

REISSUE —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland–Ellers			736	
Ex-Champ (72)	M. Laughlen–Brown		Aug.	726	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1095	
Model Wife (78)	Blondell–Powell			1124	
When Tomorrow Comes (92)	Dunne–Boyer		Aug.	548	
You're Not So Tough (71)	L.T.Guys–D.E.Kids			1063	

—— 1948-49 ——

Ali Baba and the Forty Thieves (T) (87)	Montez–Bey				
Armored Car (64)	Wilcox–Romero				
Captive Wild Woman (60)	Carradine–Ankers		May	12 0	
Corvette K-225 (98)	Scot–Fitzgerald		May	12 0	
Crazy House (80)	Olsen–Johnson				
Diamond Frontier (91)	McLaglen–Loder				
Drums of the Congo (61)	Erwin–Munson		May	1210	
Frontier Badmen (77)	Chaney–Paige				
Give Out Sisters (65)	Dailey–O'Connor				
I Cover the War (68)	Wayne–Gage				
Magnificent Brute (78)	McLaglen–Carnes		Apr.	796	
Men of Texas (82)	Abbott & Costello		July	1222	
Mr. Big (74)	O'Connor–Ryan				
My Little Chickadee (84)	Fields–West				
My Man Godfrey (93)	Powell–Lombard		July	7 8	
Mutiny on the Blackhawk (66)	Arlen–Moore				
Next Time We Love (87)	Stewart–Milland–Sullavan		June	756	
North to the Klondike (58)	Crawford–Chaney				
Pardon My Sarong (84)	Stack–Cooper		June	1238	
Phantom of the Opera (T) (92)	Rains–Eddy				
Rio (77)	Rathbone–Cummings				
Saboteur (108)	Cummings–Lane				
Sea Snoilers (63)	Wayne–Grey		Apr.	361	
Ski Patrol (64)	Dorn–Hinds				
State Police (78)	Lundigan–Moore				
Timber (60)	Dailey–Lord				
Wings Over Honolulu (78)	Milland–Barry		May	871	
Zanzibar (69)	Craig–Lane				

REPUBLIC

1947-48 Features	Completed (29)	In Production (1)
Westerns	Completed (17)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

THE HIDEOUT

Drama—Started November 26

Cast: Lloyd Bridges, Adrian Booth, Alan Carney.

Director: Phil Ford Producer: Sidney Picker

Story: After jewel robbery, gangsters hide out on farm, where gang leader falls for farmer's daughter.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Montana Belle (Tr.)	Russell–Brent	11–8			

COMPLETED

Adventures of Frank & Jessie James	Moore–Neill	4–26	10–30	794	
Angel in Exile	Carroll–Mara	4–12	9–3	719	
Details under title: Miracle of Charlie Dakin					
Angel on the Amazon	Brent–Ralston	5–10	11–1	720	
Code of Scotland Yard	Homolka–Farr	10–24		713	
Daredevils of the Clouds (60)	Livingston–Clark	3–11	8–10	716	8–2
Daughter of The Jungle	Hall–Cardwell	9–13	2–8		
Denver Kid, The	Lane–Gallagher	7–5	10–1	758	

Desperadoes of Dodge City	Lane–Waller	6–21	9–15	757		
Dick Tracy Returns (Serial)	Boyd–Roberts		7–17	793		
Duke of Chicago	Brown–Long	11–22	3–5			
Eyes of Texas, The (Tr) (70)	Rogers–Roberts	4–12	7–15	732	8–2	
Far Frontier, The (Tr.)	Rogers–Devine	8–16	12–29			
Federal Agents Vs. Underground	Allen–LaPlanche	7–19				
Gallant Legion, The	Elliott–Booth	1–5	7–25	715		
Grand Canyon Trail (Tr.)	Rogers–Frazee	6–21	11–15	734		
Homicide For Three	Long–Douglas	6–7	12–8	801		
It's A Grand Old Nag (Tr.)	Cartoon Feature		12–20	761		
Macbeth (107)	Welles–Nolan	7–7	10–1		10–25	
Marshal of Amarillo	Lane Waller		7–25	756		
Missourian, The (TR)	Elliott–Booth	9–13	2–15			
Montana Belle (Tr.)	Russell–Brent	11–8				
Moonrise	Clark–Russell	1–5	10–1	714		
Nighttime in Nevada (T)	Rogers–Harmon	5–10	9–5	733		
Out of the Storm (61)	Lydon–Collier	3–29	9–11	717	9–13	
Details under title: Backfire						
Plunderers, The (Tr.) (87)	Cameron–Massey	6–7	12–1	721	11–8	
Red Pony, The (T)	Loy–Mitchum	6–9				
Renegades of Sonora	Lane–Waller	8–30	11–24	862		
Rose of the Yukon	Brodie–Dell	8–16	1–5			
Sheriff of Wichita	Lane–Waller	11–22	1–22			
Son of God's Country (Tr.)	Hale–Blake		9–15	741		
Sons of Adventure	Hayden–Roberts	3–15	9–1	718		
Sundown in Santa Fe	Lane–Waller		11–5	861		
Wake of the Red Witch, The	Wayne–Russell	8–2	1–1			

RKO RADIO

1948 Features **Completed (51)** **In Production (3)**

NEW PRODUCTIONS

SAM WYNNE

Drama—Started November 16
Cast: Jeffrey Lynn, Martha Scott, Richard Gaines.
Director: Will Price

Story: Employer commits suicide and to get insurance for family, dupes bookkeeper into making death appear murder.

IT'S ONLY MONEY

Comedy—Started November 22
Cast: Frank Sinatra; Jane Russell, Groucho Marx.
Director: Irving Cummings, Sr. Producer: I. Cummings, Jr.

Story: Bank clerk wins $60,000 through bookie, who disappears and bank's records show shortage of similar amount the same day.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Roseanne McCoy	Granger–Evans	11–22			

—— 1948-49 ——

GROUP ONE

Rachel and the Stranger (93)	Young–Holden	9–1			8–16
Details under title: Rachel					
Real, The (77)	Marques–Armendariz	Foreign			3–15
Variety Time (59)	Errol–Kennedy				8–16

GROUP TWO

Bodyguard (53)	Tierney–Lane	5–10			9–13
Design for Death (48)	Documentary				9–13
Station West (92)	Powell–Greer				9–13

GROUP THREE

Blood On The Moon (88)	Mitchum–Bel Geddes	3–1			11–22
Every Girl Should Be Married (85)	Grant–Tone	6–7			11–22
Indian Agent (65)	Holt–Martin	6–7			11–22

NOT DESIGNATED

Baltimore Escapade	Temple–Young	6–21			
Boy With Green Hair (T)	O'Brien–Ryan				
Brothers in the Saddle	Holt–Forman	7–5			
Clay Pigeon, The	Hale–Williams	10–11			
Follow Me Quietly	Lundigan–Patrick	8–30			
Green Promise, The	Chapman–Paige	9–27			
Gun Runners	Holt–Hyer	8–2			
Interference	Mature–Ball	7–19			
Judge Steps Out, The	Knox–Sothern				
Details under title: Indian Summer					
Le Silence Est D'or	Chevalier–Durrier	Foreign			
Long Denial, The	O'Hara–Douglas	3–1			
Mad Wednesday (80)	Lloyd–Walburn	10–1	Stg		3–3
Rev. under title: Sin of Harold Diddlebock					
Mourning Becomes Electra (121)	Russell–Redgrave	4–14			11–24
Mr. Joseph Young of Africa	Johnson–Armstrong	1–5			
Outlaw, The	Russell–Beutel				
Outlaw Valley	Holt–Martin	6–21			
Return of the Badman	Scott–White				
Set-Up, The	Ryan–Totter	10–25			
Stagecoach Kid	Holt–Donnell	11–8			
Tarzan's Fountain of Youth	Barker–Joyce	7–19			
Details under title: Tarzan and the Arrow of Death					
Tycoon (T)	Wayne–Day	2–3			2–8
Under Arizona Skies	Holt–Leslie	9–1			
Vendetta	DeGeorge–Brooks	8–19	Hgs		
Weep No More	Corten–Valli	5–10			
Window, The	Hale–Kennedy	11–24			

SPECIALS

Enchantment	Wright–Niven	5–24			
Details under title: Take Three Tenses					
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9–1
Good Sam (114)	Cooper–Sheridan	8–18			8–2
Joan of Arc (T) (145)	Bergman–Farrer	10–13			11–8
Melody Time (T)	Disney Musical				5–24
She Wore a Yellow Ribbon	Wayne–Dru	11–22			
So Dear To My Heart	Driscoll–Patten				
Song Is Born (T) (113)	Kaye–Mayo				8–30

COMPLETED —— 1947-48 ——

BLOCK NO. FIVE

Berlin Express (86)	Oberon–Ryan	9–1			5–24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell	3–31			
Guns of Hate (61)	Holt–Leslie	12–22			5–24
Return of the Badmen (90)	Scott–Jeffreys				5–24

BLOCK NO. SIX

Mystery in Mexico (66)	Lundigan–White	10–13			7–5
Race Street (79)	Raft–Maxwell		1		7–5
They Live By Night (95)	O'Donnell–Granger	7–7			7–5
Details under title: The Twisted Road					
Velvet Touch, The (97)	Russell–Genn	10–13			8–2

SCREEN GUILD

1947-48 Features **Completed (17)** **In Production (0)**

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Dead Man's Gold	LaRue–Stewart	5–10	11–6	4808	
Frontier Revenge	LaRue–St. John	8–16			
Harpoon	Bromfield–Louis		9–24	4804	
Highway 13	Lowery–Blake	11–22			
Hollywood Barn Dance (65)	Reeves–McKay	6–21	8–13	4802	
I Shot Jesse James	Foster–Britton	11–22			
Last of the Wild Horses	Ellison–Frazee		11–13	4806	
Mark of the Lash	LaRue–Crandell	5–24	10–29	4807	
Miracle in Harlem (71)	Stepin Fetchit		5–14	X–3	
Mozart Story, The	Holt–Markus		10–8	4805	
Outlaw Country	LaRue–St. John	8–16			
Prairie, The (68)	Aubert–Baxter		8–6	4705	
Return of Wildfire	Arlen–Morison		8–13		
Shep Comes Home	Lowery–Kimberley	9–27	12–3		
Son of a Gunman	LaRue–St. John	10–25			
Son of Billy the Kid	LaRue–St. John				
Thunder In The Pines	Reeves–Martin	9–27	11–20		

SELZNICK—S.R.O.

Features **Completed (6)** **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel In the Sun (T) (138)	Jones–Cotten	3–19	4–9		4–14
Eyewitness, The	Richardson–Morgan	Foreign			
Intermezzo (70)	Bergman–Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant–Loy	10–13	7–1		3–29
Paradine Case, The (132)	Todd–Peck		12–23		1–19
Portrait of Jenny	Cotten–Jones	3–3			

20th CENTURY-FOX

1948 Features **Completed (49)** **In Production (6)**

NEW PRODUCTIONS

YOU'RE MY EVERYTHING

Musical—Started November 15
Cast: Dan Dailey, Anne Baxter, Anne Revere.
Director: Walter Lang Producer: Lamar Trotti

Story: Vaudeville couple lured to Hollywood in days of silent pictures, separate over careers and eventually reunite.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Beautiful Blonde from Bashful End, The	Grable–Romero	10–11			
Hard Bargain	Conte–Oakie	11–22			
I Was a Male War Bride	Grant–Sheridan	11–8			
Mr. Belvedere Goes to College	Webb–Temple	11–22			
Prince of Foxes	Power–Hendrix	11–8			

COMPLETED —— 1948-49 ——

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820	
Apartment for Peggy (T) (99)	Crain–Holden	1–19	Oct	842	9–27
Belle Starr's Daughter (86)	Montgomery–Roman	8–30	Nov	846	11–22
Details under title: Rose of Cimarron					
Bungalow 13 (65)	Conway–Hamilton	7–19	Nov		
Canadian Pacific (C)	Scott–Wyatt	8–30			
Checkered Coat, The (67)	Conway–Nash		July	825	
Chicken Every Sunday	Dailey–Holm	7–5			
Creeper, The (64)		3–29	Sept	837	
Cry of the City (95)	Mature–Conti	1–5	Oct	841	9–27
Details under title: The Chair for Martin Rome					
Deep Waters (85)	Andrews–Peters	10–13	July	821	7–19
Down to the Sea in Ships	Barrymore–Widmark	8–30			
Escape (78)	Harrison–Cummins	9–16	Sept	822	6–7
Fan, The	Crain–Sanders	7–19			
Forever Amber (139) (T)	Darnell–Wilde		Sept	838	
Gay Intruders, The (68)	Emery–Geva	3–15	Sept	840	
Jungle Patrol (70)	Miller–Franz		Nov	848	11–22
Letter to Three Wives (103)	Darnell–Crain	6–21			
Luck of the Irish (99)	Power–Baxter	2–16	Sept	837	9–13
Details under title: For Fear of Little Men					
Mine Own Executioner (102)	Meredith–Moore		July	824	7–19
Miss Mink of 1949	Lydon–Collier	8–2			
Mother Is a Freshman	Johnson–Young	8–30			
Road House (95)	Lupino–Wilde	4–12	Nov	844	9–27
Sand (T)	Stevens–Gray	7–5			
Snake Pit, The (108)	deHavilland–Genn	8–4			11–8
Street With No Name, The (91)	Stevens–Lawrence	1–5	July	823	7–5
That Lady in Ermine (T) (89)	Grable–Fairbanks	11–10	Aug	836	7–19
Details under title: This Is the Moment					
That Wonderful Urge (82)	Power–Tierney	4–12			
Tuscon	Lydon–Edwards	7–5			
Unfaithfully Yours (105)	Harrison–Darnell	3–1	Dec	850	10–11
Walls of Jericho, The (106)	Wilde–Darnell	11–10	Aug	826	7–19

When My Baby Smiles at Me (T) (98) ...Grable–Dailey .....5-24...Nov....845...11-8
Details under title: Burlesque
Winner's Circle, The (70) .....Wiltes–Fa rley .....Aug....829.....
Yellow Sky (T) (98) .....Peck–Baxter .....6-7...Dec.....

SOL WURTZEL PRODUCTIONS

Night Wind (68) .....Russell–Christine .....4-26...Oct....843...9-13
Details under title: Big Dan
Fighting Back (60) .....Langton–Rogers .....3-29...Aug....828...7-19
Trouble Preferred (63) .....Knudsen–Russell .....

UNITED ARTISTS

1947-48 Features **Completed (40)** **In Production (3)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

DAN PATCH
Drama—Started November 22
Cast: Gail Russell, Dennis O'Keefe, Henry Hull.
Director: Joe Newman Producer: W. R. Frank
Story: Concerns the famous pacing horse.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Africa Screams	Abbott–Costello	11-22			
Champion, The	Douglas–Maxwell	11-22			

COMPLETED —— 1947-48 ——

An Innocent Affair (90)	Carro'l–MacMurray	3-29	9-17	Nas	9-13
Angry God (57)	Parla–Ortega				11-8
Cover Up	Bendix–O'Keefe	7-5		Nas	
False Paradise	Boyd–Brooks	9-1		BB	
Four Faces West	McCrea–Doe	7-9		Ent	5-24
Girl from Manhattan (81)	Montgomery–Lamour	10-1		Bog	9-27
Details under title: All's Well That Ends Well					
Guest in the House (121)	Baxter–Bellamy	Reissue	Jan	Smg	
High Fury (71)	Carroll–Hunter	8-20		BC	11-22
Impact	Donlevy–Raines	9-27			
Indian Scout	Montgomery–Drew	7-5		Sml	
Details under title: Some Rain Must Fall					
Lady of Burlesque (91)	Stanwyck–O'Shea	Reissue	Jan	Smg	
Laff Time (C)	Olsen–Jannsen	9-30		Rgs	
Details under Misc. Independents Chart					
Love Happy	Marx Bros.	8-2		P-C	
Details under title: Blonde Heaven					
Lucky Stiff, The	Lamour–Donlevy	8-2		Amus	
My Dear Secretary (94)	Day–Douglas	5-24	10-15	Pop	9-13
Outpost in Morocco	Raft–Tamiroff			BB	
Pitfall (85)	Powell–Scott	2-2	8-13	Bis	8-16
Plot to Kill Roosevelt, The (83)			10-22	Sel	11-8
Red River (125)	Wayne–Clift	9-30		Hks	7-19
Siren of Atlantis (83)	Montez–Aumont		Dec	Neb	
Texas, Brooklyn and Heaven (76)	Madison–Lynn	2-16	7-16	Gol	7-19
Time of Your Life, The (107)	Cagney–Bendix	5-26	7-30	Cgy	6-7
Too Late for Tears	Scott–Duryea	9-27			
Urubu (65)	Scott–Powell	8-20		B-C	
Valiant Hombre (60)	Renaldo–Carrillo	7-19	Jan	Kras	

UNIVERSAL-INTERNATIONAL

1947-48 Features **Completed (47)** **In Production (1)**

NEW PRODUCTIONS

MA AND PA KETTLE
Comedy—Started November 15
Cast: Marjorie Main, Percy Kilbride, Richard Long, Meg Randall.
Director: Charles Lamont Producer: L. Goldstein
Story: Sequel to life on the Kettle farm following "The Egg and I."

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Abbott & Costello Meet Frankenstein (83)	Abbott–Costello		July	664	7-5
Amboy Dukes	Curtis–Jaeckel	10-11			
Bad Sister (90)	Palmer–Niven	Foreign	July		7-19
Beware of Pity (102)	Lockwood–Hunter	Foreign	July		
Calamity Jane and Sam Bass	deCarlo–Duff	10-25			
Captain Boycott (92)	Jenie–Kirby	4-26			
Countess of Monte Cristo	Donat–Granger	Foreign	Dec		
Criss Cross	Lancaster–deCarlo	7-5			
Dulcimer Street (112)	Attenborough–Sim	Foreign			11-22
End of the River (80)	Sabu–Lovell	Foreign	July		
Family Honeymoon	Colbert–MacMurray	6-21			
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3-1	July	665	6-21
Details under title: The Wonderful Race at Rimrock					
For the Love of Mary (90)	Durbin–O'Brien	4-12	Sept	672	9-13
Details under title: Washington Girl					
Hamlet (153)	Olivier–Herlie	Foreign			7-19
Hungry Hill (92)	Lockwood–Price	Foreign			10-27
Kiss the Blood Off My Hands (79)	Lancaster–Fontaine	3-29	Nov		10-25
Larceny (89)	Payne–Caulfield	4-12	Aug	659	8-16
Life of Riley, The	Bendix–DeCamp	10-25			
Live Today for Tomorrow (91)	March–Eldredge	2-2	Jan		8-30
Details under title: Case Against Calvin Cooke					
Man-Eater of Kumaon (79)	Sabu–Page	12-22	July	666	7-5
Mexican Hayride	Abbott–Costello	6-21	Dec		
Mr. Peabody and the Mermaid (89)	Powell–Blyth	1-19	Aug	667	8-16
O'Flynn, The	Fairbanks–Carter	5-24			
One Touch of Venus (81)	Walker–Gardner	2-16	Aug	6 0	8-30
Red Canyon (T)	Blyth–Duff	7-5			
Details under title: Black Velvet					
Rogues Regiment (86)	Powell–Toren	2-16	Nov		10-11
Saxon Charm (88)	Montgomery–Hayward	2-16	Sept	671	9-13
Tap Roots (T) (109)	Heflin–Hayward	6-23	Aug	668	7-5
You Gotta Stay Happy	Fontaine–Stewart	5-24	Nov	118	

WARNER BROTHERS

1947-48 Features **Completed (45)** **In Production (1)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Task Force	Cooper–Morris	11-8			
Under Capricorn (T)	Bergman–Cotten	1-27			

COMPLETED —— 1947-48 ——

Embraceable You (80)	Clark–Brooks	3-15	8-21	732	8-2
Details under title: Sunburst					
Key Largo (101)	Bogart–Bacall	1-5	7-31	731	7-19
Life With Father (118)	Powell–Dunne	8-14		702	
Romance on the High Seas (T) (99)	Carson–Paige	6-23	7-3	728	7-5

—— 1948-49 ——

Adventures of Don Juan (T)	Flynn–Lindfors	10-27			
Angels with Dirty Faces	Cagney–O'Brien	Reissue	12-11	807	
Christopher Blake	Smith–Douglas	9-15	12-23	809	
Colorado Territory	McCrea–Mayo	5-27			
Fighter Squadron (T) (96)	O'Brien–Stack	6-7	11-27	806	11-22
Flamingo Road	Crawford–Scott	9-27			
Flaxy Martin	Mayo–Scott	4-26			
Details under title: Smart Money					
Fountainhead, The	Cooper–Neale	7-19			
Girl from Jones Beach, The	Reagan–Mayo	5-24			
Happy Times	Kaye–Bates	8-30			
House Across the Street, The	Morris–Paige	8-16			
It's a Great Feeling	Morgan–Day	8-30			
Details under title: Two Guys and a Gal					
John Loves Mary	Reagan–Neal	2-2			
Johnny Belinda (102)	Wyman–Ayres	9-15	10-23	804	9-27
June Bride (97)	Davis–Montgomery	5-24	11-13	805	10-25
Kiss in the Dark, A	Wyman–Niven	3-29			
Montana (T)	Flynn–Smith	9-13			
My Dream Is Yours	Carson–Day	4-12			
Night Beat	Douglas–Westcott	7-19			
Night Unto Night	Lindfors–Reagan	9-30			
One Last Fling	Smith–Scott	2-16			
One Sunday Afternoon (T)	Morgan–Paige	2-16	1-1	810	
Rope (T) (80)	Stewart–Chandler	2-2	9-25	802	8-16
Silver Lining (T)	Harker–Bolger	4-26			
Silver River (110)	Flynn–Sheridan	5-12	5-29	725	
Smart Girls Don't Talk (80)	Mayo–Bennett	3-1	10-9	803	10-11
Details under title: Dames Don't Talk					
Somewhere in the City	Lindfors–O'Brien	8-16			
South of St. Louis	McCrea–Smith	6-7			
They Drive by Night	Bogart–Sheridan	Reissue	12-11	808	
This Side of the Law	Lindfors–Smith	10-25			
Details under title: "Deadlock"					
Two Guys From Texas (T) (86)	Morgan–Carson	3-17	9-4	801	8-16
Under Capricorn	Bergman–Cotten	9-27			
Whiplash	Clark–Smith	3-31	1-15		
Younger Brothers (T)	Paige–Morris	5-24			

Your Service — Our Responsibility

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers

250 N. Juniper St., Phila. 7, Pa. — LOcust 7-4823

THEATRE MANAGERS and OWNERS

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

HIGHWAY EXPRESS LINES, Inc.

236 N. 23rd St., Phila. 3 — 1239 Vine St., Phila. 7

LOcust 4-0100

Member National Film Carriers





NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

$3 per Year

25c per Copy

Film BULLETIN

DECEMBER 20, 1948

PRAYER FOR 1949

"...May the Motion Picture Flourish this New Year, while Earning the Applause of the People of the World for the Entertainment and the Happiness It Brings to Them."

Page Seven

THE STORY BEHIND THE NEWS!

News and Opinion

Starting on Page 9

TOP GROSS PICTURES



ACTION!..THRILLS!..COLOR!

The Plunderers

in *TRUCOLOR*

starring

ROD CAMERON · ILONA MASSEY

and **ADRIAN BOOTH** with **FORREST TUCKER**

GEORGE CLEVELAND · GRANT WITHERS · TAYLOR HOLMES · PAUL FIX

Screen Play by Gerald Geraghty and Gerald Adams
Based on an Original Story by James Edward Grant
Associate Producer and Director—JOSEPH KANE



STEINBECK'S GREAT AMERICAN STORY

CHARLES K. FELDMAN *presents*

MYRNA LOY · ROBERT MITCHUM

in *John Steinbeck's*

THE RED PONY

COLOR BY TECHNICOLOR

A Lewis Milestone Production

with **LOUIS CALHERN** and **SHEPPERD STRUDWICK**

and introducing

PETER MILES as Tom and... **MARGARET HAMILTON**

Screen Play by JOHN STEINBECK...Music—AARON COPLAND

Produced and Directed by LEWIS MILESTONE



FROM REPUBLIC!!



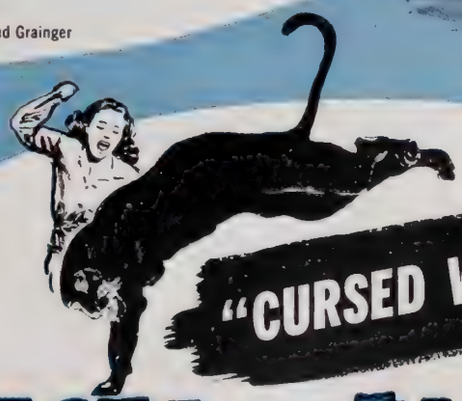
SOLD A MILLION COPIES AS A BOOK!

JOHN WAYNE
GAIL RUSSELL in

WAKE OF THE RED WITCH

with
GIG YOUNG · ADELE MARA · LUTHER ADLER
and
EDUARD FRANZ · GRANT WITHERS · HENRY DANIELL
PAUL FIX · JEFF COREY

Screen Play by Harry Brown and Kenneth Gamet
Based on the Novel by Garland Roark
Directed by Edward Ludwig
Associate Producer—Edmund Grainger





"CURSED WITH ETERNAL YOUTH"

ANGEL ON THE AMAZON

starring
GEORGE BRENT · VERA RALSTON
BRIAN AHERNE · CONSTANCE BENNETT
with FORTUNIO BONANOVA
ALFONSO BEDOYA · GUS SCHILLING · RICHARD CRANE

Screen Play by Lawrence Kimble
Original Story by Earl Felton
Associate Producer-Director
JOHN H. AUER



REPUBLIC PICTURES

...The SEASON'S BEST



"WHEN MY BABY SMILES AT ME" TECHNICOLOR

"THE SNAKE PI

"ROAD HOUSE"

"THAT WONDERFUL URGE"

for Every House in the Land from ...





CHRISTMAS SOCK!



Already sensational at Radio City Music Hall where it is doing *holiday business* during the so-called pre-Christmas lull!

"WORDS AND MUSIC"

STARRING *(alphabetically)*

JUNE ALLYSON · PERRY COMO
JUDY GARLAND · LENA HORNE
GENE KELLY · MICKEY ROONEY
ANN SOTHERN

with TOM DRAKE · CYD CHARISSE · BETTY GARRETT · JANET LEIGH
MARSHALL THOMPSON · MEL TORME · VERA-ELLEN

Color by TECHNICOLOR
Based on the Lives and Music of
RICHARD RODGERS and LORENZ HART
Screen Play by Fred Finklehoffe • Story by Guy Bolton and Jean Holloway • Adaptation by Ben Feiner, Jr.
Musical Numbers Directed by ROBERT ALTON
Directed by NORMAN TAUROG
Produced by ARTHUR FREED
A Metro-Goldwyn-Mayer Picture

EDITORIAL

Vol. 16, No. 26 December 20, 1948
Page Seven



To Our Thousands of Friends and Readers

A Merry Christmas

and

A Happy New Year

The Film Bulletin Staff

Film BULLETIN

FILM BULLETIN—An Independent Motion Picture Trade Paper published every other Monday by Film Bulletin Company. Mo Wax, Editor and Publisher. BUSINESS OFFICE: Suite 616 Manufacturers Trust Bldg., 1819 Broadway, New York 23; Circle 6-9159. David A. Bader, Business Manager. Dave Abrams, Editorial Representative. PUBLICATION-EDITORIAL OFFICES: 1239 Vine St., Phila. 7, Pa., Rittenhouse 6-7424; Barney Stein, Managing Editor; Jack Taylor, Publication Manager; Robert Heath, Circulation Manager. Subscription Rate: ONE YEAR, $3.00 in the United States; Canada, $4.00; Europe, $5.00. TWO YEARS: $5.00 in the United States; Canada, $7.50; Europe, $9.00.

PRAYER FOR 1949

In a world still distraught in the aftermath of battle, please, God, let not fade from our memory the terror of war and the remembrance of those who died or were maimed and the Freedom for which they fought.

Grant that the light of wisdom shine upon the statesmen of the world that they may guide mankind upon the road to Peace.

Give us the Reason to understand what is Right and the Courage to heed the dictates of our Conscience.

Grant that the people of the earth may come to know that Love is God's blessing upon those who love, and hate His curse upon those who hate.

Breathe into our hearts the spirit of Good Will, that we may always and forever do unto others as we would have others do unto us.

May there be Peace within our industry, too, thriving in an atmosphere of respect each for the Rights and for the Independence of others.

May the makers of motion pictures pursue their art with Good Taste and Integrity and may those theatres which provide enchantment upon silver screens to eager millions conduct their business with Dignity.

May the motion picture flourish this New Year, while earning the applause of the people of the world for the entertainment and the happiness it brings to them.

Amen.

IT NEVER HAPPENED BEFORE!

EW BOX OFFICE
ISTORY WRITTEN as
ublic demand for re-
erved seats makes
ecessary engagement
the *second* Times
quare Theatre, where
loan" will run on
vo-a-day basis at
OP ROAD SHOW
CALE!

his IN ADDITION to
he continuing fabu-
ous World Premiere
ngagement at the
ictoria, where
-shows-daily,
ontinuous-per-
ormance grosses
re piling up that
ook almost im-
ossible for ANY
100-seat house,
ven at high-
st Broadway
cales!

TOO BIG FOR ONE THEATRE

Unprecedented public demand has made it necessary to also engage the FULTON THEATRE, STARTING TUESDAY DEC. 14th for reserved seat showings of

"JOAN OF ARC"

which will still continue at the Victoria Theatre, with continuous performances, 7 shows daily.

Reserved Seats at the

FULTON

46th St. West of B'way
Circle 6-6380

Mail Orders Filled Promptly. Seat Sale Starts Friday for First 6 Weeks.

REGULAR PERFORMANCES:
Twice daily at 2:30 and 8:30 PM Saturdays 2:30, 5:30, 8:30 and 11:30 PM
Sundays 2:30, 5:30 and 8:30 PM

CHRISTMAS WEEK SCHEDULE:
Christmas Day Dec. 25th, 2:30, 5:30, 8:30, 11:30 Christmas Week, Daily from Dec. 27th thru Dec. 31st, 10:30 AM, 2:30, 5:30, 8:30

PRICES AT FULTON
Matinees $1.80 Evenings $2.40 (tax included)

SPECIAL NEW YEAR'S EVE SHOW AT MIDNIGHT



JOAN OF ARC
starring INGRID BERGMAN
A VICTOR FLEMING PRODUCTION
COLOR BY TECHNICOLOR
CAST OF THOUSANDS
with JOSE FERRER
FRANCIS L. SULLIVAN · J. CARROL NAISH · WARD BOND
SHEPPERD STRUDWICK · HURD HATFIELD · GENE LOCKHART
JOHN EMERY · GEORGE COULOURIS · JOHN IRELAND
and CECIL KELLAWAY based upon the stage play Joan of Lorraine by MAXWELL ANDERSON
screen play by MAXWELL ANDERSON and ANDREW SOLT
art direction by RICHARD DAY
director of photography JOSEPH VALENTINE A.S.C.
Produced by WALTER WANGER
Directed by VICTOR FLEMING
presented by SIERRA PICTURES, Inc.
released by RKO RADIO PICTURES

Continuous at the

VICTORIA

B'way at 46th Street

7 Shows Daily, Starting 9 A.M., 11:30, 2 P.M. 4:30, 7, 9:30, 12 Midnight.

A pair of reserved seats for 'Joan of Arc' makes the ideal Christmas gift!

SAVE THIS AD
for complete Holiday week performance schedule of 'Joan of Arc'

(This kind of advertising in all New York newspapers.)

Released by RKO RADIO PICTURES

Film
BULLETIN
Volume 16, Number 26
December 20, 1948

News and Opinion

PARA, FOX STILL SEEK WAY TO SETTLE AS CASE RESUMES

While the gulf between the Government's demands and the majors' offers was narrowed during discussions over the past couple of weeks, the breach was still too wide to be spanned by a consent decree between the Justice Department and any of the remaining Big Four defendants before the case resumed in New York Federal District Court today (20th). Indications were, however, that talks toward effecting a settlement would continue even as the hearings were going on.

Most active in the settlement talks were Paramount and 20th Century-Fox. The former sent its theatres chief, Leonard Goldenson, and attorneys to Washington in an attempt to work out an agreement that would not hack the huge chain to death. Negotiations continued in New York last week with Government prosecutor Robert L. Wright, as the latter came to the Big City to put the finishing touches on his preparations for the resumed hearings.

WB, Metro Give Up

20th-Fox, hopeful that the Government would ease up on its demands for complete divorcement, was working feverishly on a plan which would placate the Department and still leave National Theatres head Charles P. Skouras with a respectable chain to manage.

Warners and M-G-M apparently seemed to feel that they could get more from the Statutory Court than they could from any compromise with the Government and girded for the big court fight.

The Little Three, meanwhile, raised its collective voice in a formal plea for a separate decree to prevent "ruinous" litigation. In a joint eight-page brief, Columbia, Universal and United Artists asked the Court, if there is to be a decree against them, to eliminate certain selling restrictions, clearance and admission price rulings, exemption of the road show ban and clarification of the Government's "unintelligible" injunctions.

Offer Plan

They contended that competition in the licensing of films would be free if a contract did not condition a run or clearance on a stipulated admission price. Admission figure in a contract "solely and wholly for the purpose of computing film rental" under the terms of the agreement unrelated to run or clearance should be permitted, they argued.

The Government's attempt to "fashion a decree which will go so far in favor of independent exhibitors that the rights of these defendants will be jeopardized and possibly destroyed" can only result in "such a scarcity of production that these independent exhibitors will ultimately find themselves without product," the memorandum warned.

NEW SIMPP PREXY ARNALL DEBUTS WITH FISTS FLYING

The ink had hardly dried on the pact making Georgia's Ellis Arnall president of the Society of Independent Motion Picture Producers before he:

—Declared war on theatre "monopolies."

—Challenged Eric Johnston to two separate debates.

—Offered a "dynamic education" program to enlist public aid in combatting monopoly in the industry.

—Called for erring film stars to be "banished" from the screen.

—Prepared to launch a vigorous program in getting the inde producers a better break overseas.

The 41-year-old ex-Governor of Georgia, famed for his trust-busting when he was the youngest chief executive of a State,



MPAA'S JOHNSTON
"I Welcome Mr. Arnall"

said his first order of business would be to "acquaint the public with the reasons why pictures are not meeting with their approval." He blamed this on "restrictive monopolistic combinations that limit theatre outlets" and keep inde product off the screen. He would then resort to legislation and litigation "to bring America a free screen."

Along the educational lines, Arnall laid down the gauntlet to Johnston as he declared his intention of getting George Denny, moderator of "Town Meeting of the Air,' to arrange a debate with the MPAA president on the topic, "What can be done to improve the quality of American motion pictures?" He also wanted to debate on "monopolistic practices" in the film industry with Johnston.

(Apprised of the challenge, Johnston snubbed the gauntlet, offered his hand instead, saying: "Turning the industry into a debating society will not produce better pictures. The way to get better pictures and to solve our world-wide industry problems is ofr all of us to work together. I welcome Mr. Arnall into the industry and invite his cooperation to strengthen the industry.")

Asked whether he would cooperate with Johnston in his (Arnall's) proposed program, he replied, "I don't see how I can unless he changes his attitude toward the industry."

He indicated that he would attempt to enlist Government aid in improving the foreign market situation, particularly for tht indes, by modifying current restrictive quotas and other foreign headaches.

While he intends to devote "all the time necessary" to his SIMPP duties, Arnall revealed that he would continue to retain his law practice, his interest as president of a "small" insurance company, and a series of lecture tours. The SIMPP presidency has been vacant since last January, when Donald Nelson stepped out of what had been a full-time job.

M-G-M WILL NOT ABANDON SLIDING SCALE — RODGERS

M-G-M has no intention of "abandoning its sliding scale policy"; vice-president and general sales manager William F. Rodgers told the trade press last Friday (17th). This appeared to be a direct answer to Allied States Assn. which had listed among the subjects to be taken up at its recent board meeting: "Film rentals and trade practices with special reference to the abandonment by Metro of its sliding scale and its insistence upon a minimum of 40% on percentage pictures.' No action in reference to M-G-M specifically was taken at the Allied general convention, however.

In a carefully-worded statement, Rodgers said: "Reports to the contrary notwithstanding, Loew's, Inc., has not abandoned the sliding scale policy as a basis of rental terms for the use of M-G-M product. As a policy, it has been considered by us and thousands of our customers to be eminently fair.

"Having faith in our product and the future of this business, we intend to aggressively solicit even a greater number of our customers to play even a greater number of our pictures on this proven method of fair merchandising.

No Specific % Policy

"We have not adopted a policy of spe-

(Continued on Page 10)

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cific percentage terms except where we are unable to mutually agree upon a basis to govern a sliding scale arrangement.

"Loew's, Inc., has not changed its sales policies except that we are prepared to even expand, if necessary, our existing policy of special consideration for some small operations who find it difficult and sometimes impractical to play our pictures at the present time on a participating aarrangement."

Rodgers also spoke about the great fluctuation in first run grosses on various pictures, pointing out that while some films have done very poorly in first-runs, a picture like "The Three Musketeers" turns in an amazingly high gross, doing better pre-Xmas business than pictures during years when business generally was much better. This seemed to verify the old industry axiom that there is nothing wrong that good pictures won't cure.

In 1949, when M-G-M will celebrate its 25th anniversary, Rodgers anticipates "the greatest product in the company's history." At the recent meeting with field and exchange men, he said, the sales staff pledged to strive for an unprecedented circulation of M-G-M product during the anniversary year.

IA-NEB ALLIED OPENS FIRE ON COMPANY AUDITS

Iowa-Nebraska exhibitors were urged not to open their books to film company auditors in a resolution by Allied ITO of Ia.-Neb. which opened fire on distributor "fraud" charges.

Charging that the "probably collusive actions of several film companies to harass certain independent exhibitors with fraud and demands for audits of their private business" was a "mud-slinging" retaliatory measure to the inde theatremen's fight against "monopolistic and confiscatory trade practices," the AITO board told its members to "resist any and all attempts at invasion of their private business and records by any 'auditing' or other representatives of the film companies."

Distribs Foster Fraud

Irregularities in reporting percentage picture returns by exhibitors were nurtured by the distributors themselves, it was charged. Pointing to court testimony which showed that exhibitors were forced to play percentage pictures at "exorbitant" rentals in contrast to affiliated theatres' "privileges of clearance of runs (now ruled to be illegal) and of low rental terms," the Iowa board alleged that local exchanges urged exhibitors to sign high percentage pacts because the home office "would not approve any other contracts." It was further charged that the local sales assured the exhibitors that this was merely a formality, that they would not be checked and "could take their own adjustments at the time of playing and reporting the pictures." This was termed a "common practice for years" and was done as late as last September, the statement declared.

CR Attacked

The question of possible exchange of information in the Confidential Reports setup, comprised of seven distributor members, was also raised as a violation of exhibitors fundamental rights through "collective, if not collusive, action."

SHELVED SCRIPTS GIVE RKO PAPER LOSS, REAL $ REFUND

A paper write-off of nearly 3½ million dollars in obsolete scripts by RKO for the third quarter of 1948, the period in which Howard Hughes assumed control of the company, will result in a check for $1,025,000 from the U. S. Treasury. The kickback is due under the terms of the excess profits laws.

The provision for estimated losses on shelved scripts and "outside productions" brought the company's profit of $3,479,000 for the 39 weeks of 1948 to a red figure of $81,000. Add to this a $275,000 provision for estimated income taxes and RKO's net loss for the 39 weeks was $356,000. This compares with a 39-week net the preceding year of $6,896,000. The '47 figure, however, included estimated losses of $1,130,000 on outside productions, and a king-sized profit of $4,765,000 on sale of capital assets.

The third-quarter loss, incurred principally through the write-off, was $2,258,000 after the million-dollar excess profits refund. Before these transactions, the company showed a $122,000 profit, including profit on the sale of capital assets of $9,000, compared with $4,387,000, including a capital assets profit of $3,158,000, for the comparable '47 quarter.

SIX FILM EXECUTIVES IN NEW TELE PROD.-DIST. CORP.

The know-how of motion picture production and distribution was projected into the television picture with the announcement of the formation of Lion Television Pictures Corp. by a group of film executives.

Headed by Earle W. Hammons, founder and former president of Educational Pictures, Inc., the directorate includes Jules Levey, United Artists producer and a former RKO vice-president; Neil F. Agnew, formerly president of Selznick Releasing Organization and currently president of Motion Picture Sales Corp.; Charles L. Casanave, v.p. of Motion Picture Sales and a former v.p. of National Screen Service; R. M. Savini, Astor Pictures president; and Paul White, formerly SRO European general manager and now president of Paul White Productions.

Hammons will be president; Levey, executive v.p. in charge of production and the others will hold vice-presidential posts in the new organization. Newman Lawler was named secretary and legal advisor.

It was revealed that a large variety of film productions in addition to live-show programming and spot announcement material is immediately available to telecasters through the Astor film exchanges, and, in every city where a television station operates, by a LTPC representative.

SIMPP REPUDIATES MPAA ANTI-RED HIRING POLICY

The "unfriendly ten" found some unexpected friends. The Society of Independent Motion Picture Producers indicated that its member producers could hire any of the eight screen writers, director and

(Continued on Page 12)

SHORT SUBJECTS

by BARN

The handwriting on the wall was seen all too clearly by the Trans-Lux chain as two of the newsreel circuit's theatres switched over to feature presentation. The "Mene-Mene-Tekel" this time, however, was spelled T-E-L-E-V-I-S-I-O-N. While the inroads made by video on box-offices generally have not cut too deeply, the newsreel houses have been feeling it much more acutely than others, since many patrons have already viewed some of the reel via television. Fight films, long a lucrative feature of these theatres, are kaput now, and other sporting events no longer have the draw. Hence the conversion, beginning Christmas Day, to straight features by Trans-Lux in Washington and Philadelphia, where both houses are ideally suited to class presentation. The former will inaugurate the new



LEO'S RODGERS & DIETZ
No Cub In A Poke

policy with Samuel Goldwyn's RKO film, "Enchantment"; the Philly house bows with Eagle Lion's "The Red Shoes" on a two-a-day, advanced admission basis.

* *

For the third time in the company's history, M-G-M's entire executive field sales force will be gathered in Hollywood to have a look at Leo's new brood of films. The idea is to acquaint the sales force with the 1949 litter so that they won't be selling a cub in a poke. The jaunt, scheduled for Feb. 6-12 will see some 48 sales managers, their assistants, district and branch managers in the Culver City studios where they will view approximately 15 completed pictures, some still in rough form. William F. Rodgers, M-G-M vice-president and general sales manager, will head the home office contingent. Following the five-day field sales managers conferences ended Dec. 10th conducted by Rodgers and Howard Dietz, v.p. in charge of ad - publicity - exploitation, the sales toppers scattered to their respective districts for huddles with their staffs on what went on at the

(Continued on Page 12)

HEDY'S A DREAM!



BOB'S GOT THAT GLEAM!

WHEN THEY GET TOGETHER...
OH WHAT A TEAM!

"Smartly produced comedy that has the stuff to make audiences laugh." — *Film Daily*

"A merry romp . . . what the ticket-buying public wants." — *Motion Picture Daily*

"Madcap comedy romance." — *Variety*

"Enough action, laughs and eye-filling interiors to please all audiences." — *Motion Picture Herald*

"Certain to win hilarious approval" — *Showmen's Trade Review*

"Lamarr is a knockout!" — *Daily Variety*

HEDY LAMARR

ROBERT CUMMINGS

"Let's Live a Little"

An Eagle Lion Films Release

Another hit for the BILL HEINEMAN DRIVE!

with **ANNA STEN** Robert Shayne • Mary Treen • Harry Antrim • Norma Varden

Produced by EUGENE FRENKE and ROBERT CUMMINGS • Directed by RICHARD WALLACE • Associate Producer Joe Gottesman

Screenplay by Howard Irving Young, Edmund Hartmann, Albert J. Cohen and Jack Harvey • Original Story by Albert J. Cohen and Jack Harvey

A United California Productions, Inc. Picture

(Continued from Page 10)

producer, who were cited for contempt of Congress because of their refusal to say whether they were Communists, without being obligated by any commitment to the anti-Communist hiring policy enunciated by Eric Johnston, head of the Motion Picture Association of America.

The SIMPP repudiation of the policy was stated in a letter by Gunther Lessing, chairman of the Society's executive committee, to Robert W. Kenny, counsel for the ten in their $61,000,000 blacklist-conspiracy suit against the film producers. Lessing advised that the Society "has at no time entered into any of the alleged conspiracy set forth in the complaint in the above titled action in which the Society is named as a defendant, nor is this organization adhering to any such conspiracy alleged in such complaint." He asked that SIMPP be dismissed as a defendant.

Nelson, Goldwyn Present

Johnston, who has been having his hands full with the rambunctious independents, including the newly elected president, Ellis Arnall, declared that the then-president, Donald Nelson, and Samuel Goldwyn, were both present at the meeting during which the policy was adopted and both had agreed to support it.

Lessing contradicted this, noting that while Nelson and Goldwyn were present, neither attempted "to bind or act for the society or any of its members." Goldwyn stated that he was present at the request of Johnston, but "I was not there as a member of, nor did I represent, the society."

'Up to Individual'

Lessing supplemented his letter to Kenny with a press statement which declared that it is entirely up to the individual producer to hire anyone. "There has been no policy followed with respect to this matter, and therefore, there could be no change."

Kenny hailed the SIMPP action as a break in the industry's united front, noting that "there is now no impediment against employment of any or all of the 'Hollywood 10' at independent studios." He indicated that the Society would not now be regarded as a defendant in the suit.

Mayer Pressured

A week earlier, Louis B. Mayer, head of M-G-M studios, testified in Federal Court that the House Un-American Activities Committee had brought pressure on him to discharge alleged Communists before the Committee hearings which brought the "ten" into front-page prominence. He recalled a visit from two committee investigators in which he said he was warned to "clean house" before Congress or public opinion forced him to do so.

"I wouldn't fire anyone because someone said someone was a Communist, as long as there was no communism in our pictures — and it couldn't get in," Mayer said he replied to the investigators.

The M-G-M studio chieftain's testimony was taken during the hearings in writer Lester Cole's suit seeking restoration of his $1250-per-week contract, cancelled a year ago on the ground that his conduct had injured the studio's reputation. The suit is seen as a test of the anti-Communist hiring policy, as well as the "morals clause" in Hollywood contracts which forbids employees to "bring themselves into public scorn or ridicule, offend the community or the motion picture industry in general."

ARI FINDS VIDEO MAKING LITTLE DENT IN MOVIEGOING

Television is currently making a barely perceptible dent in moviegoing. This was the result of a survey by Audience Research Institute, the Gallup organization, in a poll to determine how television affects the film boxoffice.

The figures shown by ARI reveal that theatre attendance by set owners is 25% below that of non-owners. The survey revealed that there were about 640,000 sets installed as of Nov. 1, with an additional 1,500,000 families signifying their intention to get a TV set by the end of 1949.

The survey, which covered three metropolitan areas — New York, Los Angeles and Philadelphia — showed significantly that among those who owned sets, almost half had not changed their film attendance frequency.

U-I SETS BIG PROMOTION FOR WINTER-SPRING LINEUP

Universal-International is going to shoot the promotional works on its winter-spring lineup. Following a top-level huddle which saw national ad-publicity director John Joseph and coordinator David Lipton come to New York for conferences with president N. J. Blumberg, v.p. sales chief W. A. Scully, and Eastern ad-publicity head Maurice A. Bergman, it was revealed that all the ballyhoo in the company's ample locker would be released to plug the films, including personal appearances by stars, multiple territorial premieres, large scale world premieres, etc.

First four pictures to get the treatment are "Family Honeymoon," with a Music Hall date; Douglas Fairbanks' "The O'Flynn" due to bow in Washington before high government and Navy brass; "The Life of Riley", to be tied in with the airwave show; "City Across the River" with a five-city premiere, and the Technicolored "Red Canyon", with a star-studded p.a. debut in Texas.

SIXTEEN E-L RELEASES SET IN NEXT FOUR MONTHS

Despite its current production lull, Eagle Lion has set a release schedule of 16 films for the next four months. Of these, six will be in color and will include two Walter Wanger productions.

Top films, in order of release, include "He Walked By Night," "Red Stallion in the Rockies," "Reign of Terror," "Alice in Wonderland," "Tulsa," "The Big Cat" and "Scott of the Antarctic." The last three are in Technicolor.

One of the largest promotional budgets in the company's history was allotted by E-L as ad-publicity vice-president Max E. Youngstein announced a $600,000 appropriation for the first four releases.

COLE REINSTATED

Film writer Lester Cole, one of the "Unfriendly Ten," was ordered reinstated to his $1250-per-week job at M-G-M by Los Angeles Federal District Court last Friday (17th).

The court also awarded Cole $71,550 back salary, accrued since his suspension a year ago.

SHORT SUBJECTS

(Continued from Page 10)

home office, including selection of candidates for the next executive trainee course.

* *

ADD PUBLICITY DROP-DEAD lines: Walter Winchell, in his Dec. 13th column; says, "The panic is so bad with film firms that Warner's ordered its N. Y. office to buy only one set of daily papers for every two press agents."

* *

All the illustrious "Joans" of stage, screen and radio were on hand last Tuesday (14th) to pay tribute to Ingrid Bergman's portrayal in "Joan of Arc" when the Walter Wanger, RKO film overflowed to the Fulton Theatre on a two-a-day basis while continuing its road-show engagement at the Victoria, both Times Square theatres. Among the stage greats distinguished for their "Joan" portrayals were Maude Adams, Geraldine Farrar, Katherine Cornell, Luise Rainer, Elisabeth Bergner, as well as Winifred Lenihan, Madge Evans, Julie Hayden, Jean Muir, Judith Evelyn, Sylvia Sidney, Diana Barrymore, Nancy Carroll and Vera Zorina, all of whom at one time took the role of the Maid of Orleans.

* *

Looks like age is creeping up on Bob Hope The ace comedian plans to leave Hollywood Jan. 5th on a cross-country tour of one-night stands, after he completes Paramount's "Easy Does It," and will appear on 25 shows in 25 cities in 25 days. On a similar tour two years ago, Hope did 34 shows in 31 cities in 28 days. Can't take it, eh, Bob?

* *

When David O. Selznick's "Portrait of Jenny" is unveiled at Hollywood's Carthay Circle Christmas Day, the audience will be treated to a sight and sound demonstration of a hurricane the like of which the screen has never seen. Especially installed for the film will be an enlarged cycloramic screen, 30 x 40 feet, and a novel system of sound effects called multi-sound. The hurricane and tidal wave sequence, much of it shot during a real tropical storm which swept the Eastern Coast last winter, runs about ten minutes. When the storm breaks, the cycloramic screen spreads to full proportions and is expected to sweep away all those not firmly lashed to their seats. Similar screens and sound will be used in several other key houses throughout the country, varying in size depending on the theatre.

* *

Those fans who complain that they don't get enough of the Goldwyn Girls in the producer's musicals can shut their yaps now. The next film on Goldwyn's 1949 schedule is "The Goldwyn Girl," a Technicolor musical that will outline the history of the glamour institution that began 18 years ago in "Whoopee," and has produced such stellar alumnae as Betty Grable, Lucille Ball, Paulette Goddard, Virginia Bruce,

'ENCHANTMENT' SHOULD PLEASE FEMININE TRADE

Rates ● ● ● — generally

RKO (Samuel Goldwyn)
102 minutes

David Niven, Teresa Wright, Evelyn Keyes, Farley Granger, Jayne Meadows, Leo G. Carroll, Philip Friend, Shepperd Strudwick, Henry Stephenson, Colin Keith-Johnston, Gigi Perreau, Peter Miles, Sherlee Collier, Warwick Gregson, Marjorie Rhodes, Edmond Breon.

Directed by Irving Reis.

Samuel Goldwyn's latest gift to the movie-going public while not one of his better productions, should bring rather good returns because of its appeal to women. "Enchantment" is polished to perfection, distinguished by grace, elegance and expert performances. It is a love story suffused with a dreamy, pensive atmosphere, its tearful tugs at the heart-strings, its wispy romantic circumlocutions, are not designed to attract or to engross a male audience. But the picture is getting a typical Goldwyn build-up and will probably ride the wave of publicity to strong grosses in all except action houses.

The manner of telling its story, the artistry of its direction and performances, is superior to the basic essentials found in this John Patrick adaptation of the Rumer Godden novel. It rests on two levels, the past and the present, simultaneously unfolding two poignant love stories, nurtured in a memory-haunted house in London. The juggling of time, the artful way director Irving Reis weaves the stories back and forth through the years, the splendid photography of the late Gregg Toland, create a rare poetic mood. And the performances are uniformly praiseworthy. David Niven shows great versatility as both a dashing, young blade and an old man embittered and crotchety, and Teresa Wright is glowingly alive as his lost love. The modern-age romance is effectively interpreted by Evelyn Keyes and Farley Granger, though the latter seems a bit miscast. Jayne Meadows, Philip Friend, Leo G. Carroll and Shepperd Strudwick present credible characterizations. But the "Hats Off" department is reserved for a child actress, Gigi Perreau by name, who touches a brief scene with unsurpassed sensitivity.

STORY: The memories of David Niven, now an old man living alone in his London house, go back to his childhood, when his father adopted a pathetic little girl orphan. The girl grew into a radiant, young woman (Teresa Wright), suffered from the disdain and hatred of her foster-sister, Jayne Meadows. But she became a popular belle, was loved by her two foster-brothers, Niven and Philip Friend and by an aristocratic Italian, Shepperd Strudwick. Niven returned from the army to declare his love, but his shrewish sister interfered and Miss Wright went off to marry the count. These memories are paralleled by a modern story, as Evelyn Keyes, a WAAC, and Farley Granger, a Canadian air officer, come to visit the house. They are distantly related to Niven and, when they fall in love, he fears another frustrated romance. She sends her lover away, but the old man persuades her to go after him, and remains in the house as it is destroyed by falling bombs. **Abrams.**

'A LETTER TO THREE WIVES' ANOTHER HIT FROM 20th-FOX

Rates ● ● ● or better generally

20TH CENTURY-FOX
103 minutes

Jeanne Crain, Linda Darnell, Ann Sothern, Kirk Douglas, Paul Douglas, Barbara Lawrence, Jeffery Lynn, Connie Gilchrist, Florence Bates, Hobart Cavanaugh, Patti Bryan, Ruth Vivian, Thelma Ritter, Stuart Holmes, George Offerman, Ralph Brooks, James Adamson, Joe Bautista, John Davidson, Carl Switzer

Directed by Joseph L. Mankiewicz.

20th Century-Fox continues to lead the production parade as it delivers another hit.

Every one concerned with making "A Letter to Three Wives" rates a round of bravos. As satirical comedy, serious drama or romantic farce—any way you look at it—it's a fine movie. And all the ingenuity and talent that went into its construction will pay off handsomely at the boxoffice. Although it is clearly labeled as a "woman's picture" by its accent on feminine interests, every adult in the audience will be captivated by its penetrating humor and malicious wit. And, with a cast studded with stars, not a thing is lacking to push this offering into the big money category.

The first portion of the picture reels off with nary a chuckle; not until it gets into high gear does it hit some real howlers. But it's more than just a comedy of the manners and morals—it makes sense. Through a tantalizing twist of events, three married couples are forced to explore their emotional relationships and, before this picture is through with them, we have a clear cut image of all their hopes, fears and frustrations.. And plenty of laughs besides. The five wives in the original John Klemper novel were cut down to three in this adaptation by Vera Caspary. Much of the credit for the film's success goes to Joseph Mankiewicz. His scenario sparkles; his direction is brilliant. By cleverly manipulating little touches of "business", he extracts a maximum of piquant humor. The cast is exceptionally fine. Jeanne Crain, Linda Darnell, Ann Sothern comprise one half of the marital shake-up, Kirk Douglas, Paul Douglas, Jeffrey Lynn the other — every one of them expertly modeling a distinct characterization. If one of these people should be singled out for special mention, it's Paul Douglas. His portrayal of an aggressive male on the make is hilarious. And Thelma Ritter, as the maid, adds a priceless comedy performance.

Story: We never see this "Addie", but from the purring sound of her voice and the way she throws all the men into a spin, she must be quite a dish. The three wives get a letter from her saying that she had left town and taken one of their husbands as a "souvenir". The girls are spending the day on a picnic outing with a bunch of school children and, since the note noesn't specify which husband, they are thrown into a dither of frightened anxiety. Each of them reflects guiltily on her own wifely short-comings; Jeanne Crain recalls how her nervous gaucherie had embarrassed her husband, Jeffrey Lynn. Ann Sothern, a writer of soap-operas, realizes how her profession has been a source of irritation to her school-teacher husband, Kirk Douglas. Hard-boiled Linda Darnell remembers how she had snagged wealthy Paul Douglas on a strictly "cash-and-carry" basis. And all of them ruefully remember "Addie's" provocative wiles. After the outing they all dash home to verify their fears and a surprise ending leaves the three wives chastened and happy. **Abrams.**

'ONE SUNDAY AFTERNOON' CORNY TECHNICOLORED MUSICAL

Rates ● ● + for small towns; less in the cities

WARNER BROS.
90 minutes

Dennis Morgan, Janis Paige, Don DeFore, Dorothy Malone, Ben Blue, Oscar O'Shea, Alan Hale Jr., George Neisse.

Directed by Raoul Walsh.

On the premise that a good story is worth repeating, Warners has warmed over another version of the opus they did in '41 under the title of "Strawberry Blonde". This time it appears as a Technicolored musical that measures up as only fair entertainment, scrambling sentimental tunes and slapstick comedy in a blend of pure schmaltz. In its simple, uncomplicated fashion, it's the sort of picture that figures to get the brush-off from the big town. Sophisticates, but it should please the folks in the smaller towns. The comedy is of the off-the-cob variety and the dialogue a study in banality.

As a nostalgic memory-piece, it shines a roseate glow on the by-gone vintage of horseless carriages, gay blades in linen dusters and coy maids in leg-o'-mutton sleeves. Raoul Wash's direction does occasionally strike a note of reminiscent warmth. The songs composed by Ralph Blane, though tuneful, are not inspired, can't compare to some of the oldies reprised such as "In Our Merry Oldsmobile". Dennie Morgan smiles his crooked smile and intermittently bursts into song, while pert Dorothy Malone adds some much-needed sparkle. Janis Paige does very well as the deceitful "strawberry blonde" and Don DeFore blusters noisly with mannerisms borrowed from Jack Carson. Sample humor:—Ben Blue repeatedly tumbling down stairs and a quartette of lady barbers harmonizing among the suds.

STORY: Dennis Morgan is a correspondence school dentist married to Dorothy Malone. He has never forgotten his old flame, Janis Paige, who had jilted him for Don DeFore. One Sunday afternoon, he gets an emergency call to extract a tooth for a patient—DeFore. Dennis goes into a reverie, recalling how he had awkwardly courted the flashy blonde, lost out to his fast-talking rival. On the rebound, he had married Dorothy Malone, although at first he had been shocked by her "free-thinking" ideas. DeFore rose to prominence as a building contractor, gave Morgan a desk job in his enterprises. Dennis became a patsy for the other's crooked deals, took a rap for a prison sentence. After eight months, he was released to be-' gin a new career with his faithful, loving wife. Now awaiting his old enemy, he bitterly plans a lethal revenge. But when the couple arrive, he sees that Janis has become a nagging shrew, DeFore is a jittery hypochondriac. He quickly extracts the tooth, without benefit of anesthetic, and, as the couple leave he feels grateful for the turn of fate, realizes the true extent of his own happiness. **Abrams.**

'WORDS AND MUSIC' MAMMOTH MUSICAL WILL BE STRONG BOXOFFICE

Rates ● ● ● + generally

M-G-M
116 minutes
June Allyson, Perry Como, Judy Garland, Lena Horne, Gene Kelly, Mickey Rooney, Ann Sothern, Tom Drake, Cyd Charisse, Betty Garrett, Janet Leigh, Marshall Thompson, Mel Torme, Vera-Ellen, Jeanette Nolan, Richard Quine, Clinton Sundberg, Dee Turnell, Harry Antrim.
Directed by Norman Taurog.

The gargantuan proportions of "Words and Music" are crammed to the bursting point with choice musical delicacies, luxuriant Technicolored settings, an almost overwhelming banquet of high-powered talent. This Arthur Freed production boasts a glittering galaxy of stars and no less than twenty-two songs—some of the most memorable songs of our generation, composed by the incomparable Rogers and Hart and presented by an aggregation of song stylists, perhaps the finest ever assembled in one picture. It is a sumptious feast, guaranteed to leave the spectator satiated with a profusion of everything a movie ticket can buy, except a story to match. Despite this one weakness, it doesn't take a crystal ball to predict that "Words and Music" will definitely be a great boxoffice success.

Buried under this mountain of entertainment is what is presumed to be the life story of Richard Rogers and Lorenz Hart. No less than four writers labored to bring forth a commonplace tale that is just like every other screen story about two songwriter pals. It accents the characterization of "Larry" Hart and, as personified by Mickey Rooney, he emerges as a brash little guy, haunted by inner frustrations that are never as serious as he tries to make them appear. Tom Drake ably portrays Rogers. But the story was never intended to be taken seriously; it's the music that counts in this picture!

The abundance of musical segments were staged by Robert Alton around a background of Broadway shows, houseparties and night clubs and director Norman Taurog effects a smooth continuity. Most of the artists have speaking roles, with the exception of June Allyson and Lena Horne. Some of the stand-out numbers include: Perry Como singing "Blue Room", as lovely Cyd Charisse pirouettes gracefully. He also sings "Mountain Greenery" and "With a Song in My Heart." June Allyson fetchingly sings and dances to "Thou Swell." Betty Garrett does one lilting chorus of "There's a Small Hotel". Ann Sothern takes part in a production number of "Where's That Rainbow". Judy Garland delivers smash versions of "Johnny One Note" and "Wish I Were in Love Again". Lena Horne is a knockout with "Where or When" and "The Lady is a Tramp." Gene Kelly and Vera-Ellen do an electrifying apache dance in "Slaughter on Tenth Avenue".

Story: Composer Tom Drake (Richard Rogers) and lyricist Mickey Rooney (Lorenz Hart) first meet when they are undergradutes at Columbia. They collaborate on songs for the college shows, win public acclaim with a benefit show called the "Garrick Gaieties". Mickey meets singer Betty Garrett at a party. He falls deeply in love, tries hard to impress her, even buys a pair of "elevator" shoes. But she doesn't love him and henceforth he carries a smoldering torch. After college, the lovely melodies and tricky lyrics of their tunes appear in many Broadway shows and they achieve fame and fortune. Drake has a crush on Ann Southern, the soubrette of their show; she tactfully points out that she is too old for him. He gets over this infatuation, when he meets When" and "The Lady is a Tramp's". Gene and they eventually marry. The brilliant career of this song-writing team takes them to London and to Hollywood, where Rooney buys a palatial mansion. But beneath his breezy manner, he is an unhappy man, considers himself a failure. He becomes seriously ill, leaves his hospital bed to attend the first-night of their new show, finally collapses on the street. **Abrams.**

'MY OWN TRUE LOVE' TEDIOUS ROMANTIC DRAMA WILL FLOP

Rates ● ● as supporting dualler generally

PARAMOUNT (Val Newton)
93 minutes
Phyllis Calvert, Melvyn Douglas, Wanda Hendrix, Philip Friend, Binnie Barnes, Alan Napier, Arthur Shields.
Directed by Compton Bennett.

Here's a real dud, a picture that drags across the screen for 93 minutes of boredom. This Paramount offering is a mawkish sob story, with title to match, designed for the adolescent readers of love story magazines. For general audiences, its boxoffice prospects look pretty hopeless, despite the efforts of a good cast. There was good dramatic material in the Yolanda Foldes story: the conflict between father and son in love with the same woman and the timely analysis of a wounded vet's problems of rehabilitation, but little of it comes through with any degree of credibility and its emotional impact gets bogged down in its rambling, confused and tedious exposition. Projectionists should be cautioned to keep the sound level down low, so as not to awaken the patrons.

The characters float in and out of the foggy proceedings with little identification; it's not clear just who some of them are supposed to be, as with Binnie Barnes and Arthur Shields in minor roles. The principals in the triangle, Phyllis Calvert Melvyn Douglas and Philip Friend, struggle valiantly with the inert script and manage to induce a degree of sincerity into their performances. Talented, young Wanda Hendrix brightens things up a bit, though her role is quite unsuitable, and the direction, the editing and the photography of the London settings tend to promote the ponderous effect that hangs over the picture.

STORY: In post-war London, Wanda Hendrix encourages a romance between her father, Melvyn Douglas, and Phyllis Calvert, an ATS corps member. He is a widower, she a divorcee and they find love and companionship together. Then his son, Philip Friend, returns home, after he had been listed as missing in action over Burma. His suffering in a Japanese prison camp, where he had lost a leg, has left him tense and bitter toward the world. He finds a kindred spirit in Miss Calvert, who had also endured war internment, and the understanding he receives, he mistakes for love. This sets off the three-cornered conflict and Miss Calvert calls off her marriage, rather than estrange the father and son. Finally Friend's despair reaches the point where he attempts suicide and is forestalled by the appearance of Douglas and Calvert. After airing out various platitudes, a mutual understanding is reached and, in result, the youth goes off to college and the couple resume their wedding plans. **York**

'WHISPERING SMITH' STANDARD WESTERN WITH ALAN LADD

Rates ● ● + for Ladd fans

Paramount
Alan Ladd, Robert Preston, Brenda Marshall, Donald Crisp, William Demarest, Fay Holden, Frank Faylen, John Eldredge, J. Farrell MacDonald, Don Barclay, Murvyn Vye, Robert Wood.
Directed by Leslie Fenton.

A standard western plot is here expanded into a deluxe sage-brush offering by virtue of Technicolor and a name cast. It's that old Frank H. Spearman yarn about the wild and woolly days of the west, when bandits lurked at every whistle stop to hold up the trains. The Alan Ladd fans will turn out to see their boy in boots and spurs and that is the factor upon which to build strong grosses, but word-of-mouth will not help subsequent-run business. As often happens with these blown-up westerns, the prime ingredients of action have been somewhat neglected. While there is an occasional flurry of gunfire and violence, much of it is subdued under the plot development and action fans would prefer more red-blooded fare to this over-cooked special.

This "Whispering Smith" character has the reputation of being a very tough hombre, as calm and deadly as a rattle-snake. The way Alan Ladd plays him, he certainly is calm—almost wooden, in fact. Fortunately, Preston Foster's performance gives the picture a transfusion of vitality. As a good man gone wrong, he practically dominates the picture with his robust portrayal. Brenda Marshall provides a standard range heroine, Donald Crisp a wily villain and William Demarest, Frank Faylen and Fay Holden are appropriate frontier types. Leslie Fenton's direction is smooth, but lacks punch.

STORY: Alan Ladd, a railroad detective, enters the proceedings just in time to circumvent a train holdup by the notorious Barton brothers. In the exchange of gunfire, he is wounded and recuperates on the ranch owned by his old pal, Preston Foster. Foster's wife, Brenda Marshall, takes care of his wounds and they revive memories of their old romance. When he recovers, he goes out to finish off the last of the Barton brothers and also tangles with Donald Crisp, a smooth crook who had been harboring the outlaw. Meanwhile, Foster is fired from his job as railroad section foreman for his high-handed way of helping himself to damaged freight. He's a stubborn cuss and goes from bad to worse, tying up with Crisp's gang to lead forays of looting and murder on railroad property. He turns against his friend, Ladd. and treats his wife with angry violence. Finally, Ladd gets his man and presumably his girl. **York**

'THE KISSING BANDIT' FOR THE BOBBY-SOXER TRADE

Rates ● ● ● — in first-runs; less in subsequent

M-G-M (Pasternak)
100 minutes.
Frank Sinatra, Kathryn Grayson, J. Carrol Naish, Mildred Natwick, Mikhail Rasumny, Billy Gilbert, Sono Osato, Clinton Sundberg, Carleton G. Young, Edna Skinner, Vicente Gomez.
Directed by Laslo Benedek.

Taken separately, the component parts of this big, Technicolored musical—the songs, the dancing, the colorful settings—are packed with rewarding diversion. But strung together on an innocuous story, "The Kissing Bandit" becomes just an expensive, glittering show-case of mediocre entertainment. Completely juvenile in concept, its strongest appeal is for the younger set and for the devout followers of Frank Sinatra. They will love every minute of it. But not many adults are going to sit in thrilled expectancy, waiting for Frank to get up enough nerve to kiss Kathryn Grayson—and that's the essence of the plot. Grosses generally will be spotty and it would be gratifying if its boxoffice reception would stimulate a change in the Pasternak formula to seek a story less childish, more spontaneous, around which to wrap its eye-filling splendor.

The yarn by Isobel Lennart and John Briard Harding calls for a flamboyant setting in old California, permits the players to wear a variety of colorful costumes and compounds a series of ludicrous mistaken identities involving Sinatra as the shy "kissing bandit". He stumbles through the role of the clumsy, diffident lover in chucklesome manner and his wavering baritone blends nicely with the clear soprano of Kathryn Grayson, who never looked more delectable. Best specialty number is the throbbing "Dance of Fury" performed by Ricardo Montalban, Ann Miller and Cyd Charisse. Sona Osato dances to the crack of a bullwhip and also sings one of the many fine tunes by Nacio Herb Brown. Most of the broad comic relief rests with J. Carrol Naish, wearing a bulbous, putty nose. The direction by Laslo Benedek unfortunately doesn't succeed in blending all these flashy ingredients.

STORY: Back in the days when California was a Spanish possession, Sinatra arrives from Boston to take over the inn he inherited from his father. He discovers that his father was the notorious "kissing bandit", who made a career of kissing every girl in sight. J. Carrol Naish, now the bandit chief, persuades the reluctant sissy to don his father's mantle. First raiding foray upon a stagecoach nets Kathryn Grayson, the governor's daughter. But Frank is too bashful to kiss her. When two tax collectors arrive from Spain and stop at the inn, Naish hog-ties them and he and Frank, invade the governor's palace to collect the tax funds. The governor gives them a lavish reception, keeps stalling them off, for the treasury is empty. While Naish is scurrying around looking for the money, Frank is making eyes at Kathryn, who is aware of his identity. The two officials show up and expose the impostors, whereupon Sinatra indulges in some fancy fisticuffs. Finally, all is forgiven and he demonstrates his family talent for osculation. **Dav.**

'FAMILY HONEYMOON' MARITAL-COMEDY IS DEPENDALBE BOXOFFICE

Rates ● ● ● except for action houses

UNIVERSAL-INTERNATIONAL
90 minutes
Claudette Colbert, Fred MacMurray, Rita Johnson, William Daniels, Gigi Perreau, Jimmy Hunt, Peter Miles, Lillian Bronson, Hattie McDaniel, Chill Wills, Catherine Doucet Paul Harvey, Irving Bacon, Chick Chandler, Frank Jenks, Wally Brown.
Directed by Claude Binyon.

"Family Honeymoon" is a bright spot on the movie horizon, the kind of exploitable laugh frolic that pleases the rank-and-file of movie-goers and permits the exhibitor to do his bookkeeping in black ink. Grosses should be strong everywhere except in action houses. Universal-International shrewdly reunited Claudette Colbert and Fred MacMurray, the starring duo that shone so brightly in "The Egg and I". And once more they are teamed in another marital farce that fits their light comedy talents perfectly. Its laughs and chuckles are frequent, depending not so much on gags as on the personalities of the stars and their comical predicaments. Claude Binyon's direction handles the yarn smoothly and in good taste all the way and the theaterman can offer this picture as "family" fare without any misgivings.

Feminine patrons will be vastly amused by Miss Colbert's delightful performance as the re-married widow, whose maternal instincts are in confused conflict with the understandably romantic ones of a newlywed. And the male segment will guffaw in sympathetic response to the embarassed plight of Fred MacMurray, who, with no experience with children, is suddenly saddled with three mischievous brats. The two stars are aided by the three captivating moppets, Gigi Perreau, Jimmy Hunt and Peter Miles. Scripting by Dane Lussier from the Homer Croy story introduces, with fair success, the element of romantic rivalry in the person of a predatory blonde, well played by Rita Johnson.

STORY: Bachelor MacMurray marries widow Colbert the mother of three frisky children. Their wedding day is marred by an accident; her aunt falls down the stairs and breaks a leg. Since she was supposed to take care of the kids during their absence, they are forced to take them along on their honeymoon. Fred makes clumsy attempts to win them over, is met with scepticism and embarassing remarks. At a train stop out west, the kids get off and are accidentally left behind. A frantic chase finds them safe and sound on a chicken farm. Arriving at the Grand Canyon resort hotel, Fred's old flame Rita Johnson, shows up and starts a bit of romantic sabotage, much to Claudette's annoyance. And Fred's patience with the kids gives out and they get a good, old-fashioned spanking. This leads to a rift, the couple returning home separately. But they meet again at a welcome-home party and happily dissolve their quarrel. **Dav.**

'SO DEAR TO MY HEART' HOMESPUN DISNEY SENTIMENT

Rates ● ● ● for family houses

RKO (Walt Disney)
82 minutes
Burl Ives, Beulah Bondi, Harry Carey, Bobby Driscoll, Luana Patten, Raymond Bond, Walter Soderling, Matt Willis, Spelman B. Collins. Voices: John Beal, Ken Carson, Bob Stanton, The Rhythaires.
Directed by Harold Schuster.

From the Walt Disney studios comes this delightful vignette of a rustic childhood, bathed in warm Technicolor and flavorsome with folksy humor and melodies. Derived from the well-known novel by Sterling North, it recounts with indulgent nostalgia the placid adventures of a youngster at the turn of the century with his impish black lamb and his stern "Granny". It's wonderful fun for the children and, for adults, a heart-warming recollection of their own childhood memories—an ideal "family" picture. The popularity of the novel and an appreciative word-of-mouth should stimulate a strong boxoffice response, especially in small towns.

The master of the animated cartoon has been experimenting in his feature productions with "live action" sequences, a less expensive medium. This picture is only about fifteen per cent animation, used to embellish the story with imaginative whimsy. It brings to life a scrap-book of childish souvenirs in the bubbling, iridescent fashion for which Disney is famous and the transitions from drawing-board to sound stage are smoothly effected.

The "live" portion of the story, as directed by Harold Schuster, maintains the sentimental, back-woodsy flavor of its theme. "Jeremiah", the lovable, young hero of these adventures, is played by Bobby Driscoll with refreshing naturalness and Luana Patten's performance adds cuteness and wistful charm. Beulah Bondi is fine as "Granny" (the best kiver maker in Pike County) and Burl Ives scores as "Hiram", the balladeering blacksmith. High spot is the spirited hoe-down in which she dances him off his feet. A minor role for the late Harry Carey, in his last screen performance, is a memorable one. Catchy new tunes include the title song and "It's What You Do With Whatcha Got" and there are pleasant old-timers as "Billy Boy" and "Sourwood Mountain".

STORY: Young Bobby Driscoll dreams of some day owning a race horse, the like of the great Dan Patch. Instead he adopts a coal black lamb that has been rejected by its mother. As the lamb grows, it becomes a very frisky critter, hard on the furniture, the garden beds and "Granny's" patience. When Bobby proposes to enter it at the county fair, she at first objects, but Burl Ives jollies her into consenting. Bobby and Luana go hunting for wild honey and find a huge cache that will pay for their excursion. But one day the lamb runs away. The boy is heartbroken and his selfish behavior brings a scolding from "Granny." After he promises the Lord that he will forego the pleasures of the fair, he finally finds the lamb. "Granny" relents and, at the fair, the lamb wins a special award. **York.**

'JUST WILLIAM'S LUCK' INEPT JUVENILE COMEDY

Rates ● for a juve show

UNITED ARTISTS (Shipman-Coplan)
88 minutes

William Graham, Garry Marsh, Jane Welsh, Hugh Cross, Katleen Stuart, Leslie Bradley, A. E. Matthews.

Directed by Val Guest.

There was no excuse for importing this batch of film all the way over from England and inflicting it upon American audiences. Exhibitors will be wise to change the subject and look the other way when this one is served up. It's a sort of British "Our Gang" comedy, similar to those Hal Roach used to turn out, but not funny. It runs much too long for Saturday matinee showings and even the kids will be bored by its Briticisms. If nothing else, this picture conclusively demonstrates (1) why Hollywood films are in such demand in England, and (2) that UA needs product too badly.

STORY: William is an energetic fourteen-year old, who is generally a nuisance around the house, annoying his family with his talkative curiosity. He's always mixed up in some boyish scrape, as he plays "Knights of the Round Table" 'with his three pals. He thinks up a scheme to get his big brother married off, so that he can inherit his bicycle. So he fixes brother up with a visiting movie star, much to everyone's embarassment. This angle to the plot gets lost in the shuffle and, next, the kids decide to haunt a house. The house they pick is an old mansion, used as a hide-out by a gang of fur thieves. In the dead of night the kids sneak in, prance around in sheets and suits of armor and scare the daylights out of the crooks. But they are nabbed, bound and gagged and tossed in the truck-load of "hot" furs speeding to Dover. A sack of flour on the truck springs a leak and leaves a trail for the police to follow. The crooks are arrested and the kids are returned home in a police car. So now William is a hero and receives a bicycle and a whole cake for himself. **York.**

'AN OLD-FASHIONED GIRL' FOR LOWER SLOT ON DUAL BILLS

Rates ● ● as supporting dualler in family houses

EAGLE LION (Equity Pictures)
82 minutes

Gloria Jean, Jimmy Lydon, John Hubbard, Francis Rafferty, Mary Eleanor Donahue, Irene Ryan, Douglas Wood.

Directed by Arthur Dreifuss.

"An Old-Fashioned Girl" 'has an old-fashioned story and that word also describes the quality of its production and direction. As a vehicle for young Gloria Jean, this is passable as a "wholesome family-type" picture and it may satisfy audiences in small town spots. Such unadulterated sweetness is too sugary for modern-minded audiences, however, and most theaters will confine it to the lower slot on dual bills. The story is an adaptation of Louisa May Alcott's period-piece, all about demure, little"Polly", fresh from the country, who stands up to the Bostonian snobbery and sets everything right with her charm and decorum. McElbert Moore and Arthur Dreifuss wrote the screenplay, the latter also directing. Jimmy Lydon is Gloria's boyfriend; Francis Rafferty, John Hubbard and Irene Ryan furnish costumed tintypes. The musical numbers are not very diverting, with the exception of a fine violin solo by Saundra Berkova.

STORY: Gloria Jean arrives in Boston, circa 1870, takes a room at a boarding-house and proceeds to give voice lessons. Her distant relatives, a family of rich snobs, are disturbed by the fact that she works for a living. They and their society friends treat the girl with amused disdain. Gloria likes the son, Jimmy Lydon, but he is engaged to another girl, a vain, deceitful character. The daughter, Francis Rafferty, is in love with handsome John Hubbard, but he is reluctant about proposing and circumstances throw him and Gloria together, while Francis works up a fine case of jealousy. Time passes and the family loses all their money, are forced to live in a small cottage and do their own housework. Gloria does her best to help them out and they relax their scornful condescension. Jimmy's fiancee jilts him and he goes off to Michigan to chop down trees. When he returns, the family is prosperous once again and the two couples are happily united. **York.**

'HOMICIDE FOR THREE' GOOD MYSTERY-COMEDY PROGRAMMER

Rates ● ● in supporting slot

Republic
60 minutes.
Audrey Long, Warren Douglas, Grant Withers, Lloyd Corrigan, Stephanie Bachelor, George Lynn, Tala Birell.
Directed by George Blair.

A fast pace, suspense and light comedy combine to make "Homicide for Three" a satisfactory offering as a second feature. It's a mystery-comedy that should keep the customers guessing as to "whodunit?" and also keep them mildly amused. Mixing laughs with murder doesn't always work, but this Stephan Auer production does the job smoothly and wraps it all up in a neat sixty minutes. The humor springs from a situation in which a young couple, with only twenty-four hours to spend a belated honeymoon, get involved in a series of murders and just can't seem to get any privacy. Bradbury Foote did the script from the Patrick Quentin mystery yarn and George Blair's direction keeps the pot boiling continuously. The production values, though economy-size, fill the bill. Audrey Long and Warren Douglas make a good-looking couple and score with a nice sense of comedy timing. Grant Withers is the burly detective who turns out to be the culprit and Lloyd Corrigan, Stephanie Bachelor and Tala Birell fill in adequately.

With a twenty-four hour pass from his Naval base, Lieutenant Warren Douglas manages to rent a hotel suite for himself and wife Audrey Long. But their cozy plans are interrupted by all sorts of sinister shenanigans. First his uniform is stolen, while he's in a Turkish bath. He hires detective Grant Withers to find it. Then they meet a bearded character in a bar, who drunkenly recites some mysterious mumbo-jumbo about murder. Following his tip, they dash off to a girl's apartment, a famous puppeteer, and find her dead. And somebody wearing his uniform had done her in. Aided by the detective, they try to prevent a second murder, but too late, another show girl gets knocked off. The third victim is to be a circus ballerina and, arriving to warn her, they are kidnapped by a pair of clowns. After a bit of fisticuffs, the clown-killers are unmasked as being the detective and his brother and the police take charge. But by now the lieutenant's leave has expired — the honeymoon is over. DAV.

'NIGHTTIME IN NEVADA' GOOD ROY ROGERS TRUCOLOR ENTRY

Rates ● ● ● where Rogers is favored

Republic
67 minutes.

Roy Rogers, Adele Mara, Andy Devine, Grant Withers, Marie Harmon, Joseph Crehan, George Carleton, Holly Bane, Steve Darrell, Jim Nolan, Hank Patterson, Bob Nolan and the Sons of the Pioneers, Trigger.

Directed by William Witney.

"Nighttime in Nevada" gallops down the same adventure trail traveled by previous Roy Rogers pictures. It should do at least as well as his previous musical oaters in those situations where he is a favorite. There is Roy in his cream colored sombrero, with his fat pal "Cookie" and his smart horse "Trigger," riding triumphantly over the dastardly deeds of sundry knaves and bullies. And there is a pretty gal for Roy to sing to (from a safe distance) and the Sons of the Pioneers to harmonize in tuneful melodies. "The Big Rock Candy Mountain" is the outstanding tune in this one. The Trucolor in this Rogers series has been improving right along and this Edward White production is especially eye-soothing. The action is plentiful; there seems to be something popping every minute and the fights are more rugged than ever. Roy sure does get badly, albeit temporarily, mussed up. There is a sock finale, as Roy fights in a runaway truck hurtling down a mountain road. This picture is just what action fans crave and the kids will yell for more. Gravel-voiced Andy Devine as "Cookie" is as ticklish as ever, Adele Mara makes a mighty cute tenderfoot, Grant Withers is the burly villain and Marie Harmon is around for laughs.

The dirty work of Grant Withers goes back twenty years when he killed his partner to get possession of a gold mine. Now he is doing some big-scale cattle rustling as well as hatching a plot with a crooked lawyer to swindle the murdered man's daughter, Adele Mara, out of her trust fund. When she bounces into town in her house trailer, he tries to kill her, but Roy arrives on scene and roughs him up. Roy has been deputized by the State to help Andy Devine apprehend the cattle thieves and he soon fixes his sights on the burly ruffian. Withers and his gang hijack a train load of cattle, but Roy is hiding in one of the cars and does some fancy shooting and fighting until help comes. Finally Withers is killed as he and Roy battle it out in a speeding truck. YORK.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

CAMERAS BUSY WITH SIX PICTURES SHOOTING

RITA HAYWORTH is the latest in the line of Columbia's stars to tiff with this studio. The actress was suspended by Harry Cohn when she failed to report for work on "Lona Hanson," but after the suspension was announced, stated that there was little use in reporting as the script was not ready or "suitable." Bossman Cohn, however, is apparently not too serious about the quarrel, as it is reliably reported that he sent Miss Hayworth a script on another story the very day the suspension was announced.

Activity here has taken a considerable jump, with six before the cameras, and two scheduled for early starts. Of the six in production, three have been previously reported before the cameras: "Jolson Sings Again," "Greed" and "All the King's Men." The three new starters are minor league entries: a musical with Desi Arnaz, "Night in Havana"; a Gene Autry western titled "Rim of the Canyon" (in which the cowboy star plays the dual role of father and son), and "The Secret of St. Ives." The latter is an adventure story set in France and Scotland in the Napoleonic era and stars Richard Ney and Vanessa Brown. "Hounded" is the new title of the George Raft vehicle formerly known as "The Big Jump." It is slated to start rolling soon.

Columbia has bought "Woman of Distinction" from Paramount. This was to be made by Frank Capra, but he figured his previous commitments would postpone start of the film until almost 1950, so it was agreed to sell it to Columbia. Alex Gottlieb will produce it here.

The Bogart-Lord outfit, Santana Productions, have announced the third film on their slate for Columbia release. It will be titled "In a Lonely Place," will star Bogart, and will start shooting next fall. The first on this program was "Knock on Any Door" and the second "Tokyo Joe," which rolls in early January.

Columbia is developing a story based on the Berlin situation and titled "Berlin Blockade," which is obviously going to conflict with Paramount's plan to make a film titled "Berlin Airlift." Time will tell who wins the race, as both are originals and in the same state of development. . . Another original property, "The Oklahoma Kid," has been acquired by Columbia.

EAGLE - LION

E-L REFUSES TO NIBBLE AT SRO'S TOUGH DEMANDS

DISCUSSIONS BETWEEN E-L executives and David O. Selznick concerning a possible E-L release of the SRO product have gone round the mulberry bush for another two weeks. Reports have circulated that the deal would be only for old re-issues, others say deal would include later films, even "Portrait of Jenny." Latest rumor is that E-L is balking at Selznick's demands, and that Selznick may go back to United Artists for further discussion. It looks to this reporter as though Mr. Selznick's efforts to secure outside release for any of his product will fall through entirely unless he relaxes his demands. At any rate, Eagle-Lion is definitely not biting at this time.

A five million-dollar pool for independent production units has been arranged and president Arthur Krim will devote his time in the immediate future to considering various independent deals. Latest new one to come into the fold is headed by Howard Koch, a former assistant director at this lot, who has banded together a group of E-L employes to pool their resources for production cost. First film will be an untitled documentary which is currently being written by the author of the script of "He Walked by Night." It will roll in March.

Although the stages are still dark here, the Vinson-Equity film, "Shamrock Hill" (Peggy Ryan-Ray MacDonald) has started shooting on another lot. This was formerly titled "Enchanted Dream". . . "Border Incident," which was to be Aubrey Schenck's pet, has been sold to Metro for $50,000. Krim agreed to sell because the budget ran $650,000 without names, an outlay too high for E-L at this time.

METRO-GOLDWYN-MAYER

GROSSES, HIGH ACTIVITY VERIFY RODGERS' OPTIMISM

VP WILLIAM RODGERS recently issued a statement of the utmost optimism concerning future business. In typical Metro fashion, he predicts his studio will "lead the industry with greater supremacy than it has ever enjoyed." Activity here supports his statement. In addition to pleasing grosses on "The Three Musketeers" and a few other recent products, a production spree is in the offing. There are six now shooting, and six more scheduled for starts within a month. During this spurt in production Metro can have its pick of Hollywood's talent, which is available for work because of the current lull throughout the town.

The writing department is unusually busy, with forty scripts geared for the '49 - '50 production slate. Fifty-five writers are working on these properties, representing the lowest number of scripters ever used here for such volume, an outcome of Schary economy. The policy is evidently paying off, as from fifteen to twenty stories have been completed since Schary took over, and an effort is made to turn out at least one finished script ready for the sound stages every ten or twelve weeks.

Despite the fact that Sam Marx is still working on his slate of documentary films, it is rumored the whole project may be called off. The films were to be made with budgets around $600,000, but the fact that too much overhead would have to be charged against each production is causing some second-thought among studio executives. Reports that the program may be killed are supported by the fact that no starting dates have been announced for any of the documentaries.

Producer Arthur Freed is again trying for rights to the stage show of "Oklahoma!" and it's possible that he may have more luck this time, as the legit coin is not as heavy as at the time of his last effort to get the property. . . "Border Incident," purchased from Eagle-Lion, will hit the market after U-I's similar "Illegal Entry." The latter, incidentally, has the full cooperation of the U. S. Immigration Department. It may be that Metro has climbed on this bandwagon a bit too late . . . Robert Taylor's next, following "The Conspirator," will be "The Devil's Doorway," tale of an Indian veteran of the Civil War who turns outlaw in the old west. . . Metro has bought the screen rights to Dod Orsborne's autobiography, "Master of the Girl Pat." The book will



U-I BOXOFFICERS SET CAMPAIGNS

John Joseph, U-I national director of advertising-publicity, and Maurice A. Bergman, Eastern ad-publicity director, presiding at a staff luncheon in New York where promotional plans for U-I's winter-spring lineup were set. From left: Al Horwits, Eastern publicity manager; David A. Lipton, studio ad-promotion coordinator; Joseph Bergman, Henry A. Linet, Eastern advertising manager, and Charles Simonelli, Eastern exploitation manager.

be published in January, and LIFE magazine is giving it current publicity by a series of articles on Orsborne's life.

After months of being kept secret, the news has finally leaked out that Metro is going for its own color film, having been working closely for some time with Ansco Color. By February, the Metro studio will have sufficient laboratory facilities to process at least six productions filmed in Ansco, and by the end of 1949 should be in a position to develop twenty of its own films. The move will greatly expedite the processing and printing of release prints and will naturally result in great economies. Studio executives are hoping it will be possible to "shoot in the morning and see the color rushes the same night or the next morning." Metro will process in its own lab "Man in the Eiffel Tower," now winding up production in France. This is the first major film ever shot in the Ansco color process.

MONOGRAM-AA

PRODUCTION STILL LIMP WITH ONE GOING, TWO SET

ONE NEW starter here, a western titled "Gun Law Justice" (Jimmy Wakely), directed by Lambert Hillyer. The Charlie Chan film "Murder in the Air" will start next, followed by "Gun Hawk," another western. Start of the King Bros.' "Gun Crazy" has been temporarily postponed.

PARAMOUNT

CROSBY IN EXCLUSIVE SEVEN-YEAR PARA PACT

BING CROSBY and Paramount, after several months of negotiations, have signed a new seven-year contract. The agreement gives Paramount exclusive rights to Crosby during this time, and calls for eighteen pictures. New twist is that eight of these will be financed on a 50-50 basis between Crosby Enterprises and Paramount, who will split profits in like manner. Budgets will run $1,500,000 or less, and nothing of the elegance of "Emperor Waltz" is contemplated. "Top O' the Morning," currently shooting, starts off the new slate.

Charles Reagan, vp in charge of distribution, looks forward to a rosy future for Paramount in the coming year. Speaking of the lineup of planned product, he said that such a program "takes courage and confidence in the face of present conditions."

The program calls for a heavy schedule to start in January and February. The list includes "After Midnight" (Alan Ladd), Mitchell Leisen directing; "Red Hot and Blue," new title for "Restless Angel," which will star Betty Hutton and perhaps Victor Mature; "Broadway Bill" (Crosby); "Dear Wife" and "Sunset Boulevard." Hal Wallis, whose "Bitter Victory" has just finished, will contribute "The File on Thelma Jordan," "Rope of Sand" and "My Friend Irma." The latter will star Marie Wilson, and possible Betty Hutton in the role of Jane. Pine-Thomas' next will be "Captain China," to roll in February.

REPUBLIC

FIVE JANUARY STARTERS MARK NEW YEAR ACTIVITY

"HELLFIRE," being filmed in Trucolor, is the one new starter at this lot, and is the first film to be made under the Elliott-McGowan banner. The McGowan brothers wrote the script which, although basically a western, has a different treatment than the usual. It concerns an outlaw whose life is saved by a preacher, who loses his own life in the rescue, but first exacts a promise from the outlaw to build a church in payment for his life, stipulating that the funds must be obtained honestly. Studio spokesmen have great faith in the script, claiming it is the best to come off the lot in a long time.

Five will start in January, the first being "Prince of the Plains," the first Monte Hale picture since the cowboy star broke his wrist last August. Following will be "Eagles in Exile" (John Wayne), a 12 episode serial titled "Ghost of Zorro," "Susanna Pass" (Roy Rogers) and "Death Valley Gunfighters."

Negotiations are currently going on between Mike Frankovich and Republic to release "The Dark Road," which will be made in Italy this spring. Picture is to star Constance Bennett, Helmut Dantine, Binnie Barnes and possibly Brian Aherne.

RKO

RKO PRODUCTION LULL BRIGHTENED BY $ SAVINGS

"SAM WYNNE" has finished, right on schedule, which leaves the Sinatra-Russell film, "It's Only Money," and Samuel Goldwyn's "Roseanna McCoy" still before the cameras. There is nothing definite planned for a start until "The Big Steal" in early February, to star George Raft. The current set-up indicates a lull in production in the next few months, but for RKO, the picture is brightened a bit by the fact the money will be saved during the intervention of the holidays.

Goldwyn has added to his 1949 production schedule, "The Goldwyn Girl," a Technicolor musical. Although no details of casting or production are set, the picture will follow the history of the glamour institution that began 18 years ago in "Whoopee." Since then the Goldwyn Girls have appeared in every musical produced by Goldwyn, including Eddie Cantor and Danny Kaye vehicles.

Howard Hughes has purchased the McCall magazine novelette "The Man Who Played Santa Claus," and will film it under the title "Christmas Gift," to be produced and directed by Don Hartman and to star Cary Grant and Betsy Drake. $50,000 was paid for the property.

SRO

SELNICK STILL LOOKING FOR RELEASE ARRANGEMENT

"CLARIFICATION" STATEMENTS are getting to be a habit here. The latest was one issued by Daniel T. O'Shea, executive director of the Selznick studios and president of Vanguard Films, Inc., which verified STUDIO SIZE-UPS rumor-sifting process in the Dec. 6th issue of FILM BULLETIN.

O'Shea made these points:

"1. We have initiated a number of discussions with various interests and have considered various propositions that have been submitted to us, consistent with Mr. to eliminate waste and duplication in dis-Selznick's announced desire and intention tribution during these crucial times. None of these discussions has determined anything. We have tried our best to stop rumors to the end that there be no undue disturbance in SRO and other distributing companies with whom we might conceivably merge facilities in part, or in whole.

"2. It must be obvious that any such deal would involve a type of setup not presently constructed, distributing the Selznick product, or of SRO as presently constituted, distributing the Eagle-Lion product, is ridiculous.

"3. As far as Eagle-Lion is concerned, the larger part of our discussions has had to do with negotiations growing out of offers made by Eagle-Lion for the reissues of a number of our pictures. There have also been discussions looking toward the possibility of such a deal as that discussed above, but manifestly this could only be considered on the basis of the institution of an entirely different kind of operation that would on the one hand specialize in big pictures in the manner of SRO, and on the other hand take advantage of the Eagle-Lion ability to achieve volume."

20th CENTURY-FOX

HIGH PRODUCTION PACE TO BE STEPPED UP EVEN HIGHER

WITH THE FINISH of "Beautiful Blonde From Bashful Bend" and the start of "Slattery's Hurricane," Fox continues steady production with six before the cameras. "Come to the Stable" is slated for an immediate start, starring Loretta Young and Celeste Holm. This one was held up when John Lund, on loanout from Paramount, refused the male lead, and studio is now making hurried tests for the role. Three more are due to start before the end of the month: "The East Side Story," "It Happens Every Spring" and "Oh, You Beautiful Doll." Even with the scheduled wind-up of "Hard Bargain" this month, this will give Fox a total of nine shooting, a program that has crowded the lot so much that some of the shoot-will be moved into the old Fox studio.

Producer George Jessel's option has been lifted at a boosted salary, and following "Oh, You Beautiful Doll," he will turn out "The Band Wagon," musical hit of the thirties.

Studio has acquired film rights to two properties, "Hurray for the Scandinavians," based on a forthcoming LIFE magazine article, and "Storm at Sable Island," an original. 20th is also dickering for "Years Ago," Broadway play by Ruth Gordon which, if acquired, will star Jeanne Crain.

The Dana Andrews-Maureen O'Hara picture made in England as "Brittania Mews," and planned for release here as "The Affairs of Adelaide," has now had its title changed for domestic release to "Impulse."

STUDIO SIZE-UPS

UNITED ARTISTS

HUGHES-NASSER LOAN DEAL HELD UP BY INDIES OFFERS

TWO MORE WEEKS of huddles have failed to materialize in a definite arrangement for a Hughes-Nasser loan here. Trouble was encountered when various independent producers, mainly Chaplin and Mary Pickford, demanded equal deals, and when that was ironed out and the pact was ready for signing, Hughes held up because of new bids from important producers pouring in. The question now is which of these offers will be included in the deal.

The start of "The Crooked Way," starring John Payne and Ellen Drew," and the third Cisco Kid film in the series, "The Daring Caballero," brings the total to four before the cameras here. "Champion" has been finished, incidentally in 24 days instead of the scheduled 34, and at a cost of $595,000 instead of the planned $750,000, a feat that has made producer Stanley Kramer quite happy.

Edward Small has signed Virginia Van Upp to produce his "Life of Valentino" and hopes to start the picture early in March. This will be Miss Van Upp's first assignment since leaving Columbia, where her last production was "Gilda."

Constance Bennett is back in the independent picture with her purchase of a comedy titled "Katie Cuts Capers," and is dickering for a UA release on the film . . . William Cagney has bought another property, "The Executioners," shortly following his purchase of "Only the Valiant," both planned as James Cagney starrers, duction slate . . . Harry Popkin has comindicating an expanded independent propleted dubbing the German-made fantasy "Baron Munchausen" and will offer the film to UA for release . . . Lester Cowan wants UA to re-issue "The Story of G. I. Joe" in February or March. If Robert Mitchum is as much of a box-office draw at that time as now, it should be a profitable move.

The Nassour brothers have decided to follow their initial film, "Africa Screams," with only exploitation pictures. Said Bill Nassour, "We're receiving all kinds of scripts that I imagine would be knockouts in ordinary times, but we're turning them down to concentrate on the exploitation type of screenplay."

In order to spread its product thinner, UA plans to release only one film this month, "Siren of Atlantis," and January will see only a Cisco Kid film, "Valiant Hombre" and two re-issues, "Guest in the House" and "Lady of Burlesque."

UNIVERSAL-INTERNAT'L

TIGHT-LENSING PROGRAM GIVES U-I SIX FOR '48-49

PRODUCTION TAKES A jump with two new starters, "The Lady Gambles" New York play, "John Loves Mary," which introduces Patricia ("Fountainhead") Neal to the screen and stars Ronald Reagan (Earbara Stanwyck-Robert Preston) and "Illegal Entry," the immigration picture starring Howard Duff and Marta Toren. As mentioned before, this film gets the full cooperation of the U. S. Immigration Service, including the actual border patrols on the Mexican-U.S. line. "Ma and Pa Kettle" has finished, but scheduled for an imminent start are "Arctic Manhunt" and "And Baby Makes Three," with Donald O'Connor.

In line with the studio's new tight-lensing program, six of the twenty-four pictures on the '48-'49 slate, will have finished by mid-January. These consist of "Calamity Jane and Sam Bass," "The Life of Riley," "City Across the River" (new title for "The Amboy Dukes"), "Ma and Pa Kettle," "Arctic Manhunt" and "The Lady Gambles." The title change on "Amboy Dukes" came as a result of the success of "Naked City." The new film deals with Brooklyn, and if successful, U-I plans other stories to deal with life in other New York boroughs — Queens, the Bronx, etc.

January will start "Take One False Step," William Powell starrer, and "Come Be My Love" which Joan Harrison will produce and Robert Montgomery will direct as well as have the top role.

U-I has re-hired Jerry Bresler as a producer, after terminating his contract last November. Bresler's first production chore will be a top-budgeted documentary, "Customs Bureau." Two other documentaries are on the slate, one based on the Criminal Investigation Division and the other on case histories of various fire underwriters associations, to be titled "The Arson Story."

WARNER BROS.

WB "FLEXIBLE" SCHEDULE MAY MEAN 14 OR 40 FOR '49

AFTER WEEKS OF discussion, Warner Bros. have now announced plans for their 1949 program. It will not be geared to any stipulated number of films, but will run from fourteen to forty pictures, depending on the existing market. The studio has "a large number of scripts in the works," which are being rushed to completion and which will give an opportunity to start any one or a number of films at a given time, "should market conditions warrant it." Another factor which will have strong bearing on the number of films made will be the pace of play-off time on the studio's releases. It is definitely indicated that Warners will not follow the current industry trend toward foreign production. In addition to "The Hasty Heart," there will be only two more, both to be made in England, with no production in France or Italy planned. In summing up statements from studio spokesmen, it may be said that the program, which they term "flexible" and "mobile," is actually one of extreme caution.

The present release situation for 1949 consists of 25 films, with comedies, musicals and outdoor epics predominating. There will be 14 of these: Five comedies, Danny Kaye's first for Warner Bros., "Happy Times"; the filmization of the hit an and Jack Carson; "A Kiss in the Dark," Jane Wyman-David Niven starrer; the Ronald Reagan-Virginia Mayo comedy, "The Girl from Jones Beach"; and a frothy domestic hassle between Alexis Smith and Zachary Scott, "One Last Fling."

The release of the Burbank studio's four musical films (all in Technicolor) will be headed off with the Christmas week openings of "One Sunday Afternoon," the cast of which is headed by Dennis Morgan, Dorothy Malone, Janis Paige, Don DeFore. Others to follow are 'Look for the Silver Lining," based on the life of Marilyn Miller with June Haver, Ray Bo'ger and Gordon MacRae in top roles; Michael Curtiz' production for Warner Bros. release starring Jack Carson, Doris Day and Lee Bowman, "My Dream is Yours," and "It's A Great Feeling," Dennis Morgan-Jack Carson-Doris Day starrer.

Outdoor films include the Errol Flynn starrer, "Montana"; United States Pictures' production for Warner Bros. release, "South of St. Louis," with Joel McCrea, Alexis Smith and Zachary Scott; "Colorado Territory," another Joel McCrea starrer, this time with Virginia Mayo and Dorothy Malone; "The Younger Brothers," a shoot-'em-up of these outlaws' efforts to go straight; and the currently filming Navy carrier aviation epic, "Task Force," which stars Gary Cooper and Wayne Morris.

In a class by itself, is the lavish, Technicolored "Adventures of Don Juan," with Errol Flynn back in tights.

The ten remaining pictures of the 25 of Warner Bros.' product termed "dramas" are "The Fountainhead"; "Flamingo Road"; "Somewhere in the City"; "Night Unto Night"; "Whiplash";"The Decision of Christopher Blake"; "Smart Girls Don't Talk"; "Flaxy Martin"; "Homicide"; and "The House Across the Street."

A deal is on to star Danny Kaye in the life of Harry Lauder, and if an agreement is reached with the Scotch comedian, this one should be headed for top grosses. It is planned for a top budget, and would include such colorful episodes as Lauder's early life as a coal miner, and his being knighted by the Crown for entertainment of troops during the first World War. Considering Kaye's talents as a mimic, this should prove ideal casting.

INDEPENDENTS

FILM CLASSICS

One new starter here, titled "Amazon Quest," starring Tom Neal. The film has the shortest shooting schedule of the year, totalling 4 days on the set and one on location, and nobody is talking about its budget.

SCREEN GUILD

Also has a new one, a South Sea island adventure with the strange title of "Omoo," authored orginally by Herman Melville. This film starts off the 1949 program, which has been upped to twenty-six as compared with seventeen this year. Players lined up for future production show more promising names, including Richard Arlen, Henry Hull and Mary Beth Hughes.

Four are to be released this month: "Shep Comes Home," "Frontier Revenge," "Thunder in the Pines" and "Outlaw Country."

EXPLOITATION PICTURE

'SNAKE PIT' IS DARING, ADULT!

Stir Controversy To Boom Boxoffice



OLIVIA DE HAVILLAND AND MARK STEVENS
Patient, Tender Agony

In making a motion picture from Mary Jane Ward's best-selling novel, "The Snake Pit," Darryl F. Zanuck once again has ignored existing taboos by tackling a subject — insanity — which the screen has heretofore skirted gingerly or treated in mocking, farcical fashion. To handle it with taste, yet show it in all its terrifying grimness; to personalize it, to render it as powerful drama without stepping over into absurdity or embarrassment — in other words, to make it palatable to the average adult moviegoer, was indeed a herculean task. If the critical acclaim which has heralded its every showing is any gauge, Zanuck has met the challenge and has merged with one of the most intensely moving, superbly played films that has ever merited the term "controversial."

On this count alone, on the certainty that it will stir up a wealth of discussion, the showman can base his campaign. The intelligent handling of an adult theme opens limitless possibilities for inducing every faction of the community (except the youngsters) to engage actively, if not consciously, in the film's exploitation. Even more important, it can make moviegoers out of that huge, untapped portion of the population who do not attend films.

In its exposition of a woman's mental breakdown, her shocking experiences in an asylum, her husband's patient, tender agony as he awaits recognition; the pathetic, sometimes serio-comic displays of the unbalanced mind; the frustrations of inadequate treatment, and, finally, the fascinating unveiling of the disease through psychoanalysis to reunite husband and wife — all this makes for drama which rates second to none in its impact on the emotions.

Olivia de Havilland's performance in "The Snake Pit" has made her a leading contender for the Academy Award. No campaign would be complete that did not lay major stress on her portrayal. Your audience's verbal acclaim will supplement this.

CRITIC ACCLAIM

The acclaim accorded "The Snake Pit" by the nation's leading movie critics should be exploited to the hilt. Quotes culled from the reviews can be blown up — the larger, the better — for striking lobby effect in advance of the picture. During the run, these should be moved out to top the marquee and could flank the local critics' reviews.

An "acclaim" booklet is being prepared by 20th-Fox publicteers to be mailed to exhibitors. This includes reviews, and laudatory comments from distinguished public figures, to give the showman ample ammunition for these displays.

CONTROVERSY

There is little doubt that the subject matter and its realistic treatment will stir up considerable discussion in the community. Special screenings for professional groups, women's clubs will make the pot boil even more rapidly.

For controverting possible criticism of a superficial or careless nature from skeptics who might doubt the authenticity or presentation of "The Snake Pit," the company has gathered several testimonial letters from leaders in the psychiatric field which shower the highest praise on the film. These should not be used for publicity purposes, but only as reference to combat irresponsible derogatory indictment.

NEWSPAPER ADS

The ads for "The Snake Pit" are of a dignified, yet highly dramatic, nature. They wisely avoid any taint of cheap sensationalism. The stress is on "achievement," on the groundbreaking feature, on the powerful emotional factors, and, inevitably, on Olivia de Haviland's portrayal.





EXPLOITATION PICTURE

of the issue

The Snake Pit

Every actress in Hollywood would have given her eye-tooth and last pair of false eyelashes to get the acting plum that was accorded Olivia de Havilland by Darryl Zanuck for his pet project of the year, "The Snake Pit." But very few could have endowed it with the magnificent portrayal of a woman desperately groping her way back to sanity, which Miss de Havilland has accomplished to the last full measure of soul-stirring realism.

Under the sure and experienced hand of director Anatole Litvak, Miss de Havilland wrings every emotional nuance, every subtle shade of mental upheaval from stark, raving lunacy to the blessed return to sweet, wholesome lucidity. An idea of the thespic scope she must cover can be seen on this page.

Heading the superlative supporting cast are Mark Stevens, as the husband; Leo Genn, who makes a lasting impression as a velvet-voiced psychiatrist, and Celeste Holm in a sparkling portrayal of a near-cured patient who succumbs to the harrowing conditions.

CRITICS LIKE SONGS, NOT STORY IN 'WORDS AND MUSIC'

M-G-M's all-star Technicolored musical, "Words and Music," purportedly telling the story of the song team of Rodgers and Hart, finds the New York newspaper critics, generally, miffed by the story and the elaborate trappings, but acknowledging the music's entertainment value.

"Another colossus in color to the list of MGM pictures defeated by over-production," says Archer Winsten in the Post. **"You can listen with constant stimulus to memory as well as pleasure in songs . . . But there is not a genuine emotion in the whole carload."**

Bosley Crowther, Times, surmises that its lucky the pub'ic is not too concerned about the actual Rodgers-Hart biography, else the film **"might be hooted right out of the house."** He calls it a **"patently juvenile specimen of musical biography"** with **"appealing musical numbers that sit like islands in the swamp of the plot."** Rooney's characterization of Hart he dooms as **"the year's prize grotesquery."**

It is the music which **"lends some distinction" to a "grandiloquent and gaudy"** film, Howard Barnes, Herald Tribune, finds. **"Overproduction has seriously marred what might have proved an interesting musical melange."**

Alton Cook, World-Telegram, sees it aimed **"at the multitudes who dote on the large, plushy and overstuffed musicals,"** although the tunesmith's parents **"never would recognize their boys"** in this film.

The tunes are **"worth most any price, even the price of submission to the accompanying Technicolored version of the composers' 'lives',"** says the Star's Cecelia Ager. She likens the songs to **"a banquet of rare and exquisite ingredients, manhandled by some lumpish carpenters masquerading as creative chefs."**

The Sun's Eileen Creelman, on the other hand, describes it as **"an unusual musical, almost more of a character study than a song-and-dance show"** and lauds Rooney's portrayal as **"better than anything he's done."** She calls it **"right good fun . . . amusing . . . tuneful and gay."**

"QUOTES" *What the Newspaper Critics Say About New Films*

'MISS TATLOCK'S MILLIONS'

PARAMOUNT

"Charles Brackett has thumbed his nose at tacit Hollywood censorship with hilarious effect___Premised on insanity and makes much of miscegenation and a confused brother-and-sister relationship. Far from being tasteless, the show holds to a high level of fantastic humor _ _ _ Generally delightful entertainment." — BARNES, N. Y. HERALD TRIBUNE.

"Will inevitably arouse laughter in those who find insanity, or its imitation, amusing___To the discriminating it will be a disappointment, devoid of worthy purpose and occasionally productive of uneasiness."—WINSTEN, N. Y. POST.

"Plays pranks on all taboos that movie makers have set for themselves in choice of themes___You'll probably laugh fit to bust a girdle."—COOK, N. Y. WORLD TELEGRAM.

"Extremely glib, sophisticated and toxic comedy that makes brittle sport of a rich young looney___Looks like a perverse inside joke perpetrated by fed-up moviemakers whose sense of the proprieties has festered."—AGER, PM.

"Lunacy in a family is not a particularly funny thing, nor does it seem fitting and tasteful as a matter to be treated as farce___Tender relations between the supposed idiot and his supposed sister are on the verge of being a little embarrassing ___It just isn't funny to see a pitiful affliction made a joke." — CROWTHER, N. Y. TIMES

'LIVE TODAY FOR TOMORROW'

UNIVERSAL-INTERNATIONAL

"Handles this difficult subject in a remarkably frank and emotionally absorbing way___Personal drama that is genuine, moving and profound___But beyond this personal drama, an endeavor is made to introduce a broad philosophical inquiry into the morality of 'mercy killing'___ Unfortunately, this issue, which is on an intellectual plane, is nothing like as convincing."—CROWTHER, N. Y. TIMES.

"Strong, adult drama___Far from being movie entertainment in the conventional meaning___Sombre and depressing _ _ _ Very intelligent and well-reasoned discussion of a highly controversial subject___ Not for those in search of only superficial escapist fare."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Grave, somber problem drama___Very little excuse for its morbid existence, save for the tear-jerking sensationalism___ Gloomy truths___Not successful or particularly fitting objects for bittersweet entertainment."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Decidedly depressing experience___Has courage and a purpose. It is thoughtfully made, intelligently acted. Its mood is sorrowful and introspective."—CREELMAN, N. Y. SUN.

"Sober and thoughtful study of a mercy killing___Audiences will feel the impact." —COOK, N. Y. WORLD TELEGRAM.

" 'Enjoyment' is hardly the word for it, unless your pleasure is increased by depressing events___Despite the dearth of merriment, it engages your attention constantly and rises to peaks of emotional intensity."—WINSTEN, N. Y. POST.

'HILLS OF HOME'

MGM

"Tender and sentimental story___Boys and girls of all ages should be softly beguiled by it, for it's a film in the best tradition of inspirational romance___Sincere and simple and unhurried, it is refreshing to have around."—CROWTHER, N. Y. TIMES.

"Home-spun type drama___Series of incidents, many on the tear-jerking side." —PELSWICK, N. Y. JOURNAL AMERICAN.

"Handsome tearjerker___Has little plot, just a series of episodes, some humorous, some melodramatic, some too evidently contrived. The ending is heavily sentimental, but still touching."—CREELMAN, N. Y. SUN.

"Painstakingly detailed joust in syrupy Technicolor to determine who, Edmund Gwenn, selfless Scot country doctor, or Lassie, self-sacrificing collie, can jerk the most tears___Written, directed and acted for the primary school age level."—AGER, N. Y. STAR.

'HARPOON'

SCREEN GUILD

"A minor citation for effort must be given to the pick-up troupe of hopeful movie people who made the little film **Harpoon** a salty adventure item___Directed and acted in a painfully amateurish way."—CROWTHER, N. Y. TIMES.

"Crudely made and overly long melodrama___When the absurd plotting does not get in the way of the action there are a lot of fights, a lot of icy water and, naturally, a lot of whale."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Scenery of admirable authenticity___ Plot of fine old time-tested balderdash___ It it's story, plot and emotion you seek, try up or down the street or around the corner. Don't try **Harpoon**."—WINSTEN, N. Y. POST.

"Script poor___Acting is even worse in a film which has only a few brief travelogue virtues."—GUERNSEY, N. Y. HERALD TRIBUNE.

'THE DECISION OF CHRISTOPHER BLAKE'

WARNER BROTHERS

"Screen version of Moss Hart's provocative drama about divorce . . . is a blundering adaptation . . . Day dreams of a frightened youngster . . . have become dull and ridiculous . . . Deals with a weighty subject, but it does so clumsily." — BARNES, N. Y. HERALD TRIBUNE.

"Thoroughly moving drama . . . Alexis Smith and Robert Douglas are colorless as the selfish parents. This is a piece of casting which badly damages a film which might have been much more than a tear-jerker based on a serious and topical problem." — CREELMAN, N. Y. SUN.

"Crawls through a weak beginning, saunters along the by-ways and small talk of pre-divorce emotion, and only comes to life for a finale in court . . . You're ten strides ahead of the speaker and idly wishing you were beyond hearing distance."— WINSTEN, N. Y. POST

"Lack of warmth of feeling . . . Picture with an admirable goal and a serious purpose . . . No total loss but its merits are mainly a suggestion of what the picture must have set out to be."—COOK, N.Y. WORLD TELEGRAM.

"Theme that demands more perceptive writing and handling than this particular film gives it . . . Selfconscious little conversation piece." — PELSWICK, N. Y. JOURNAL AMERICAN.

'LET'S LIVE A LITTLE'

EAGLE LION

"Occasionally there is a bit of zany business which provokes contented laughter . . . If the script writers had made a worthier contribution, **Let's Live a Little** could have been real good fun. Too bad." —PRYOR, N.Y. TIMES.

"That tiresome modern comedy cliche . . . No wit, no originality and no shame . . . Forced and raucous antic comedy."— GUERNSEY, N.Y. HERALD TRIBUNE.

"Works hard for the very slight amusement it whips up . . . At least has plenty of action, although little of it makes either for sense or real fun."—CREELMAN, N. Y. SUN.

"Breezy little farce . . . Filled with slapstick gags."—PELSWICK, N.Y. JOURNAL AMERICAN.

"Bright, gay, diverting and very dressy comedy . . . Good, clean, slapstick fun." THIRER, N.Y. POST.

"Funny . . . with varying degrees of success, ranging from the slight to the very very slight . . . Childish, but still not one to be recommended for children—or much of anyone else."—COOK, N.Y. WORLD TELEGRAM.

EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

FINNERAN'S REIN-BOW

Associated Theatre Owners of Indiana

With the headlines that have appeared in the papers the last few days we wonder more than ever the reason for the opposition to the Finneran proposal that has appeared from some sources. In the face of such publicity can exhibitors still believe that T.O.A. has the answer in suppressing the news or trying to divert attention elsewhere? This tries to cure the effect and leave the cause untouched. Do some still think the problem is of little importance? The rising tide of disapproval by local influential groups and the decline at the boxoffice may be more than just a coincidence in time, and future misconduct of the stars and the revelation thereof is a dagger at the heart of all exhibitors. Be assured that the grosses on a few pictures do not prove that the protests now being heard are of no consequence. There is a growing enmity on the part of a lot of people over the manner in which this industry sometimes conducts itself and the day will surely come when this business, or your particular theatre, needs the support of those groups we are now alienating.

Does the Motion Picture Herald deny all these truths in its December 4th editorial in opposition to the Plan? The Herald finds fault because the plan does not distinguish between production and conduct of workers. Why can't the Production Code embrace both? The obligations of the workers, or stars, who make movies go beyond the responsibilities of workers in other industries. The Herald also recalls that there formerly was a morality clause in actors' contracts but remembers no instance where it was invoked. Again, this appears as no sound argument why there should still not be such a clause and one that is invoked when need be.

In addition the Herald protests that conscience cannot be reduced to code. Certainly there are clear lines between proper conduct and gross misbehavior that an overwhelming majority of right thinking people will subscribe to. According to the Herald's reasoning many things now in the Production Code should be struck therefrom because undoubtedly many prohibitions are only on a provencial basis. For illustration, note the contradictory decisions of censor boards in different sections of the country. The actor's morality clause could find enough definitions of what constitutes gross misbehavior without getting down to fine points over which there might be considerable difference of opinion. As a matter of fact the plan states that the Production Code should condemn those things in real life that are condemned for screen portrayal. The definitions have already been made so we fail to see the concern about behavior being a matter of individual conscience.

EPICS VS. 'B' PICS

Independent Theatre Owners of Ohio

A few weeks ago, two of our leading movie executives pictured such a gloomy future for the business that their statements depressed the value of all motion picture stocks. Barney Balaban, president of Paramount, declared: "The producers . . . are losing money and will continue to do so for some time to come." Spyros Skouras, president of Twentieth Century-Fox, stated: "Those not now in the red soon will be in the red."

These two toppers of the industry are responsible for many of those 3 to 5 million dollar "super-epics" which made many exhibitors the same kind of pessimists that Messrs. Balaban and Skouras now are.

Out of the fog, however, can be seen a gleam of optimism in a story in the November 22nd issue of LIFE magazine (page 119), relating to the King Brothers — Morry, Frank and Hymie — who are producing "non-epic" pictures which are being bought by exhibitors and making money for the three brothers.

The brothers make no pretense of producing "A" pictures, which means that they are sold to exhibitors for what they really are, and somewhat different from the well established policy of the major companies of selling "C" and "D" pictures at "A" prices. Nor do these brothers mislead the public by advertising their product as the "greatest" and "most stupendous" picture ever produced.

Some of the pictures released by the brothers cost less than the weekly salaries of a few of the leading executives of the companies headed by Messrs. Balaban and Skouras, but this can be accounted for by reason of the fact that the brothers are using their own money while that being spent by Messrs. Balaban and Skouras is O.P.M.

Although they may consider themselves as living on the other side of the tracks, we recommend, in order to give Messrs. Balaban and Skouras a more optimistic viewpoint of the industry's future, that they arrange for a talk with Morry, Frank and Hymie. The former may not learn anything about how to reduce the cost of making "epic" pictures, but they may get some hot tips on the runners at Hollywood Park.

MEET PUBLIC WANTS

Mass. Independent Exhibitors, Inc.

More than frequently an epic of such extravagant proportions, that it is literally "top" heavy, is forced upon the exhibitor and then the public, just because some genius or groups of geniuses must fulfil to their own satisfaction, their mission in life.

We will not take the liberty of specifically pointing the finger to certain productions which have proven their worthlessness nor to some that are now in production which will no doubt cause much financial grief to their producers.

What is more important and what we would like to point out by this article is that the producers should by now, know that the public are more aware of the successful pictures made in our industry than we are ourselves.

The "Tops" in production (who incidentally are sometimes the cause for "Top Heaviness") should analyze more completely, the wants of the public and necessarily better plan their years product for distribution. "Johnny Belinda," "Sitting Pretty," and "Babe Ruth," and numerous others, are the type of picture that Mr. and Mrs. John Q. Public want, and they definitely respond to the efforts and money expended in this type of Production proportionately better than they do to extravaganza type.

Rather than the blundering efforts recently made by some of the majors to cut costs we should like to offer means by which, in our humble opinion cuts can be made substantially and successfully and how we can still emerge with pictures that please our public.

Story costs in the first instance is a quite heavily padded expense today, and we feel that this is caused by ego-maniacal bidding for such stories by the producers. This has been proven time and time again by the type of story that costs less to buy — to produce, and yet — the public response was overwhelmingly favorable at the Box-Office.

"The House on 92nd Street" is a perfect example of low cost production that did more than its proportionate share at the Box-Office. This as we all realize is the only barometer for businessmen to follow and I'm sure that most of us consider ourselves as such.

We realize we are putting ourselves in the precarious position of standing on the sidelines and criticizing the people in production. You don't have to be a chicken to be a good judge of eggs! Specialists in the medical profession often consult with the "small town doctor" on the diagnosis of a particular patient's condition, because they feel they can be assisted by the knowledge Dr. Small-Town has acquired over the period of years.

Exhibitors would do well to let our top men in production and distribution know of the public's wants and definitely request such productions rather than be taken in by inflated story costs, padded production costs and incidentally, "Super-Duper" film rentals.

We offer this to help the entire industry. An acorn contains an entire forest. Likewise, this advice may help an entire industry!

THAT RED LIST

Whatever happened to the flat rental deal that Eric Johnston head of the M. P. A. A., made with the Russian government? It couldn't be that the "home office" refused the deal after reading the following excerpts from Mr. Johnston's latest brain child, "We're All In It"—

> "It is naive to think we can expect or rely on friendship and co-operation with Russia. What is necessary—absoultely necessary—is power. It is the only thing communists understand and respect." —Ito of Ohio.

SUPERCENTAGE PIX

ATO of the Gulf States

Where do the names of the independent producers and producing companies such as: Selznick, Goldwyn, Hughes, Chaplin, Hawks, Enterprise Producing Company, etc. obtain their magical powers? It has always been a source of amazement to the writer in noting the psychological affect that the above mentioned have over the independent exhibitors when their product is being negotiated for. Has it ever occurred to you, Mr. Exhibitor, that you have permitted yourself to unconsciously place the so called " super pictures," made by the forementioned group in a special category? Thereby, feeling the necessity and justification of going overboard in your film rentals and to make matters worse actually allowing the operation of your theatre to be controlled by these gentlemen in permitting them to dictate to you, unheard of and unreasonable playing time — something that certainly should be left to the discretion of the exhibitor, as he and he alone should know what is best for his situation.

PRODUCTION & RELEASE RECORD

DECEMBER 20, 1948

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (73)	In Production (5)
Serials	Completed (4)	In Production (0)
Westerns	Completed (29)	In Production (1)

NEW PRODUCTIONS

NIGHT IN HAVANA
Musical—Started December 7
Cast: Desi Arnaz, Mary Hatcher.
Director: Jean Yarbrough Producer: Ted Richmond
Story: Busboy in Havana hotel becomes successful composer, wins love of town's leading dancer.

THE SECRET OF ST. IVES
Drama—Started December 7
Cast: Richard Ney, Vanessa Brown.
Director: Phil Rosen Producer: Rudolph Floto
Story: Adventure of French prisoner of war in Scotland during Napoleonic era.

RIM OF THE CANYON
Western—Started December 6
Cast: Gene Autry, Nan Leslie, Walter Sande.
Director: John English Producer: Armand Schaefer
Story: Escaped convicts try to recover stolen loot in ghost mining town.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
All the King's Men	Crawford–Dru	12–6			
Greed	Ford–Lupino	11–8			
Details under title: Bonanza					
Jolson Sings Again (T)	Parks–Hale	11–22			

COMPLETED —— 1948-49 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Air Hostess	Henry–Wright	9–27			
Arkansas Swing, The	Vincent–Hot Shots	3–29	7–29		
Details under title: Texas Sandman					
Big Sombrero, The (C)	Autry–Verdugo	8–18			
Details under title: A Little Spanish Town					
Black Arrow, The (76)	Hayward–Blair	8–4	8–48		
Black Eagle, the Story of a Horse	Bishop–Patton	5–10	9–16		
Details under title: Black Eagle					
Blondie Hits the Jackpot	Singleton–Lake	10–25			
Blondie's Big Deal	Singleton–Lake	9–27			
Blondie's Secret	Singleton–Lake	6–7			
Boston Blackie's Chinese Venture	Morris–Mayo	7–5			
Details under title: Boston Blackie's Honor					
Bruce Gentry	Neal–Clark	8–30			
Challenge of the Range	Starrett–Burnette	7–5			
Congo Bill	McGuire–Moore	5–10			
Crime Doctor's Diary, The	Carter–Maxwell	8–30			
Dark Past, The	Holden–Cobb	6–7			
Details under title: Hearsay					
Desert Vigilante	Starrett–Burnette	9–27			
Devil's Henchmen, The	Baxter–Converse	11–8			
El Dorado Pass	Starrett–Burnette	6–7	10–14		
Gallant Blade (C)	Parks–Chapman	12–8			
Gentleman From Nowhere (66)	Baxter–Baker	5–10	9–9		
Her Wonderful Lie	Kiepura–Eggerth	11–10			
Details under title: The Eternal Melody					
Home in San Antone	Acuff–Wallace	11–22			
Jungle Jim	Weismuller	8–16			
Jungle Jim's Adventure	Weissmuller–Dell	9–27			
Knock On Any Door	Bogart–Derek	8–16			
Laramie	Starrett–Burnette	10–25			
Law of the Barbary Coast	Shayne–Henry	8–2			
Loaded Pistols	Autry–Britton				
Lone Wolf and His Lady, The	Randall–Vincent	8–30			
Loser Take All	Mitchell–High	3–15			
Details under title: Winner Take Nothing					
Lovers, The	Wilde–Knight	7–19			
Loves of Carmen, The (T) (95)	Hayworth–Ford	11–24			9–27
Lulu Belle (87)	Lamour–Montgomery	11–10	8–48		
Make Believe Ballroom	Courtland–Warrick	9–27			
Man From Colorado, The (T)	Ford–Drew	3–17			
Manhattan Angel	Jean–Ford	3–15			
Details under title: Sweetheart of the Blues					
Mutineers, The	Hall–Jergens	11–8			
No Soft Touch	Ford–Keyes	8–30			
Quick on the Trigger	Starrett–Burnette	6–21			
Return of October, The (T)	Ford–Moore	9–29	11–48		
Ridin' the Old Pine Trail	Autry–White	7–5			
Details under title: Wings Westward					
Rough Sketch	Jones–Barfield	9–13			
Rusty Leads the Way	Donaldson–Moffett	3–1	10–21		
Details under title: Rusty Takes a Walk					
Rusty Saves A Life	Donaldson–Litel				
Singin' Spurs	Hoosier Hot Shots	9–23			
Slightly French	Lamour–Ameche	1–19			
Details under title: Let's Fall In Love					
Smoky Mountain Melody	Acuff–Smoky Mt. Boys	8–2			
Song of India	Bey–Russell	7–5			
Strawberry Roan, The (C)	Autry–Henry	7–7	8–48		
Superman (Special Serial)	Alyn–Neil	2–16	7–15		
Trail to Laredo (54)	Starrett–Burnette	8–12			
Triple Threat	Henry–Crane	7–19	9–30		
Undercover Man	Ford–Foch	5–24			
Untamed Breed, The (C)	Tufts–Britton	4–12	9–48		
Details under title: The Wrangler					
Walk a Crooked Mile	O'Keefe–Hayward	5–24	9–48		
Details under title: FBI Meets Scotland Yard					
Walking Hills, The	Scott–Raines	5–24			
Wild Bill Doolin	Scott–Allbritton	10–25			

EAGLE-LION

1947-48 Features	Completed (45)	In Production (0)
Westerns	Completed (7)	In Production (0)

RELEASE CHART

COMPLETED —— 1948-49 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Gallant Bess (73)	Mitchell–Long	10–8		905	8–2
Behind Locked Doors (61)	Bremer–Carlson	6–7	10–15	906	9–13
Details under title: Inside the Wall					
Big Cat, The (T)	McCallister–Garner	8–2			
Blanche Fury (93)	Hobson–Granger	Forel n			8–30
Canon City (83)	Brady–Meade	3–29	6–30	826	7–5
He Walked By Night (80)	Basehart–Brady	5–10	11–19	910	11–22
Details under title: Twenty–Nine Clues					
Hollow Triumph (83)	Henreid–Bennett	2–16	8–30	904	8–16
In This Corner (66)	Brady–Shaw	3–15	9–19	903	9–13
Details under title: Born To Fight					
It's Moider	Switzer–Whalen	5–12			
Lady At Midnight	Denning–Lee	3–15	8–8	831	
Let's Live A Little (85)	Lamarr–Cummings	3–1	11–12	907	11–8
Man from Texas (71)	Craig–Bari	5–26	10–18	815	4–12
Details under title: A Texas Story					
Million Dollar Weekend (73)	Raymond–Paull	11–26		908	11–8
Northwest Stampede (C) (79)	Leslie–Craig	7–21	7–28	830	7–19
Details under title: Wild Conquest					
Old Fashioned Girl, An	Jean–Rafferty	9–27			
Oliver Twist	Davies	Foreign	7–14	828	
Olympic Games, The (T) (136)	Documentary		9–12	902	9–27
Parole	O'Shea–Bey	8–16			
Rampage	Mitchell–Long	12–22			
Red Shoes, The (T) (133)	Walbrook–Shearer	Foreign			10–25
Red Stallion in the Rockies (C)	Heather–Franz	8–2			
Reign of Terror	Cummings–Dahl	9–13			
Shed No Tears (70)	Ford–Vincent	3–1	7–21	829	8–30
Spiritualist, The (79)	Bey–Bari	1–19	8–1	827	
Strange Mrs. Crane, The (60)	Lord–Shayne				11–8
Tomorrow You Die	Ireland–Ryan	5–12			
Tulsa	Hayward–Preston	7–5			

FILM CLASSICS

NEW PRODUCTIONS

AMAZON QUEST
Drama—Started December 9
Cast: Tom Neal, Carole Mathews, Joe Crehan.
Director: S. K. Seeley Producer: Max Alexander
Story: Not available.

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alaska Patrol	Travis–Westcott				
Appointment with Murder (67)	Calvert–Craig	8–16	11–24		11–8
Details under title: Date with Murder					
Arrow Secrets (63)	Gargan–Lord		5–7		
Daughter of Ramona (C)	Vickers–Reed	9–27			
Inner Sanctum (62)	Hughes–Russell	7–19	9–48		10–25
Judge, The	DeMille–Hale	10–11			
Miraculous Journey (C) (76)	Calhoun–Long	4–12	9–48		10–11
Sofia (C) (83)	Raymond–Gurie	3–29	6–48		9–27
State Department (C) (76)	Lundigan–Bruce				
Unknown Island (C) (76)	Grey–Reed	6–21	9–48		
Details under title: The Unbelievable					

METRO-GOLDWYN-MAYER

1948-49 Features	Completed (25)	In Production (6)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Conspirator, The	Taylor–Taylor	11–22			
Great Sinner, The	Peck–Barrymore	10–25	Apr		
Neptune's Daughter	Skelton–Williams	11–8			
Secret Garden, The	O'Brien–Stockwell	10–25	May		
Stratton Story, The	Stewart–Allyson	11–18	May		
In the Good Old Summertime	Garland–Johnson	12–6			
Man on the Eiffel Tower, The	Tone–Laughton	12–6			

COMPLETED —— 1948-49 ——

Act of Violence	Heflin–Ryan	6–21	Feb.		
Barkleys of Broadway	Rogers–Astaire	8–2	Apr.		
Big Jack	Beery–Main	9–27			
Bribe, The	Taylor–Gardner	6–21	Mar.		
Caught	Bel Geddes–Ryan	8–2			
Details under title: Luckiest Girl in the World					
Command Decision	Gable–Pidgeon	4–26			
Edward, My Son	Tracy–Kerr	7–19			
Force of Evil	Garfield–Pearson	7–5	Jan.		
Details under title: The Numbers Racket					
Hills of Home (T) (97)	Gwenn–Leigh	9–29	Dec.	909	10–11
Julia Misbehaves (99)	Garson–Pidgeon	1–19	Oct.	903	8–16
Little Women	Allyson–Taylor	7–5	Apr.		
Luxury Liner (T) (98)	Brent–Gifford	9–1	Sept.	901	8–30
Night at the Opera	Marx Bros.	Reprint	Dec		
Kissing Bandit, The (T)	Sinatra–Grayson	5–26	Jan.		
No Minor Vices (96)	Andrews–Palmer	Nov.		904	10–25
San Francisco	Tracy–Gable	Reprint	Dec		
Secret Garden, The	O'Brien–Stockwell	10–25			
Secret Land	Navy Documentary	Oct.		905	
Sun Comes Up, The	MacDonald–Nolan	5–10	Feb.		
Details under title: The Sun in the Morning					
Southern Yankee, A (90)	Skelton–Dahl	2–2	Sept.	902	8–15
Take Me Out to the Ball Game (T)	Sinatra–Williams	8–16	Mar.		
Tale of Navajos	Navajos Indians				
Three Godfathers, The (T) (106)	Wayne–Armendariz	5–24	Jan.		12–6
Three Musketeers (T) (126)	Turner–Kelly	2–16	Nov.	906	10–25
Words and Music (T)	Garland–Rooney	4–26	Dec.	910	

MONOGRAM

1947-48 Features	**Completed (38)**	**In Production (0)**
Westerns	**Completed (18)**	**In Production (1)**

NEW PRODUCTIONS

RIVERBOAT RHYTHM

Musical—Started November 26
Cast: Jimmie Davis, Lee Lasses White, Veda Ann Borg.
Director: Derwin Abrahams Producer: Lindsley Parsons
Story: Not available.

GUN LAW JUSTICE

Western—Started December 6
Cast: Jimmy Wakeley, Cannonball Taylor.
Director: Lambert Hillyer Producer: Louis Gray
Story: President of town bank is discovered to be head of outlaw gang.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
When a Man's a Man	Madison–Calhoun	9–27			

COMPLETED —— 1947-48 ——

Back Trail (54)	Brown–Hatton	7–18		4757	
Bad Boy	Nolan–Wyatt	10–25			
Bomba the Jungle Boy	Sheffield–Garner	10–25			
Courtin' Trouble (56)	Wakeley–Belmont	9–27	11–21	4768	
Details under title: Headin' for Trouble					
Cowboy Cavalier (55)	Wakely–Taylor	7–4		4762	
Crashing Thru	Wilson–Clyde	11–8	12–26		
Feathered Serpent, The	Winters–Luke	10–11	12–19		
Details under title: Charlie Chan in Mexico					
Fighting Ranger, The (57)	Brown–Hatton	6–7	8–15	4753	
Golden Eye, The (69)	Winter–Young	4–26	8–29	4720	
Gunning For Justice (55)	Brown–Hatton	9–13	11–7	4758	
Henry, the Rainmaker	Walburn–Catlett	10–11			
Details under title: The Rainmaker					
Hidden Danger	Brown–Hatton	10–25	12–5		
Incident (66)	Douglas–Frazee	8–16	1–23		
Iron Dukes	Bowery Boys	8–2			
Details under title: Bowery Comeback					
Jiggs and Maggie in Court	Yule–Riano	9–27	12–12		
Joe Palooka in the Big Fight	Kirkwood–Romay	8–30			
Kidnapped (81)	MacDowall–England	5–24	11–28	4725	9–27
Michael O'Halloran (79)	Roberts–Beckett	4–12	8–8	4719	
Music Man	Stewart–Brito	5–24	9–5	4721	
Outlaw Brand (57)	Wakeley–Larsen	10–24		4764	
Rangers Ride (56)	Wakeley–Belmont	9–26		4767	
Riverboat Rhythm	Davis–White	12–20			
Shanghai Chest, The (65)	Winters–Best	2–16	7–11	4718	
Details under title: Murder by Alphabet					
Sheriff From Medicine Bow (55)	Brown–Hatton	7–19	10–3	4754	
Silver Trails (53)	Wakely–Taylor	7–5	8–22	4763	
Sixteen Fathoms Deep (Ansco)	Lake–Chaney	7–25		4801	
Smugglers' Cove (66)	Gorcey–Hall	10–10		4726	
Stampede	Cameron–Storm	10–25			
Trouble Makers (69)	Gorcey–Hall	6–7	1–2	4727	
Details under title: High Tension					
Tuna Clipper	McDowall–Verdugo	11–22			
When a Man's a Man	Madison–Calhoun	9–27			
Winner Take All (65)	Kirkwood–Knox	9–19		4802	

ALLIED ARTISTS

Babe Ruth Story, The (106)	Bendix–Trevor	3–29	9–6	10	8–2
Bad Men of Tombstone	Sullivan–Reynolds	6–21	12–15		
Details under title: Last of the Badmen					
Dude Goes West, The (87)	Albert–Storm	12–8	8–30	8	6–21
Details under title: The Tenderfoot					
Smart Woman (90)	Bennett–Aherne	10–27	4–30	7	
Strike It Rich	Cameron–Granville	7–19			

PARAMOUNT

1948-49 Features	**Completed (23)**	**In Production (4)**
1947-48 Features	**Completed (20)**	**In Production (0)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Easy Does It	Hope–Fleming	11–8			
Manchandled	Lamour–Hayden	12–6			
Samson and Delilah (T)	Lamarr–Mature	10–25			
Top O' the Morning	Crosby–Blythe	11–22			

COMPLETED —— 1947-48 ——

Beyond Glory (82)	Ladd–Reed	9–29	9–3	4726	6–21
Details under title: The Long, Grey Line					
Big Town Scandal (62)	Feed Brooke	7–30		4722	6–7
Dream Girl (86)	Hutton–Carey	5–12	7–23	4721	9–24
Emperor Waltz, The (T) (106)	Crosby–Fontaine	6–24	7–2	4720	5–10
Foreign Affair, A (116)	Arthur–Lund–Dietrich	12–22	8–20	4724	6–21
So Evil My Love (100)	Milland–Todd	5–26	8–6	4723	6–7

—— 1948-49 ——

Accused, The (101)	Young–Cummings	4–26	1–14	4808	11–22
Alias Nick Beal (93)	Milland–Totter	5–10	3–4	4812	
Details under title: Dark Circle					
Bitter Victory	Scott–Cummings	10–25			
Chicago Deadline	Ladd–Reed	8–16			
Details under title: One Woman					
Connecticut Yankee, A (T) (107)	Crosby–Fleming	6–24	4–15	4814	
Disaster (60)	Denning–Marshall	2–16	12–3	4816	10–25
Dynamite (68)	Carter–Wells	1–28		4809	12–5
El Paso	Payne–Russell	9–27			
Great Gatsby, The	Ladd Field	3–9			
Heiress, The	deHavilland Clift	7–5			
Isn't It Romantic (87)	Lake–DeWolfe	3–1	10–8	4802	10–25
Mask for Lucretia	Goddard–Lund	9–13			
Miss Tatlock's Millions (101)	Hendrix–Lunr	4–12	11–19	4805	9–27
My Own True Love (84)	Douglas–Calvert	7–7	2–4	4810	
Night Has A Thousand Eyes (81)	Robinson–Russell	7–7	10–22	4803	7–10
Paleface, The (T) (91)	Rope–Russell	8–18	12–24	4807	11–8
Sealed Verdict (83)	Milland–Marty	11–5		4801	9–13
Shaggy (C) (72)	Joyce–Shayne	6–11	4–17		4–25
Sin of Alby Hunt	Rains–Hendrix	2–2			
Details under title: Abigail, Dear Heart					
Sorrowful Jones	Hope–Ball	4–26			
Sorry, Wrong Number (89)	Stanwyck–Lancaster	2–2	9–24	4801	8–2
Special Agent	Eythe–Reeves	5–24			
Streets of Laredo (T) (88)	Holden–Freeman	8–2			
Whispering Smith (T) (88)	Ladd–Marshall	4–28	2–18	4811	

REALART

RELEASE CHART

REISSUE —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Alias Mary Dow (66)	Milland–Eilers			736	
Ex-Champ (72)	McLaglen–Brown		Aug.	526	
Give Us Wings (62)	L.T. Guys–D.E. Kids			1095	
Model Wife (78)	Blondell–Powell			1124	
When Tomorrow Comes (92)	Dunne–Boyer		Aug.	948	
You're Not So Tough (71)	L.T.Guys–D.E.Kids			1053	

—— 1948-49 ——

Ali Baba and the Forty Thieves (T) (87)	Montez–Bey				
Armored Car (64)	Wilcox–Romero				
Captive Wild Woman (60)	Carradine–Ankers		May	120	
Corvette K-225 (98)	Scot–Fitzgerald		May	1250	
Crazy House (80)	Olsen–Johnson				
Diamond Frontier (91)	McLaglen–Loder				
Drums of the Congo (61)	Brown–Munson		May	1210	
Frontier Badmen (77)	Chaney–Paige				
Give Out Sisters (65)	Dailey–O'Connor				
I Cover the War (68)	Wayne–Gage				
Magnificent Brute (78)	McLaglen–Barnes		Apr.	796	
Men of Texas (82)	Abbott & Costello		July	1222	
Mr. Big (74)	O'Connor–Ryan				
My Little Chickadee (84)	Fields–West				
My Man Godfrey (93)	Powell–Lombard		July	78	
Mutiny on the Blackhawk (66)	Arlen–Moore				
Next Time We Love (87)	Stewart–Milland–Sullavan		June	716	
North to the Klondike (58)	Crawford–Chaney				
Pardon My Sarong (84)	Stack–Cooper		June	1238	
Phantom of the Opera (T) (92)	Rains–Eddy				
Rio (77)	Rathbone–Cummings				
Saboteur (108)	Cummings–Lane				
Sea Spoilers (63)	Wayne–Grey		Apr.	361	
Ski Patrol (64)	Dorn–Hinds				
State Police (78)	Lundigan–Moore				
Timber (60)	Dailey–Lord				
Wings Over Honolulu (78)	Milland–Carry		May	871	
Zanzibar (69)	Craig–Lane				

REPUBLIC

1947-48 Features	**Completed (30)**	**In Production (1)**
Westerns	**Completed (17)**	**In Production (0)**
Serials	**Completed (4)**	**In Production (0)**

NEW PRODUCTIONS

HELLFIRE (Tr.)

Western—Started December 6
Cast: William Elliott, Marie Windsor, Forest Tucker.
Director: R. G. Springsteen Producer: Wm. O'Sullivan
Story: Preacher loses life rescuing gambler, who makes promise to build church with "honest funds."

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Montana Belle (Tr.)	Russell–Brent	11–8			

COMPLETED

Adventures of Frank & Jessie James	Moore–Neill	4–26	10–30	794	
Angel in Exile	Carroll–Mara	4–12	9–3	719	
Details under title: Miracle of Charlie Dakin					
Angel on the Amazon	Brent–Ralston	5–10	11–1	720	
Code of Scotland Yard	Homolka–Farr	10–24		713	
Daredevils of the Clouds (60)	Livingston–Clark	3–11	8–10	716	8–2
Daughter of the Jungle	Hall–Cardwell	9–13	2–8		
Death Valley Gunfighter	Rogers–Frazee	6–21	11–15	734	12–6
Denver Kid, The	Lane–Gallagher	7–5	10–1	758	

Desperadoes of Dodge City	Lane–Willer	6–21	9–15	757	
Dick Tracy Returns (Serial)	Boyd–Roberts	7–17		793	
[illegible]	Brown–Long	11–22	3–5		
Eyes of Texas, The (Tr) (70)	Rogers–Roberts	4–12	7–15	732	8–2
Far Frontier, The (Tr.)	Rogers–Devine	8–16	12–29		
Federal Agents Vs. Underground	Allen–LaPlanche	7–19			
Gallant Legion, The	Elliott–Booth	1–5	7–25	715	
Grand Canyon Trail (Tr.) (67)	Lane–Waller	3–1			
Hideout, The	Bridges–Booth	12–6			
Homicide For Three	Long–Douglas	6–7	12–8	801	
It's A Grand Old Nag (Tr.)	Cartoon Feature	12–20		761	
Macbeth (107)	Welles–Nolan	7–7	10–1		10–25
Marshal of Amarillo	Lane–Waller	7–25		756	
Missourian, The (TR)	Elliott–Booth	9–13	2–15		
Montana Belle (Tr.)	Russell–Brent	11–8			
Moonrise	Clark–Russell	1–5	10–1	714	
Nighttime in Nevada (T)	Rogers–Harmon	5–10	9–5	733	
Out of the Storm (61)	Lydon–Collier	3–29	9–11	717	9–13
Details under title: Backfire					
Plunderers, The (Tr.) (87)	Cameron–Massey	6–7	12–1	721	11–8
Red Pony, The (T)	Loy–Mitchum	6–9			
Renegades of Sonora	Lane–Waller	8–30	11–24	862	
Rose of the Yukon	Brodie–Dell	8–16	1–5		
Sheriff of Wichita	Lane–Waller	11–22	1–22		
Son of God's Country (Tr.)	Hale–Blake	9–15		741	
Sons of Adventure	Hayden–Roberts	3–15	9–1	718	
Sundown in Santa Fe	Lane–Waller	11–5		861	
Wake of the Red Witch, The	Wayne–Russell	8–2	1–1		

RKO RADIO

1948 Features **Completed (52)** **In Production (2)**

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
It's Only Money	Sinatra–Russell	12–6			
Roseanne McCoy	Granger–Evans	11–22			

—— 1948-49 ——

GROUP ONE

Rachel and the Stranger (93)	Young–Holden	9–1			8–16
Details under title: Rachel					
Pearl, The (77)	Marques–Armendariz	Foreign			3–15
Variety Time (59)	Errol–Kennedy				8–16

GROUP TWO

Bodyguard (53)	Tierney–Lane	5–10			9–13
Design for Death (48)	Documentary				9–13
Station West (82)	Powell–Greer				9–13

GROUP THREE

Blood On The Moon (88)	Mitchum–Bel Geddes	3–1			11–22
Every Girl Should Be Married (85)	Grant–Tone	6–7			11–22
Indian Agent (65)	Holt–Martin	6–7			11–22

GROUP FOUR

Boy with Green Hair (T) (82)	O'Brien–Ryan				12–6
Gun Runners	Holt–Hyer	8–2			
Tarzan's Fountain of Youth	Barker–Joyce	7–19			
Details under title: Tarzan and the Arrow of Death					

NOT DESIGNATED

Baltimore Escapade	Temple–Young	6–21			
Brothers in the Saddle	Holt–Forman	7–5			
Clay Pigeon, The	Hale–Williams	10–11			
Follow Me Quietly	Lundigan–Patrick	8–30			
Green Promise, The	Chapman–Paige	9–27			
Interference	Nature–Ball	7–19			
Judge Steps Out, The	Knox–Sothern				
Details under title: Indian Summer					
Le Silence Est D'or	Chevalier–Durrier	Foreign			
Long Denial, The	O'Hara–Douglas	3–1			
Mad Wednesday (80)	Lloyd–Walburn	10–1		Stg	3–3
Rev. under title: Sin of Harold Diddlebock					
Mourning Becomes Electra (121)	Russell–Redgrave	4–14			11–24
Mr. Joseph Young of Africa	Johnson–Armstrong	1–5			
Outlaw, The	Russell–Beutel				
Outlaw Valley	Holt–Martin	6–21			
Return of the Badman	Scott–White				
Sam Wynne	Lynn–Scott	12–6			
Set-Up, The	Ryan–Totter	10–25			
Stagecoach Kid	Holt–Donnell	11–8			
Tycoon (T)	Wayne–Day	2–3			2–8
Under Arizona Skies	Holt–Leslie	9–1			
Vendetta	DeGeorge–Brooks	8–19		Hgs	
Weep No More	Corten–Valli	5–10			
Window, The	Hale–Kennedy	11–24			

SPECIALS

Enchantment	Wright–Niven	5–24			
Details under title: Take Three Tenses					
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9–1
Good Sam (114)	Cooper–Sheridan	8–18			8–2
Joan of Arc (T) (145)	Bergman–Farrer	10–13			11–8
Melody Time (T)	Disney Musical				5–24
She Wore a Yellow Ribbon	Wayne–Dru	11–22			
So Dear To My Heart	Driscoll–Patten				
Song Is Born (T) (113)	Kaye–Mayo				8–30

COMPLETED —— 1947-48 ——

BLOCK NO. FIVE

Berlin Express (86)	Cheron–Ryan	9–1			5–24
Bring 'Em Back Alive	Frank Buck				
Fighting Father Dunne	O'Brien–Dell	3–31			
Guns of Hate (61)	Holt–Leslie	12–22			5–24
Return of the Badmen (90)	Scott–Jeffreys				5–24

BLOCK NO. SIX

Mystery in Mexico (66)	Lundigan–White	10–13			7–5
Race Street (79)	Raft–Maxwell	9–1			7–5
They Live By Night (95)	O'Donnell–Granger	7–7			7–5
Details under title: The Twisted Road					
Velvet Touch, The (97)	Russell–Genn	10–13			8–2

SCREEN GUILD

1947-48 Features **Completed (17)** **In Production (1)**

NEW PRODUCTIONS

GMOO

Adventure—Started December 7
Cast: Trevor Bardette, Pedro A. Cordova, Michael Whalen.
Director: Leon Leonard Producer: George Green
Story: South Sea island adventure tale.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No	Rev.
Dead Man's Gold	LaRue–Stewart	5–10	11–6	4808	
Frontier Revenge	LaRue–St. John	8–16			
Harpoon	Bromfield–Louis	9–24		4804	
Highway 13	Lowery–Blake	11–22			
Hollywood Barn Dance (65)	Reeves–McKay	6–21	8–13	4802	
I Shot Jesse James	Foster–Britton	11–22			
Last of the Wild Horses	Ellison–Frazee	11–13		4806	
Mark of the Lash	LaRue–Crandell	5–24	10–29	4807	
Miracle in Harlem (71)	Steppin Fetchit	5–14		X–3	
Mozart Story, The	Holt–Markus	10–8		4805	
Outlaw Country	LaRue–St. John	8–16			
Prairie, The (68)	Aubert–Baxter	8–6		4705	
Return of Wildfire	Arlen–Morison	8–13			
Shep Comes Home	Lowery–Kimberley	9–27	12–3		
Son of a Gunman	LaRue–St. John	10–25			
Son of Billy the Kid	LaRue–St. John				
Thunder In The Pines	Reeves–Martin	9–27	11–20		

SELZNICK—S.R.O.

Features **Completed (6)** **In Production (0)**

RELEASE CHART

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Duel in the Sun (T) (138)	Jones–Cotten	3–19	4–9		4–14
Eyewitness, The	Richardson–Morgan	Foreign			
Intermezzo (70)	Bergman–Howard	Reissue			
Mr. Blandings Builds His Dream House	Grant–Loy	10–13	7–1		3–29
Paradine Case, The (132)	Todd–Peck	12–23			1–19
Portrait of Jenny	Cotten–Jones	3–3			

20th CENTURY-FOX

1948 Features **Completed (50)** **In Production (6)**

NEW PRODUCTIONS

SLATTERY'S HURRICANE

Drama—Started November 29
Cast: Linda Darnell, Veronica Lake, Richard Widmark.
Director: Andre DeToth Producer: Wm. Perlberg
Story: Not available.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Beautiful Blonde from Bashful End, The	Grable–Romero	10–11			
Hard Bargain	Conte–Oakie	11–22			
I Was a Male War Bride	Grant–Sheridan	11–8			
Mr. Belvedere Goes to College	Webb–Temple	11–22			
Prince of Foxes	Power–Hendrix	11–8			
You're My Everything	Dailey–Baxter	12–6			

COMPLETED —— 1948-49 ——

Anna Karenina (110)	Leigh–Richardson	Foreign	May	820	
Apartment for Peggy (T) (99)	Crain–Holden	1–19	Oct	842	9–27
Beautiful Blonde from Bashful Bend	Grable–Romero	10–11			
Belle Starr's Daughter (86)	Montgomery–Roman	8–30	Nov	846	11–22
Details under title: Rose of Cimarron					
Bungalow 13 (65)	Conway–Hamilton	7–19	Nov		
Canadian Pacific (C)	Scott–Wyatt	8–30			
Checkered Coat, The (67)	Conway–Nash		July	825	
Chicken Every Sunday	Dailey–Holm	7–5			
Creeper, The (64)		3–29	Sept	83	
Cry of the City (95)	Mature–Conti	1–5	Oct	841	9–27
Details under title: The Chair for Martin Rome					
Deep Waters (85)	Andrews–Peters	10–13	July	821	7–19
Down to the Sea in Ships	Barrymore–Widmark	8–30			
Escape (78)	Harrison–Cummins	9–16	Sept	822	6–7
Fan, The	Crain–Sanders	7–19			
Forever Amber (139) (T)	Darnell–Wilde		Sept	838	
Gay Intruders, The (68)	Emery–Geva	3–15	Sept	840	
Jungle Patrol (70)	Miller–Franz		Nov	848	11–22
Letter to Three Wives (103)	Darnell–Crain	6–21			
Luck of the Irish (99)	Power–Baxter	2–16	Sept	837	9–13
Details under title: For Fear of Little Men					
Mine Own Executioner (102)	Meredith–Moore		July	824	7–19
Miss Mink kof 1949	Lydon–Collier	8–2			
Mother Is a Freshman	Johnson–Young	8–30			
Road House (95)	Lupino–Wilde	4–12	Nov	844	9–27
Sand (T)	Stevens–Gray	7–5			
Snake Pit, The (108)	deHavilland–Genn	8–4			11–8
Street With No Name, The (91)	Stevens–Lawrence	1–5	July	823	7–5
That Lady in Ermine (T) (89)	Grable–Fairbanks	11–10	Aug	836	7–19
Details under title: This Is the Moment					
That Wonderful Urge (82)	Power–Tierney	4–12	Jan		12–6
Tuscon	Lydon–Edwards	7–5			
Unfaithfully Yours (105)	Harrison–Darnell	3–1	Dec	850	10–11
Walls of Jericho, The (106)	Wilde–Darnell	11–10	Aug	826	7–19

When My Baby Smiles at Me (T) (98)	Grable–Dailey	5-24	Nov	845	11-8
Details under title: Burlesque						
Winner's Circle, The (70)	Wiltes–Farley		Aug	829	
Yellow Sky (T) (58)	Peck–Baxter	6-7	Dec		12-6

SOL WURTZEL PRODUCTIONS

Night Wind (68)	Russell–Christine	4-26	Oct	843	9-13
Details under title: Big Dan					
Fighting Back (60)	Langton–Rogers	3-29	Aug	828	7-19
Trouble Preferred (63)	Knudsen–Russell				

UNITED ARTISTS

1947-48 Features — Completed (41) — In Production (3)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

THE CROOKED WAY
Drama—Started November 29
Cast: John Payne, Ellen Drew, Sonny Tufts.
Director: Robert Florey — Producer: Benedict Bogeaus
Story: Veteran gets amnesia, is lured into gangster mob.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Africa Screams	Abbott–Costello	11-22			
Great Dan Patch, The	Russell–O'Keefe			Nas	12-6

COMPLETED — 1947-48

An Innocent Affair (90)	Carroll–MacMurray	3-29	9-17	Nas	9-13
Angry God (57)	Parla–Ortega				11-8
Champion, The	Douglas–Maxwell	11-22		Kr	
Cover Up	Bendix–O'Keefe	7-5		Nas	
False Paradise	Boyd–Brooks	9-1		BB	
Four Faces West	McCrea–Dee		7-9	Ent	5-24
Girl from Manhattan (81)	Montgomery–Lamour		10-1	Bog	9-27
Details under title: All's Well That Ends Well					
Guest in the House (121)	Baxter–Bellamy	Reissue	Jan	Smg	
High Fury (71)	Carroll–Hunter		8-20	BC	11-22
Impact	Donlevy–Raines	9-27		Fop	
Details under title: Some Rain Must Fall					
Indian Scout	Montgomery–Drew	7-5		Sml	
Lady of Burlesque (91)	Stanwyck–O'Shea	Reissue	Jan	Smg	
Laff Time (C)	Olsen–Johnsen	9-30		Rgs	
Details under Misc. Independents Chart					
Love Happy	Marx Bros.	8-2		P-C	
Details under title: Blonde Heaven					
Lucky Stiff, The	Lamour–Donlevy	8-2		Amus	
My Dear Secretary (94)	Day–Douglas	5-24	10-15	Pop	9-13
Outpost in Morocco	Raft–Tamiroff			Bis	
Pitfall (85)	Powell–Scott	2-2	8-13	Pis	8-16
Plot to Kill Roosevelt, The (83)			10-22	Sel	11-8
Red River (125)	Wayne–Clift	9-30		Hks	7-19
Siren of Atlantis (83)	Montez–Aumont		Dec	Neb	
Texas, Brooklyn and Heaven (76)	Madison–Lynn	2-16	7-16	Gol	7-19
Time of Your Life, The (107)	Carney–Bendix	5-26	7-30	Cgy	6-7
Too Late for Tears	Scott–Dureay	9-27		Smg	
Urubu (65)	Scott–Powell		8-20	B-C	
Valiant Hombre (60)	Renaldo–Carrillo	7-19	Jan	Kras	

UNIVERSAL-INTERNATIONAL

1947-48 Features — Completed (48) — In Production (2)

NEW PRODUCTIONS

THE LADY GAMBLES
Drama—Started November 29
Cast: Barbara Stanwyck, Robert Preston, Stephen McNally.
Director: Michael Gordon — Producer: Michael Kraike
Story: Of a woman whose life is ruined because of her obsession for gambling.

ILLEGAL ENTRY
Drama—Started December 10
Cast: Howard Duff, Marta Toren, George Brent.
Director: Frederick Cordova — Producer: Jules Schermer
Story: About smuggling aliens across U.S. borders.

RELEASE CHART

COMPLETED — 1947-48

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Abbott & Costello Meet Frankenstein (83)	Abbott–Costello		July	664	7-5
Amboy Dukes	Curtis–Jaeckel	10-11			
Bad Sister (90)	Palmer–Niven	Foreign	July		7-19
Beware of Pity (102)	Lockwood–Hunter	Foreign	July		
Calamity Jane and Sam Bass	deCarlo–Duff	10-25			
Captain Boycott (92)	Jenie–Kirby	4-26			
Countess of Monte Cristo (77)	Donat–Granger	Foreign			12-6
Criss Cross	Lancasetr–deCarlo	7-5			
Dulcimer Street (112)	Attenborough–Sim	Foreign			11-22
End of the River (80)	Sabu–Lovell	Foreign	July		
Family Honeymoon	Colbert–MacMurray	6-21			
Feudin', Fussin' and Fightin' (78)	O'Connor–Main	3-1	July	665	6-21
Details under title: The Wonderful Race at Rimrock					
For the Love of Mary (90)	Durbin–O'Brien	4-12	Sept	672	9-13
Details under title: Washington Girl					
Hamlet (153)	Olivier–Herlie	Foreign			7-19
Hungry Hill (92)	Lockwood–Price	Foreign			10-27
Kiss the Blood Off My Hands (79)	Lancaster–Fontaine	3-29	Nov		10-25
Larceny (89)	Payne–Caulfield	4-12	Aug	669	8-16
Life of Riley, The	Bendix–DeCamp	10-25			
Live Today for Tomorrow (91)	March–Eldredge	2-2	Jan		8-30
Details under title: Case Against Calvin Cooke					
Ma and Pa Kettle	Kilbride–Main	12-6			
Man-Eater of Kumaon (79)	Sabu–Page	12-22	July	666	7-5
Mexican Hayride (77)	Abbott–Costello	6-21	Dec		12-5
Mr. Peabody and the Mermaid (89)	Powell–Blyth	1-19	Aug	667	8-16
O'Flynn, The	Fairbanks–Carter	5-24			
One Touch of Venus (81)	Walker–Gardner	2-16	Aug	6 0	8-30
Red Canyon (T)	Blyth–Duff	7-5			
Details under title: Black Velvet					
Rogues Regiment (86)	Powell–Toren	2-16	Nov		10-11
Saxon Charm (88)	Montgomery–Hayward	2-16	Sept	671	9-13
Tap Roots (T) (109)	Heflin–Hayward	6-23	Aug	668	7-5
You Gotta Stay Happy (100)	Fontaine–Stewart	5-24	Jan	118	

WARNER BROTHERS

1947-48 Features — Completed (46) — In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No	Rev.
Task Force	Cooper–Morris	11-8			
Under Capricorn (T)	Bergman–Cotten	9-27			

COMPLETED — 1947-48

Embraceable You (80)	Clark–Brooks	3-15	8-21	732	8-2
Details under title: Sunburst					
Key Largo (101)	Bogart–Bacall	1-5	7-31	731	7-19
Life With Father (118)	Powell–Dunne		8-14	702	
Romance on the High Seas (T) (59)	Carson–Haige	6-23	7-3	728	7-5

1948-49

Adventures of Don Juan (T)	Flynn–Lindfors	10-27			
Angels with Dirty Faces	Cagney–O'Brien	Reissue	12-11	807	
Christopher Blake (75)	Smith–Douglas	9-15	12-25	809	12-6
Colorado Territory	McCrea–Mayo	9-27			
Fighter Squadron (T) (56)	O'Brien–Stack	6-7	11-27	806	11-22
Flamingo Road	Crawford–Scott	9-27			
Flaxy Martin	Mayo–Scott	4-26			
Details under title: Smart Money					
Fountainhead, The	Cooper–Neal	7-19			
Girl from Jones Beach, The	Reagan–Mayo	5-24			
Happy Times	Kaye–Bates	8-30			
House Across the Street, The	Morris–Paige	8-16			
It's a Great Feeling	Morgan–Day	8-30			
Details under title: Two Guys and a Gal					
John Loves Mary	Reagan–Neal	2-2			
Johnny Belinda (102)	Wyman–Ayres	5-15	10-23	804	9-27
June Bride (97)	Davis–Montgomery	5-24	11-13	805	10-25
Kiss in the Dark, A	Wyman–Niven	3-29			
Montana (T)	Flynn–Smith	9-13			
My Dream Is Yours	Carson–Day	4-12			
Night Beat	Douglas–Westcott	7-19			
Night Unto Night	Lindfors–Reagan	9-30			
One Last Fling	Smith–Scott	2-16			
One Sunday Afternoon (T) (90)	Morgan–Paige	2-16	1-1	810	
Rope (T) (80)	Stewart–Chandler	2-2	9-25	802	8-16
Silver Lining (T)	Harker–Bowen	4-26			
Silver River (110)	Flynn–Sheridan	5-12	5-29	725	
Smart Girls Don't Talk (80)	Mayo–Bennett	3-1	10-9	803	10-11
Details under title: Dames Don't Talk					
Somewhere in the City	Lindfors–O'Brien	8-16			
South of St. Louis	McCrea–Smith	6-7			
They Drive by Night	Bogart–Sheridan	Reissue	12-11	808	
This Side of the Law	Lindfors–Smith	10-25			
Details under title: "Deadlock"					
Two Guys From Texas (T) (86)	Morgan–Carson	3-17	9-4	801	8-16
Under Capricorn	Bergman–Cotten	9-27			
Whiplash	Clark–Smith	3-31	1-15		
Younger Brothers (T)	Paige–Morris	5-24			

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